



# City of Richmond

## Report to Committee

**To:** Parks, Recreation and Cultural Services Committee      **Date:** March 9, 2013  
**From:** Jane Fernyhough  
 Director, Arts, Culture & Heritage      **File:**  
**Re:** **Museum Feasibility Study Update**

### Staff Recommendations

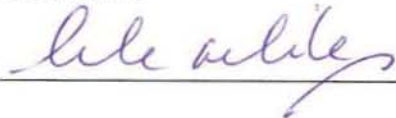


That:

1. The *Richmond Museum Feasibility Study* October 2012 update, (included as **Attachment 1**) in the report dated March 9, 2013 from Director, Arts, Culture & Heritage, be received for information.
2. A new destination museum be included in the priority list in the updated Corporate Facilities Implementation Plan.



Jane Fernyhough  
 Director, Arts, Culture & Heritage  
 (604-276-4288)

Att: 3

REPORT CONCURRENCE			
<b>ROUTED TO:</b>	<b>CONCURRENCE</b>	<b>CONCURRENCE OF GENERAL MANAGER</b>	
Finance Division	<input checked="" type="checkbox"/>		
Intergovernmental Relations & Protocol Unit	<input checked="" type="checkbox"/>		
Development Applications	<input checked="" type="checkbox"/>		
<b>REVIEWED BY DIRECTORS</b>	<b>INITIALS:</b>	<b>REVIEWED BY CAO</b>	<b>INITIALS:</b>
			

## Staff Report

### Origin

At the City Council meeting of March 9, 2009 the following referral motion was passed:

*That the Richmond Museum Feasibility Study be referred back to staff for further clarification on the following points:*

- 1. development opportunities;*
- 2. operating costs, including comparables to similar size museums;*
- 3. location possibilities, including private locations; and*
- 4. the priority list from the PRCS Facilities Strategic Plan, and how other projects may be affected if the destination museum is approved.*

Given new information available and plans to update the *Corporate Facilities Implementation Plan* priority list, the *Richmond Museum Feasibility Study* has been updated.

The addition of a new destination museum to the cultural attractions in the City advances Council's Term Goals:

*Term Goal 3.7 Develop a waterfront destination museum as an important element for tourism in the City and region.*

*Term Goal 3.8 Develop a "stay-cation" appeal for the City and region.*

*Term Goal 4.1 Development and implementation of a comprehensive facility development plan for current and future needs that includes provision of a waterfront museum.*

### Analysis

A new destination museum would play a critical role in Richmond's evolving cultural life. It would tell the "Richmond Story," and celebrate Richmond's unique physical location, its remarkable melding of many cultures, its dynamic cultural life and the multitude of industries that continue to attract people to the community.

First released in May 2009, the *Richmond Museum Feasibility Study (Attachment 1)* was updated in October 2012 to provide up-to-date information. Since 2009, the significant changes are:

- The economy is gradually recovering and stabilizing, bringing an increased interest in development;
- Global tourism is rebounding, reinforcing the 2009 findings that cultural tourism is one of the world's fastest growing tourism segments, expanding at approximately 15% per year;
- Richmond's population continues to grow, increasing the demand for services and this type of cultural facility;
- With the completion of the Canada Line and the successful hosting of the 2010 Olympic Games, Richmond has become a destination in its own right;

- Comparable facilities such as the Museum of Anthropology and the Museum of Vancouver have undergone significant changes and improvements;
- Capital and Operating Costs have been updated to reflect 2012 dollars; and,
- The 2012 update expands on the idea for a potential destination museum of 60,000 square feet, considered to be a minimal size, and recommends an optimal size of 75,000 square feet.

### **Referral 1    Development Opportunities**

The City could explore any opportunity that can provide the required amount of space, recognizing the need for the museum to have a unique visual identity, robust and independent mechanical systems, and adequate perimeter security.

Specific opportunities for development of a destination museum on private property as part of a private development have not been explored at this stage of the planning process. Potential locations in the *Feasibility Study* update were identified based on their location, site characteristics and City Centre Area Plan land use designation. As part of the next phase of planning, during the development of the Richmond Museum Master Plan, possibilities could be explored with private land owners and/or developers to provide space as part of a larger residential or commercial project. This collaborative approach would be explored on an opportunity-by-opportunity basis. Each potential opportunity would need to demonstrate a sound business case for the proposal while also achieving the broader goals and objectives of the City Centre Area Plan.

**Partnerships:** During the course of this study, several partnership opportunities were explored that could augment the museum function. Partnerships could be with organizations that recognize the Pacific Rim context of Richmond, are members of the multi-faith community, agricultural legacy, and/or part of the modern industrial nature of the City. Several organizations were reviewed as potential partners, and there are undoubtedly synergistic connections that could be explored as the vision and concept for the new museum is further developed. A partnership with organizations that already have their own audience could augment museum functions in a progressive way that connects to the community.

**Co-location:** Other community facilities that have potential to be attached to the museum include Visual and Performing Arts space, and space for other dedicated activities. Any additional functions should complement the museum function, draw their own audience and generate additional interest and activity.

### **Referral 2    Operating Costs, including comparables to similar size museums**

In keeping with Council's Term Goal for a destination waterfront museum, a community museum (Option 1 in the *Richmond Museum Feasibility Study* update) was not considered in this report.

These costs and revenues are estimates only and will be further refined in a Richmond Museum Master Plan, once a location has been chosen and schematic design concepts prepared. The

estimated operating costs and revenues of a destination museum listed in the *Richmond Museum Feasibility Study* update (Attachment 2) are based on a number of assumptions listed in the attachment. The figures provided by the consultant are future oriented financial information based on assumptions about future economic conditions and courses of action that cannot be verified by staff. Therefore one should be aware of these factors and actual future results or performance may be materially different.

For the purposes of comparison, Option #2A assesses a 60,000 square foot museum at a capital cost of \$48M and #2B assesses a 75,000 square foot museum at a capital cost of \$59M. Both are presumed to be in a City Centre location, close to hotels and transit. Amortization of capital costs and land acquisition/development costs are not included in the capital estimates.

Based on estimated expenditures, revenues and the assumptions, Option #2A in a City Centre location has some potential of breaking even on annual operating costs by approximately Year 6. Option #2B in a City Centre location has the potential to break even by approximately Year 5.

### **Comparable Facilities**

Although they provide valuable services to the local population, community museums throughout Metro Vancouver are not major tourist destinations. Even the relatively large and established Museum of Vancouver does not currently compete as a tourist attraction.

Despite Metro Vancouver's growing population and the increasing importance of cultural tourism, there is a notable lack of significant local cultural facilities and few new ones are currently being planned; discussions are underway for new or expanded facilities for the Surrey Museum, the Vancouver Art Gallery, the North Vancouver Museum and Archives, but no specific plans for these facilities have been announced.

Destination attractions, such as the Royal British Columbia Museum and the Vancouver Art Gallery, would not achieve their current attendance without their large special exhibits. These are major shows that require up to 10,000 square feet of display space, and are important sources of direct and indirect revenue, visibility, and prestige for museums worldwide.

The most notable local museums of comparable size to the destination museum being recommended for Richmond are:



**Museum of Anthropology (MOA), Vancouver**

MOA is a university museum, a public institution, and the largest teaching museum in Canada. MOA has a new 5660 square foot exhibit gallery. Attendance in 2011 was 158,058. This included 141,264 general admission and 16,794 for educational programs.

Governance	Size	Human Resources	Annual Operating Budget	Revenue Sources
University of British Columbia (UBC) plus an advisory Board of Directors	Originally 79,000 sq. ft. Expanded to 120,800 sq. ft. in 2010  (includes collection storage)	30 full time staff 96 volunteers	\$4 million	\$1.7 million provided by UBC for custodial and security staff.  Remainder from grants, donors, sponsors, admission, gift shop, rentals and other revenue

**Museum of Vancouver (MOV), Vancouver**

Under its previous name, the Vancouver Museum, the MOV was founded in 1894 and in 1968 moved into a new landmark building. In 2009 it was updated and re-branded. MOV has a total of 10,000 square feet of temporary exhibit space. From 2009 to the present there has been a 35% increase in visitors, and current visitation is approximately 75,000, and membership has doubled.

Governance	Size	Human Resources	Annual Operating Budget	Revenue Sources
Board of Directors (2/3 elected, 1/3 appointed)	83,000 sq. ft.  (includes collection storage)	19 full time staff 3 part time staff 17 auxiliary staff	\$2.2 million	\$758,000 provided by the City of Vancouver.  Remainder from grants, donors, sponsors, admission, gift shop, rentals and other revenue

In the past, the Vancouver Museum was suffering from dropping attendance, lack of focus and public disinterest. Through consultation with the community, staff and museum clients, a new vision was created with a focus on Vancouver. The re-branding of the museum was launched with a name change in 2009. The museum’s governance model was also revised at this time; the museum commission and society were combined, with a new constitution and by-laws. Staffing was restructured to reflect the new organization, moving away from a curator-subject based model to working with the community and developing audience engagement.

The MOV has been very successful in improving their situation and the results of the re-branding have been remarkable. There are continuing issues with their current location (located in the Planetarium building in Vanier Park), which presents challenges of access and identity. Despite

their relatively large size, the MOV has not yet undertaken larger exhibits that could attract broader public attention. Future initiatives may include pursuit of a new downtown facility.

### **Referral 3 Location Possibilities including Private Locations**

Six sites were identified as potential locations for a new museum by City of Richmond staff and stakeholders, and evaluated for their potential suitability (Map - Attachment 3).

#### City Centre

1. River Road at Cambie Road (Middle Arm)
2. Lansdowne Village (northwest corner)
3. Minoru Park
4. Bridgeport Village

#### Steveston

5. Bayview Road at No. 1 Road
6. Phoenix Net Loft

A constraints and opportunities matrix was developed to evaluate each site for its overall “fit” with the agreed-upon Vision. The criteria included: public accessibility; travel and traffic patterns; parking requirements; physical limitations/constraints; and adjacencies and opportunities provided by surrounding developments.

Each site displayed a mix of advantages and disadvantages. For further detailed information on site selection criteria, please refer to the *Richmond Museum Feasibility Study Appendix E: Location*.

The recommended location for a destination museum is in the City Centre, Middle Arm area, as close to a Canada Line station as possible. A City-owned site would be coordinated with existing strategic and development plans for the area such as City Centre Area Plan and the Middle Arm Waterfront Park Plan.

### **Referral 4 The priority list from the PRCS Facilities Strategic Plan and how other projects may be affected if the destination museum is approved**

Council will be considering facility priorities for the next five to ten years in the spring of 2013.

#### **Feasibility Study Recommendation**

Throughout the course of the Feasibility Study, there has been consensus among the many participants and stakeholders that this is the time to build an exciting new destination museum. The City could take a leading position as a tourism destination within a regional context, while still providing a significant museum that tells the story of the community.

Richmond is ideally positioned to take advantage of Metro Vancouver’s need for cultural attractions. With the right visitor experience, a new destination museum, telling the full Richmond story, would compliment existing and planned cultural attractions like the Richmond



Olympic Experience, Britannia Shipyards and the Gulf of Georgia Cannery. An additional attraction would encourage visitors and residents to enjoy more of what Richmond has to offer.

The Feasibility Study has shown the concept of a destination museum to be financially and operationally feasible. This concept was strongly supported during the public consultation, with 80% support expressed during the Public Open House. The development of this facility could now proceed to the next stages of implementation that will guide it to reality.

It is recommended to continue the process to initiate a substantive new Richmond Museum to be located in the City Centre or Middle Arm area, as close to a Canada Line station as possible.

### **Implementation**

A detailed implementation strategy will need to be developed outlining critical decisions and milestones. Staff will prepare this and bring it back at a future meeting. At every stage in the implementation process, the community should continue to be engaged in the planning and development of the facility. Funds for planning and development will be requested through the Capital Budget program as required to move the project forward. Staff will develop an intergovernmental funding strategy and provide support to the Richmond Museum Society in their fundraising campaign.

### **Financial Impact**

None.

### **Conclusion**

Throughout the Feasibility Study, the consultants returned to Richmond's vision to be the most liveable, appealing and well-managed community in Canada, and were inspired by its emergence onto the world stage as a Venue City for the 2010 Olympic Winter Games.

The City of Richmond is growing rapidly, and the increased – and increasingly diverse – population has created a tremendous demand for new services. This is particularly notable in the cultural sector, where there is a need to provide improved facilities and programs for the local population, as well as for visitors. A new museum is a necessary component of a balanced and healthy community that requires significant cultural as well as athletic facilities. It will be a major civic asset, an economic generator and a source of community pride.

Richmond, being centrally located in Metro Vancouver, is also a very accessible location for a major cultural attraction. There is a sense of maturity and optimism brought on by the 2010 Olympics, the construction of the Canada Line, and an expanding urban population.



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# Richmond Museum Feasibility Study

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prepared by:



PRCS 18  
& ASSOCIATES LTD.

prepared for:





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## Executive Summary

### A NEW MUSEUM FOR THE CITY OF RICHMOND

In June 2007, City Council endorsed the *Richmond Museum & Heritage Strategy*. A central feature of the Strategy was the idea of a new museum for the City of Richmond. A new museum facility is considered to be long overdue, as the existing Richmond Museum in the Cultural Centre has outgrown its existing space. The current museum is approximately 2,000 square feet in size, and has 4,000 square feet of off-site storage.

A new museum could play a critical role in Richmond's evolving cultural life. It could tell the "Richmond Story," and celebrate Richmond's unique physical location, its remarkable melding of many cultures, its dynamic cultural life and the multitude of industries that continue to attract people to the community.

If the decision is made to move ahead with a new museum, then the specific funding, planning and timing for construction will be determined as part of a separate process. This could begin in the next few years.







### THE FEASIBILITY STUDY

This Feasibility Study is the next step toward the realization of a new City of Richmond Museum, where the story of Richmond, past and present, can be told and celebrated into the future. First prepared in May 2009, the Study was updated in October 2012 to ensure the accuracy to reflect current conditions, including potential capital and operating costs. The following factors were considered to determine the feasibility of a new museum and its optimum form and size:

- Market research
- Review of comparable facilities
- Emerging trends in new museums
- Governance and operational requirements
- Programming
- Location
- Capital construction costs
- Operating costs
- Potential funding sources



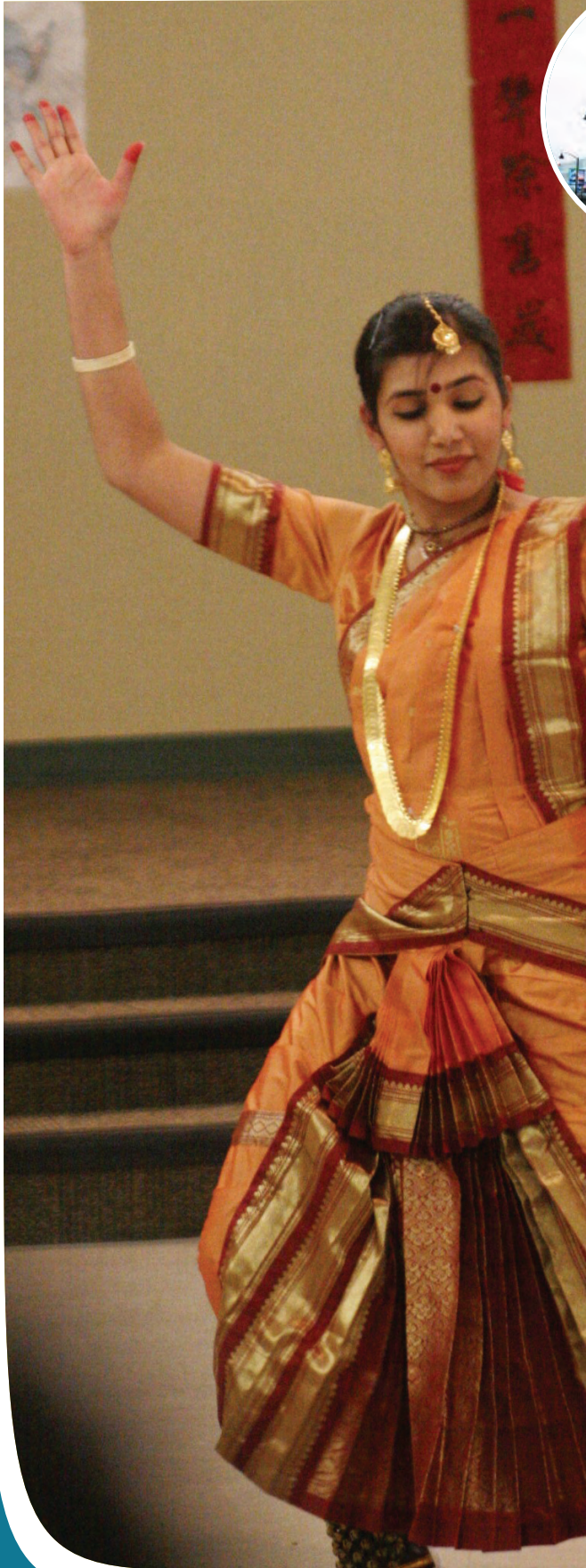
### CURRENT CULTURAL TRENDS

It is recognized globally that cultural facilities have become important economic generators that can provide significant new tourism, business and employment opportunities.

- Cultural tourism is the world's fastest growing tourism segment, expanding at about 15% a year
- Currently, Metro Vancouver has about 8.5 million visitors annually, a number projected to double over the next decade
- Destination cultural tourism sites are attracting growing numbers of visitors. Visitor attendance at the following facilities in 2011 was:
  - + Vancouver Aquarium: just under 1 million
  - + Capilano Suspension Bridge Park: over 800,000
  - + Science World, Vancouver: 517,260
  - + Royal BC Museum, Victoria: 460,000
  - + Vancouver Art Gallery: 275,000-300,000
  - + Museum of Anthropology, UBC: 158,058

Despite Metro Vancouver's growing population and the increasing importance of cultural tourism, there is a notable lack of significant local cultural facilities and few new ones are currently being planned; discussions are underway for new or expanded facilities for the Surrey Museum, the Vancouver Art Gallery, Presentation House and the North Vancouver Museum, but no specific plans for these facilities have yet been announced.





## THE CITY OF RICHMOND TODAY

Richmond is centrally located in Metro Vancouver, and is a very accessible location for a major cultural attraction. The completion of the Canada Line and the successful hosting of the 2010 Olympic and Paralympic Winter Games brought Richmond and its expanding urban population onto the world stage. Richmond is now a “Destination” for visitors in its own right, rather than just a “Gateway” for those travelling to or from Vancouver.

The City of Richmond has enjoyed sustained economic and population growth for many years and the increasingly diverse population has created a tremendous demand for new services. The 2011 population of 197,631 reflected an increase of nearly 15,000 over the previous five years. Major expansion of commercial facilities is currently underway or proposed. In a world with great economic turmoil and uncertainty, Richmond has proven to be an island of stability.

In the cultural sector, there is a strong need to provide improved facilities and programs for the local population, as well as for visitors. In the past two decades, immigration has redefined Richmond as an ethnically diverse urban centre:

- 65% of Richmond residents indicated they were a visible minority.
- 58% of Richmond residents indicated they were not born in Canada, the largest percentage of any Canadian city<sup>1</sup>.
- Of the languages spoken in Richmond, Chinese<sup>2</sup> (41.1%) surpassed English (37.9%) as the most common mother tongue.

<sup>1</sup> 2006 Census (last data available).

<sup>2</sup> 2011 Census; Chinese includes Cantonese, Mandarin, Taiwanese and Chinese not otherwise specified.





This growing diversity has created the need to tell new citizens the “Richmond Story.” A new museum fits well with Richmond’s growth, ambitions and vision for the future.

### THE RICHMOND STORY

Richmond has a unique and significant history, and is in the process of developing a cosmopolitan, richly textured urban identity with a global focus. The “Richmond Story” – including the past, present and future - can be interpreted through a layering of local, regional, provincial, national and international stories and connections. It can have a global focus grounded in community traditions and values.

The vision for an expanded museum is that the people of Richmond will be actively involved in telling their stories, creating exhibits, making presentations and contributing to the programs and activities. This is already the focus of the Richmond Museum’s current operations, which will continue and evolve:

- The “Richmond Story” is the story of the geography that has shaped this community, the land, the Fraser River, and the place where the Fraser meets the ocean
- It is the story of the First Nations and the subsequent waves of settlement that continue to populate and build this forward-looking community
- It is the story of the successful industries people continue to create, including farming, fishing, shipbuilding, fish canning, transportation, aviation, high-tech and new aerospace technology
- It is the story of heroes and ordinary people who built the community and whose unique contributions and innovations, like the “Canada Arm,” have put Richmond on the global map
- It is the story of immigration and diverse cultures, their cultural contributions to Richmond and their continuing links to their communities of origin
- It is the story of diverse cultures coming together to create a cohesive community, the hopes and dreams of this community and the future they envision for themselves







### A NEW MUSEUM: THE HUB OF RICHMOND'S NETWORK OF MUSEUMS AND HISTORIC SITES

The Richmond Museum can be the hub of a network of existing museums, historic sites, and heritage areas. This network, connected to Richmond's outdoor environment through a system of parks and trails, will tell the whole "Richmond Story." The Richmond Museum can provide the overview of the "Richmond Story," and create interest in visiting the other sites for a first hand appreciation of specific aspects of the "Richmond Story."

As the hub of this network, a museum, orientation gallery and kiosk can direct visitors to Richmond's many historic sites and experiences. A variety of exciting forms of transportation such as community buses, water vehicles and rental bikes can take visitors to the many sites and experiences that await them in all areas of Richmond. A multi-media web presentation can recreate the "Richmond Story" for those unable to visit the museum and other sites in person.



## OPTIONS FOR A NEW MUSEUM

In order to determine the feasibility of a new museum, a broad variety of factors were considered that helped determine what the new facility should look like. As part of the visioning exercise, in March 2008 the Parks, Recreation & Cultural Services Committee requested that two options for the new facility be comprehensively developed to allow a comparative assessment. One option is for a modest community-based facility, while the other option is a facility large enough to serve a regional market; these two options are divergent enough to allow meaningful comparisons of size, programming and staffing requirements, and capital and operating cost implications; this option was developed at a minimal size to fulfill its function. The option for a Destination Museum was further explored, and a larger facility was also programmed and costed that was considered to be an optimal size for this type of facility.

The options that were developed are:

This is the more modest of the options. It would have a local focus and serve mainly a community audience. It would be more limited in the size and type of exhibits it could offer, but could host smaller travelling exhibits and other programs. It would have more limited revenue-generating capacity. A smaller facility can be accommodated in a variety of Richmond locations. Since its appeal will be mainly local, the location does not have to be easily accessible to tourists, but would still benefit from being accessible by public transit and pedestrian linkages.

- Approximate size: 20,000 square feet.
- Approximate cost: \$16 million (Construction costs can be estimated at roughly \$815 per square foot for a complete and furnished facility in 2012 dollars).



**OPTION #1:  
A COMMUNITY  
MUSEUM**



**OPTION #2:  
A DESTINATION MUSEUM  
ROOTED IN THE COMMUNITY**

This is the more ambitious of the options. It requires a much larger facility, with significant amounts of programmable and rental space, and an area for major exhibits that require up to 10,000 square feet of display space. Some facilities in British Columbia do have the exhibition space that is required to host major "blockbuster" exhibits, but are not currently showing or producing these shows. This size of facility could therefore become a major regional tourist draw, with a much broader audience and significant revenue-generating capacity. A high profile central location possibly close to the Canada Line, the waterfront and visitor services (such as hotels) is required to provide easy accessibility to local, regional, provincial, national and international audiences. It will require a site large enough to accommodate a major facility that can also expand in the future.

**Option 2A (considered to be a minimal size for a Destination Museum):**

- Approximate size: 60,000 square feet.
- Approximate cost: \$48 million (Construction costs can be estimated at roughly \$803 per square foot for a complete and furnished facility in 2012 dollars).

**Option 2B (considered to be an optimal size for a Destination Museum):**

- Approximate size: 75,000 square feet.
- Approximate cost: \$59 million (Construction costs can be estimated at roughly \$791 per square foot for a complete and furnished facility in 2012 dollars).

*The final decision about where a new museum will be located and its appropriate size will ultimately be dependent on public support, available budget, and potential partnerships.*





## PUBLIC OPEN HOUSE

A Public Open House was held on October 1, 2008 to present the findings of the Feasibility Study and to gauge the public reaction to the options for a new museum. The Open House was attended by over 200 people representing a broad cross-section of the population; 178 people filled in a detailed questionnaire. 100% of those who responded supported the vision for a new museum. 80% of the responses supported the idea of a Destination Museum and its potential location in the City Centre or Middle Arm area. The comments also indicated caution about potential costs and tax increases, but overall there was very strong support expressed for the concept of a new “Destination Museum rooted in the Community” that told the “Richmond Story.”



## RECOMMENDATIONS

Throughout the course of this Feasibility Study, there has been consensus among the many participants and stakeholders that this is the time, and Richmond is the place, to build an exciting new destination museum. The City could take a leading position as a tourism destination within a regional context, while still providing a significant museum that tells the story of the community.

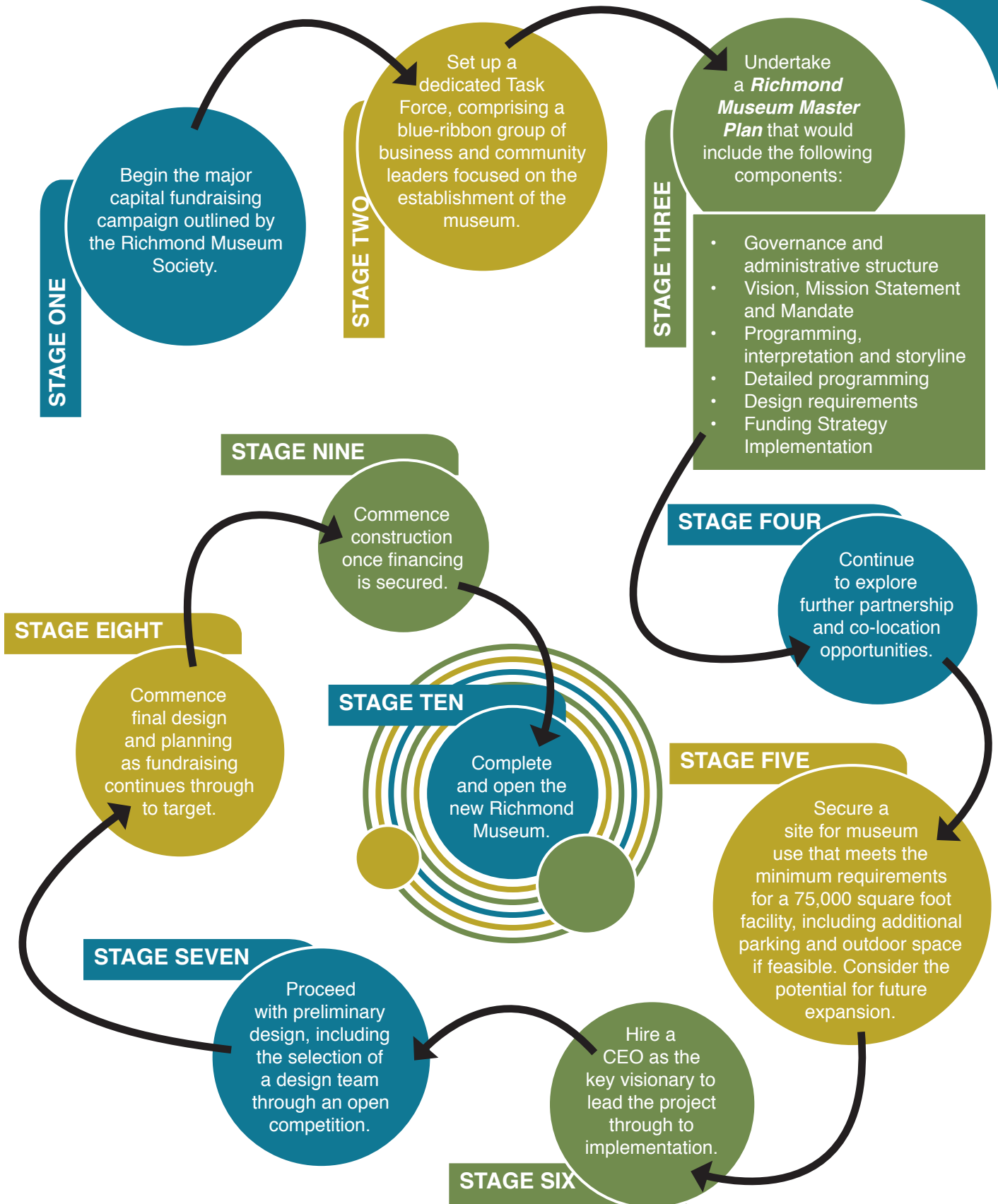
Currently, no museum in Metro Vancouver has the capacity to host major exhibitions. Richmond is ideally positioned to take advantage of Metro Vancouver’s need for a destination museum. With the right visitor experiences, a new destination museum in Richmond would appeal widely to both residents and tourists.

The concept of a destination museum has proven to be financially and operationally feasible. This concept was strongly supported during the public consultation, with 80% support expressed during the Public Open House. The development of this facility should now proceed to the next stages of implementation that will guide it to reality.

It is therefore recommended that the City should commence a process to initiate a new Richmond Museum of 75,000 square feet, to be located in the City Centre or Middle Arm area, as close to a Canada Line station as possible.

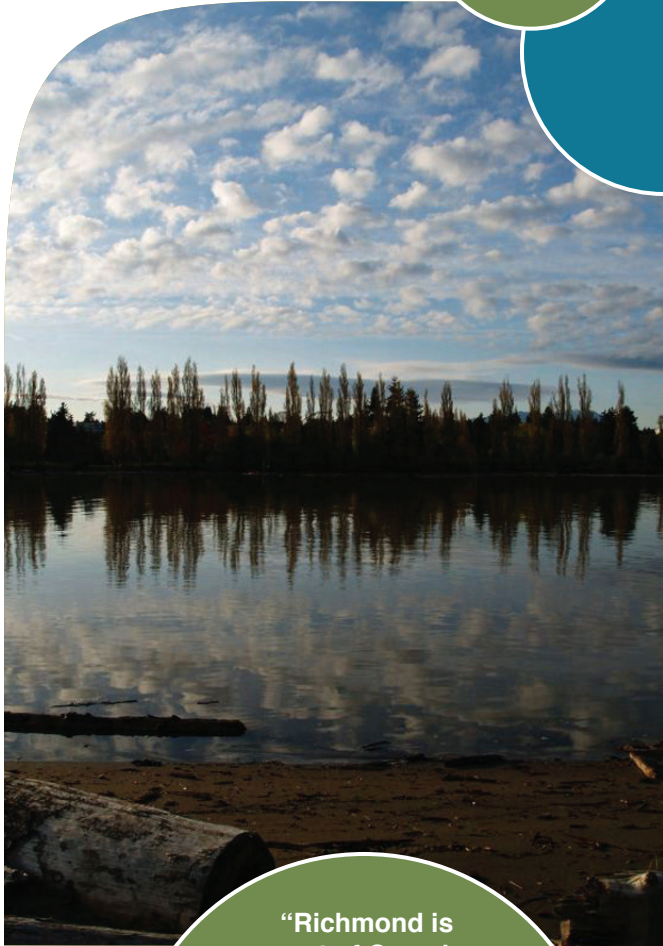
The implementation strategy outlines the stages and priorities to achieve the new museum. At every stage in the implementation process, the community should continue to be engaged in the planning and development of the facility.





“Brand Richmond as the city that embraces diversity.”

- Open House comment



“Richmond is a part of Canada, we can not separate Richmond from Canada, so when people go to Richmond Museum they also should get the information about BC and even Canada not only Richmond.”

- Open House comment

## CONCLUSION

Throughout this study, we returned to the City’s vision to be the most liveable, appealing and well-managed community in Canada, and were inspired by Richmond’s emergence onto the world stage as a successful Venue City for the 2010 Olympic and Paralympic Winter Games.

A new museum is a necessary component of a balanced and healthy community that requires significant cultural as well as sports and wellness facilities. It will be a major civic asset, an economic generator and a source of community pride.

The idea of a new dynamic museum fits well with Richmond’s growth, ambitions and vision for the next 30 to 50 years into the future. It is an idea whose time has come. The City needs a new museum, of the highest quality, that will match its other remarkable assets and its vibrant community. Richmond deserves nothing less.



# 1

## BACKGROUND



### 1.1 INTRODUCTION

The Richmond Museum cannot be expanded at its current location, and is inadequate to fully serve a growing city the size of Richmond. The current museum, consisting of a temporary exhibit gallery and office space, is approximately 2,000 square feet in size, and has 4,000 square feet of off-site storage. This space is not large enough to function as a fully-operational museum. This Feasibility Study has been the next step towards examining the potential for a dynamic new museum facility in the City of Richmond, where cultural, museum, and heritage activities of the past and present can be supported and celebrated into the future. It has been guided by staff and stakeholder consultations, and informed by other, previous studies.

- The *Parks, Recreation & Cultural Services (PRCS) Facilities Strategic Plan* identified the need for a new museum facility, estimated as a stand-alone facility of approximately 25,000 square feet (based on the recently built Surrey Museum).
- The evolving *City Centre Area Plan* has defined an area considered appropriate for arts and cultural facilities and activities that would be compatible with a museum use.
- In June 2007, City Council endorsed the vision and objectives developed for the *Richmond Museum & Heritage Strategy*; included in the Strategy was the idea of a new museum for the City of Richmond.
- The initial Feasibility Study was released in May 2009, and was updated in October 2012 to ensure the accuracy of the information, including potential capital and operating costs.

Throughout the consultation process, the public has expressed a strong desire for the development of a new museum facility, that would act as a cultural anchor for the community.

Substantial background work for this project was undertaken as part of the *Richmond Museum & Heritage Strategy*. The concept of a dynamic new museum was the centrepiece of the Strategy, which was endorsed by City Council in June 2007. Of the Strategy's six goals, four outlined the City's provision of museum related services and are relevant to the feasibility study for the new museum:

**GOAL 1:** Involve and engage the entire community.

**GOAL 2:** Position Richmond as the leading integrated museum & heritage destination in Metro Vancouver.

**GOAL 3:** Build a new dynamic Destination Museum.

**GOAL 4:** Create and promote a network of satellite museums, historic sites and heritage areas radiating out from the hub of the new Richmond Museum.

## 1.2 METHODOLOGY

At the start of this Feasibility Study, a Steering Committee was formed to work closely with the consultant team. The consultation process was designed to ensure that a wide cross-section of the community had the opportunity to participate in the visioning process, and to identify the needs of the community and the stories that are important to the community. This involved public consultation, stakeholder focus groups and interviews to determine the needs within the community, and the development of strategies and priorities to meet these needs. Richmond's many diverse communities, including business, tourism and economic development, were consulted. Vision-based guidelines were crafted to inform the study process and to achieve desired outcomes, resulting in recommendations for an appropriate scale of development and a preferred location.

### Public Consultation Goals

- Generate community interest in the new museum.
- Develop a Vision for the museum and identify community needs and community stories.
- Determine themes, messages and public programs ("story telling") and community needs for public and ancillary spaces.
- Achieve consensus for the form, substance and size of a new facility.
- Assess an appropriate potential location.

"I would be very proud to promote a first class destination museum in my travels across Canada and elsewhere in the world."

- Open House comment

"The focus is to ignite self-awareness through self-evaluation."

- stakeholder comment

### Public Consultation Structure

#### A. Steering Committee

A steering committee, comprised of City of Richmond staff, members of the Richmond Museum Society and the Richmond Heritage Commission, has been the point of contact for the consultants to obtain direction and approval for all aspects of the consultation process.

#### B. Stakeholder Consultation

Other community stakeholders have been consulted through workshops and direct interviews. This has included representatives of the Richmond Chamber of Commerce, Tourism Richmond, the Vancouver International Airport, the City of Richmond's Diversity Committee, the City of Richmond's Museum Society and the City of Richmond Heritage Commission. In addition, meetings were held with the three Richmond MLAs and the Federal Minister's Regional Office. There have been two main goals to the stakeholder consultation:

1. Provide advice to the consultants and Steering Committee on all aspects of the feasibility study with particular emphasis on community needs.
2. Be a conduit to the diverse communities they represent and obtain input from their respective communities.

In 2012, additional interviews were conducted, and the research information, including statistics and potential costs, was re-confirmed.

#### C. Public Open House

As a result of the visioning work of the Steering Committee and stakeholders, a presentation was made to the PRCS Committee in March 2008, which provided direction that two comprehensive options for a new museum facility should be presented to the public. This Open House was held on October 1, 2008, and was very well attended by a broad cross-section of Richmond citizens. Many people responded to a detailed questionnaire; 100% of the submitted questionnaires supported the concept of a new museum, and 80% supported the idea of a Destination Museum Rooted in the Community.



### 1.3 MARKET RESEARCH

The research process has laid the groundwork for the feasibility assessment parameters, and provided background material for the visioning and public consultation process. The review of market research has been varied and multi-faceted to ensure that the most up-to-date and wide-ranging information has informed this feasibility study, including:

- Community Demographics
- Cultural Tourism
- Business Recruitment and Retention
- Comparable Facilities
- Emerging Museum Trends



“Richmond is so diverse and beautiful that we need to introduce it to the world.”

- Open House comment

“The jewel on the water...”

- stakeholder comment

“We are the immigrants, we really care about our own community life.”

- Open House comment

#### 1.3.1 COMMUNITY DEMOGRAPHICS

The Musqueam Band of the Coast Salish First Nation has lived in and around Richmond for thousands of years, from the time when the delta lands at the mouth of the Fraser River consisted of many low-lying islands separated at high tide. Richmond’s role in the Pacific Rim has been evident since its earliest days. One of the city’s original families came from Australia. There were also successive waves of Asian immigrants, who were involved in many industrial operations and also settled here; Japanese and Chinese families arrived starting in the late 1800s. The Richmond of today is a mix of the descendants of original families and new immigrants, farmers and high-tech workers; it is multi-ethnic and multi-lingual; well-educated and well-travelled.

The evolving demographics of Richmond continue reflect its Pacific Rim context. Richmond’s explosive growth in the postwar era has attracted a great number of immigrants from the Pacific Rim region – those nations with shores on the Pacific Ocean, such as the Asian and Asia-Pacific countries, New Zealand and Australia, North America, Central America and South America. According to the 2006 census (latest data available), the total number of people living in Richmond born in a Pacific Rim country was approximately 76,000.

The City’s significant and sustained population growth from 182,652 in 2006 to 197,631 in 2011<sup>3</sup> has resulted in an increasing multicultural diversity and rapidly increasing density in the City Centre. Long-term population growth is anticipated to reach 280,000 people by 2041. It is also anticipated that the median age will continue to rise over time<sup>4</sup> reflecting the demographic trends occurring throughout North America.

<sup>3</sup> Source: BC Stats, comparable census figures of 174,461 (2006) and 190,473 (2011) are lower due to an undercount

<sup>4</sup> Source: BC Stats; the median age in B.C. is projected to increase from 41.1 in 2011 to 45.4 in 2036

- Richmond is the 4th largest city in B.C. with a 2011 population of 197,631<sup>5</sup>.
- Immigration has redefined Richmond as an ethnically diverse urban centre in the past two decades, with Asian shopping centres, businesses and restaurants cropping up in neighbourhoods that were once primarily rural. The City Centre is the fastest growing neighbourhood.
- There are 135,000 jobs in the city.
- Chinese New Year, Diwali and the Muslim festival Eid are given official recognition within the municipality in addition to Christmas and New Year's celebrations.
- Perhaps nowhere is the city's diverse language and cultural make-up more evident than in the book and magazine collection of the Richmond Public Library. The library has a collection of 80,000 Chinese-language books, magazines, newspapers, DVDs and videos. Chinese-language speakers are as likely to check out materials from the library in their own language as they are to select material in English.
- Of Richmond's total population, 43% are Chinese, 8% are South Asian, 5% are Filipino and 2% Japanese<sup>6</sup>.
- Of the languages spoken in Richmond in the 2011 census, Chinese<sup>7</sup> (41.1%) surpassed English (37.9%) as the most common mother tongue.
- In the 2011 census, the most common languages spoken at home in order were English (53.7%), Chinese<sup>7</sup> (35.9%), Punjabi (2.1%) and Tagalog (Filipino 1.9%).

• Population in 2011 (4th largest in B.C.)	197,631 <sup>3</sup>
• Population Growth (over previous 5 years)	14,979
• Fastest growing neighbourhood	City Centre
• Projected population 2041	280,000
• Recent immigrants (last 10 years) as percentage of City population	29.8%
• City population as percentage of Province (2011 Census)	4.2%
• City jobs as percentage of Province	7.4%
• Number of jobs in City	135,000

For further detailed information, please refer to **Appendix A: Community Demographics**.

"I think it is essential to have a well organized interactive museum to attract tourists to the city for the economic and environmental development of Richmond."

- Open House comment

### 1.3.2 CULTURAL TOURISM

Cultural tourism is one of the world's fastest growing tourism segments, and is increasingly noted in statistical modelling as its importance to the tourism economic sector becomes more evident. Over the last 20 years international tourism arrivals in Canada have been growing consistently at an average of 4% per year. The United Nations World Tourism Organization forecasts the number of international tourists globally will nearly double from 880 million in 2009 to 1.6 billion by 2020<sup>8</sup>. Tourism is an important sector in B.C. generating nearly \$6.5 billion dollars or over 4% of the Provincial real GDP. In addition employment in the tourism sector in 2010 totalled 127,000, accounting for approximately 1 in every 15 jobs in the Province<sup>9</sup>. A new museum in Richmond would be in an excellent position to take advantage of this trend.

In addition, Richmond is ideally located in relation to the Canada Line's direct connection to downtown Vancouver, the cruise lines at Canada Place and the Vancouver International Airport. Highway 99 connects Richmond to the American border and the I-5 interstate freeway. Centrally located in the Metro Vancouver region, Richmond is ideally accessible as the potential location for a major attraction.

<sup>5</sup> Source: BC Stats, estimate includes the Census undercount

<sup>6</sup> Source: 2006 Census (last data available)

<sup>7</sup> Source: 2011 Census; Chinese includes Cantonese (15.20%), Mandarin (10.26%), Taiwanese (0.33%) and Chinese not otherwise specified

<sup>8</sup>Source: Canada's Federal Tourism Strategy: Welcoming the World

<sup>9</sup>Source: BC Stats

## What Is Cultural Tourism?

Cultural tourism describes travellers engaging in cultural events and activities while away from their home communities. This umbrella term includes, but is not limited to: visits to museums and historic sites; performing arts; visual arts; heritage events; genealogical research; multicultural/ethnic events; and some attractions. Education is also a significant part of cultural tourism, as these elements may involve a high degree of interactivity.

Cultural tourists do not necessarily define their primary motivation for travel as cultural activity. For instance, a business traveller who attends a play is as much a cultural tourist as someone who travels to a museum to see a blockbuster exhibit. Museums are often an initial stopping and orientation destination, and a significant source of local information for visitors.

## A Unique Niche Market

Travel research organizations have tracked cultural tourism data in recent years, identifying the trends and characteristics of an attractive, accessible and large market.

The cultural tourism market:

- is leisure-travel based
- is specialized and requires a targeted approach
- grows globally by 15% every year.

Cultural tourists tend to:

- combine cultural with non-cultural experiences while travelling
- search out learning/educational experiences
- seek an authentic sense of people and place.

Cultural tourists have distinct profiles that set them apart from other leisure travellers and make them an appealing market for the tourism industry. Multiple research sources note that compared to the average leisure traveller, the cultural tourist tends to:

- be represented by the baby boomers (those over 45 years old) although there is also an emerging trend of cultural tourists in the 20-34 'young professionals' age group
- be predominately female
- have a higher level of education attainment than other tourists, and tend to have university or college degrees or higher degrees
- have a higher level of income
- spend between 8 to 10% more per day when travelling
- be an overnight tourist who will likely seek a range of experiences at his/her destination of choice
- be motivated by high impact 'time-specific' cultural events, such as blockbusters and festivals
- use more commercial accommodation
- take frequent short trips (get-away holidays) and tend to spend more money on these trips for accommodation, meals and shopping, especially for extras and luxuries.
- use the internet to identify where and how to travel

(Source: Ontario Cultural & Heritage Tourism Product Research Paper, February, 2009)

There have been challenges in global tourism since 2008, based on economic downturns and uncertainties; current projections indicate improved tourism statistics can be expected by 2015.

For further detailed information, please refer to **Appendix B: Cultural Tourism**.



### 1.3.3 TOURISM RICHMOND

Tourism Richmond is a non-profit, membership-driven destination marketing organization that promotes Richmond as a destination to leisure travelers, meeting planners, travel media and organizations that influence travel. Richmond, with over 17 million airport passengers in 2011<sup>10</sup> and 4,958 hotel rooms, is ideally situated to take advantage of the cultural tourism market. Tourism Richmond focuses marketing initiatives in three areas

1. **Affordability:** in general it costs 30% less to stay in Richmond than in Vancouver and there are free shuttles from the airport to the hotel.
2. **Accessibility:** it is close to the airport and to downtown Vancouver, there is shopping and dining close by.
3. **Asian Culture:** especially cuisine.

Tourism Richmond's current marketing campaigns:  
Motto: "Come and explore Canada, feel at home in Richmond"

- **Golden Village (Asian Restaurant District):** Tourism Richmond has hired someone to eat at a different restaurant for 365 days and blog about the experience on a daily basis. This initiative has been very successful. Tourism Richmond promotes the fact that Richmond has the best Asian restaurants outside of China, and that it is one of the best places to ring in the Chinese New Year.
- **Attraction Pass:** This pass is to encourage a visitor to stay two nights rather than one, or a convention attendee to stay an extra night. If people stay the extra night they get an attraction pass, a \$200 value that includes several attractions in the lower mainland.

Tourism Richmond provided comments about the museum concept, and what would make it more marketable from a tourism perspective:

- It should be fun and exciting, like Science World.
- It should have timely, interactive content; e.g., Capilano Suspension Bridge has a successful First Nations Exhibit.
- It should be entrepreneurial, with new and innovative products to sell.
- It should be a multi-faceted facility.

The following comments were also provided for the marketing of the new Richmond Museum:

- Tourism Richmond has a mandate to market all of Richmond; it would market a new museum.
- The museum would lead the marketing package if it met the above criteria.
- The media is interested in what is new and what is interesting.
- Promote how the entire community benefits if more visitors come to Richmond.

### 1.3.4 BUSINESS RECRUITMENT AND RETENTION

*The new world is a truly global economy, driven by information, ideas and discoveries. It is a creative economy, where art and culture are the building blocks of innovation, invention and understanding.*  
Speech from the Throne, Province of British Columbia, February 2006

With many existing high-tech corporate head offices, Richmond has already begun the development of a "creative economy." It will be critical for Richmond to develop its arts and cultural sector to support its quickly-growing creative economy, in order to attract and retain the type of workers required for this new economic focus.

Craig Jones, (Executive Director of the Richmond Chamber of Commerce) has stated "Richmond needs facilities such as the proposed Richmond Museum to attract and retain the knowledge workers that are so important in Richmond's economic sector."

<sup>10</sup> Total enplaned and deplaned passengers at YVR in 2011 were 17,032, 780, an increase of 71.4% since 1992

There is much evidence to illustrate that a vibrant arts and cultural sector play a significant role in attracting and retaining “creative employees.” In *From Bronze to Gold: A Blueprint for Canadian Leadership in a Transforming World*, the Canadian Council of Chief Executives concluded that artistic and cultural creativity plays an important role in transforming communities into destinations of choice for skilled people in any occupation. A community’s cultural infrastructure has a direct impact on quality of life and on the competitiveness of communities in attracting people and investment.” *From Restless Communities to Resilient Places: Building a Stronger Future For All Canadians*, the June 2006 Final Report of the External Advisory Committee on Cities and Communities concluded that those Canadian cities and communities that have recognized the importance of culture are better prepared to meet future challenges and opportunities. “Strong cultural engagement can substantially improve the cohesiveness, confidence and international image and attractiveness of places. The economic impact of the arts and our creative resources is far greater than the employment or economic multipliers our creative industries generate. The arts attract people to live and work in our Province, reduce turnover for employers, and contribute to the stability of our workforce. The arts also help create cross-cultural understanding, improve workplace and customer relationships and contribute to more successful enterprise. Increased arts and cultural activity is key to attracting gifted professionals. Alcan says that cultural life and amenities in towns like Kitimat, where the company is planning a \$1.8 billion upgrade of its smelting operations, are crucial factors in attracting talented people, jobs and investments.” (“Arts Future BC, Contributing to our Future”, *A Presentation to the Select Standing Committee on Finance and Government Services*, September 2007.)

Michael Audain, the chair of Polygon Homes Ltd., puts it plainly: “We’re going to be looking for the best – the young people with the best brains – and many of them are interested in the creative life and a culture that complements them.” According to Vancouver architect, Bing Thom, culture and what is happening with the knowledge economy are understood to be underpinning the whole future of where we are going to go. With the global labour shortage, Vancouver is at serious risk of

losing out in the talent wars. There is a massive push to put Vancouver on the global stage, and the state of Vancouver’s cultural infrastructure has never been more critical. Bernie Magnan, former chief economist for the Vancouver Board of Trade, observed that, in addition to helping draw tourists and employees, arts and culture are anchors for a city’s identity. ‘Any community or any city around the world that has made a name for itself has a thriving arts community as part of it,’ he said. Examples include: Sydney, Australia, with its world-renowned Opera House; Seattle, with its multitude of visual-art museums and performance spaces; and Winnipeg, with its internationally recognized ballet troupe and New Music Festival. That’s exactly the kind of cultural focus that Vancouver lacks, according to a January 2007 VanCity report, *The Power of the Arts in Vancouver: Creating a Great City*, which states, “Vancouver seems to lack a consistent cultural identity, and consequently, despite their relevance for the local economy, most knowledge-related activities remain an exotic field for a large part of the population.

Please refer to **Appendix C** for further information.

**There is a growing concern that Richmond is falling behind in providing the type of vital arts and culture sector that is so important to the creative economy. A new Richmond Museum could contribute significantly to the cultural identify of Richmond, as well as the larger context of Metro Vancouver.**

### 1.3.5 COMPARABLE FACILITIES

A fundamental question with a new museum is a definition of the target audience. Many local museums and attractions are targeted strictly towards the community they serve, with only minimal outside visitorship. Although they provide valuable services to the local population, community museums throughout Metro Vancouver are not major tourist destinations. For example, attendance at the Surrey Museum in 2012 (size: 24,000 square feet) is projected at approximately 25,000. Typically, community museums do not achieve destination status. Even the relatively large and established Museum of Vancouver does not currently compete as a tourist attraction.

Despite Metro Vancouver's growing population and the increasing importance of cultural tourism, there is a notable lack of significant local cultural facilities and few new ones are currently being planned; discussions are underway for new or expanded facilities for the Surrey Museum, the Vancouver Art Gallery, Presentation House and the North Vancouver Museum, but no specific plans for these facilities have been announced. On a regional basis, some attractions achieve higher attendance figures, based on the size and scale of their facilities, attractions and/or collections.

Destination attractions, such as the Royal British Columbia Museum and the Vancouver Art Gallery, would not achieve their current attendance without their large special exhibits. No local facilities, however, are currently attempting "blockbuster" shows. These are major shows that require up to 10,000 square feet of display space, and are important sources of direct and indirect revenue, visibility, and prestige for museums worldwide. (For further detailed information, please refer to **Appendix D: "Blockbusters."**) Some local facilities do have the exhibition space that is required, but are not currently showing or producing these major exhibits.

#### Vancouver Aquarium

The Aquarium is a self-supporting, non-profit organization, and does not receive government funding for its operations.

- The facility comprises 116,000 square feet, with 154 aquatic displays.
- It employs 350 full and part-time employees and in 2011 had 1,200 active volunteers.
- The annual operating budget for 2011 was \$28 million; admissions, programs, groups, membership dues, retail gross sales account for 84% of the Aquarium's operating budget while charitable contributions, donations and restricted grants comprise the remainder.
- Attendance in 2011: just under 1 million.

#### Capilano Suspension Bridge

This privately-owned and operated site is one of the most popular tourist attractions in Vancouver. The site employs over two hundred people seasonally in addition to the over two hundred year-round positions. The park was sold to the current owner, in 1983. Annual attendance has since increased, and in May 2004, Treetops Adventures was opened. As well as the bridge itself and Treetops Adventure, the park also features rain forest ecotours, award-winning gardens, nature trails, North America's largest private collection of First Nations totem poles, period decor and costumes, and exhibits highlighting the park's history and the surrounding temperate rain forest. Guests can also witness First Nations performance, featuring their traditional Regalia (ceremonial dress), masks, dancing and storytelling. In 2012, a new attraction called Cliff Walk was added to the park. This is a major attraction that is marketed globally, and attracts over 800,000 visitors a year.

#### Science World, Vancouver

Science World is a self-supporting, non-profit organization with a Board of Directors and an Executive Director. The original board made the decision that they wanted to be self-sufficient. The Board did not want to create a dependency on government funding, did not want to be beholden to government or have strings attached to what they could do. They wanted their clients to be the main providers of revenue to ensure that what they were offering had a high level of appeal. Over time, the facility has received money for capital projects and grants for specific programs that compliment but are not core to their operation. They receive an annual grant of \$80,000 from the City of Vancouver, which is less than 1% of their annual operating budget.

Until 10 years ago, 86% of revenues came from entrance fees, program fees, the theatre, and room rentals, and 14% came from grants, sponsorships, and donors. At that, a financial assessment determined that if revenues were going to increase, the proportions would need to change. Currently the proportion is 75% (5% from room rentals) earned and 25% contributed. The goal is 70% earned and 30% contributed. Because of the diversification of revenues, even though sponsorships and grants are down because of the economic downturn, revenue has steadily increased from \$8 million to \$11 million over the last 10 years.

The Board of Directors is largely from the business community, and they can be flexible and entrepreneurial in developing partnerships. Science World takes donations from most people and sponsorships are consistent



with their mandate (broadly in the area of science and technology). Over the past two years, Science World has held a capital expansion campaign with a target of \$37 million and has raised all but the last \$2 million. Science World remains in very sound financial condition; many similar organizations in the United States that depend much more heavily on endowments and government grants have not proven to be as financially stable.

Science World has a total building area of 110,000 square feet, has a total exhibit area of 46,000 square feet, and includes an Omnimax Theatre. Attendance in 2011 was 517,260 (including 137,861 Community Engagement participants).

#### Royal British Columbia Museum, Victoria

The RBCM is currently undergoing a facilities and programming review, and re-assessing its mandate and its connections to the Citizens of British Columbia. It is run as a museum corporation with a board of Directors and a Chief Executive Officer.

- The RBCM property encompasses approximately 2 hectares in downtown Victoria, with buildings that total approximately 250,000 square feet (and offsite storage).
- 20% of the building space is exhibit space, 70% is archival/curatorial/conservation and collections storage, and 10% administration/ gift shop/ lobby/ circulation etc.
- There are permanent galleries (First Peoples, Modern History and Natural History) as well as temporary exhibit space and an Omnimax Theatre.
- Attendance in 2011: 460,000.

#### Vancouver Art Gallery, Vancouver

- The VAG has a Board of Directors and an Executive Director.
- The current VAG building includes a total of 165,000 square feet with 41,400 square feet of exhibition space.
- Attendance in 2011: 275,000-300,000.

#### Museum of Anthropology, Vancouver

MOA is a university museum, a public institution, and the largest teaching museum in Canada. It is a part of the University of British Columbia, under the faculty of Arts, and also has an advisory board. UBC pays for the cost of custodial and security staff, and there are approximately 30 FTE staff. Up to 96 volunteers are involved in the school program and tours. The museum has a \$4 million dollar operational budget; \$1.7 million of which is provided by UBC, and the rest comes from donors, sponsors, admission, gift shop and other revenues. MOA has a

satellite gallery that it shares with other organizations, located at 560 Seymour Street.

MOA has recently completed a major expansion resulting in an increased in size from 79,000 to 120,800 square feet inclusive of a new 5,660 square foot exhibition gallery. This accommodated the entire collection rather than just one subject area. The next stage of expansion is an addition for the Asian collection, organized by subject matter rather than by country, e.g., calligraphy from a variety of Asian countries. The proposed exhibits would be artifact-based rather than history-based.

Attendance in 2011 was 158,058. This included 141,264 general admission and 16,794 for educational programs.

#### Museum of Vancouver

The Museum of Vancouver was founded in 1894 as the Art, Historical and Scientific Association, and in 1968 moved into a new landmark building. The current facility is 83,000 square feet, with a total of 10,000 square feet of temporary exhibit space. By 2007, it was recognized that the Vancouver Museum was suffering from dropping attendance, lack of focus and public disinterest. Through consultation with community, staff and museum clients, a new vision was created with a focus on Vancouver, both as a physical reality and as an idea, using cross-disciplinary approaches that engage the community in dialogue about contemporary issues. This comprehensive re-branding of the museum was launched with a name change in 2009. The museum's governance model was also revised at this time; the museum commission and society were combined, with a new constitution and by-laws. The museum board now consists of 2/3 elected and 1/3 appointed by the board, with a limit of 16 board members.

Staffing was restructured to reflect the new organization, and new people with different skills were hired, moving away from a curator-subject based model to working with the community and developing audience engagement. Guest curators are now brought in from many different areas of society. There is also a commitment to work with the Asian community as an important part of Vancouver's diverse population.

The results of the re-branding have been remarkable. From 2009 to the present there has been a 35% increase in visitors, and current visitation is approximately 75,000, and membership has doubled. The marketing budget

has not been increased but the museum's presence has been enhanced considerably through social media. Both visitors and locals are targeted; in summer, 75% of attendance consists of tourists, while in winter it is the reverse with 25% tourists. Sponsorship has increased every year. The overall budget has also changed significantly: public sector funding has dropped from 67% to 55%; 34% is from earnings; and 11% from private funding. Of the earnings, approximately \$110,000 is from rentals and \$300,000 from other sources.

The MOV has been very successful in improving their situation. There are continuing issues with their current location, which presents challenges of access and identity. Despite their relatively large size, the MOV does not yet undertake larger exhibits that could attract broader public attention. Future initiatives may include pursuit of a new downtown facility.

### Surrey Museum

A new Surrey Museum was opened in Cloverdale in 2007. The collection is community based, and the interpretive themes and programs are based on community interests. The new museum attracted 14,217 visitors in 2007, 21,646 in 2008, and 19,402 visitors in 2011. Attendance for 2012 is projected at approximately 25,000.

The current facility consists of 24,000 square feet, with temporary exhibit space of 900 square feet, a lobby with two adjacent program rooms and a textile studio. Exhibits are changed several times each year, and include travelling exhibits. The majority of costs (up to 98%) are covered by the City of Surrey and by grants from the federal and provincial governments. The Friends Society has an endowment fund, which enables free admission. The museum has three off-site exhibit areas, one in the new Surrey Centre Library, and two in local recreation centres.

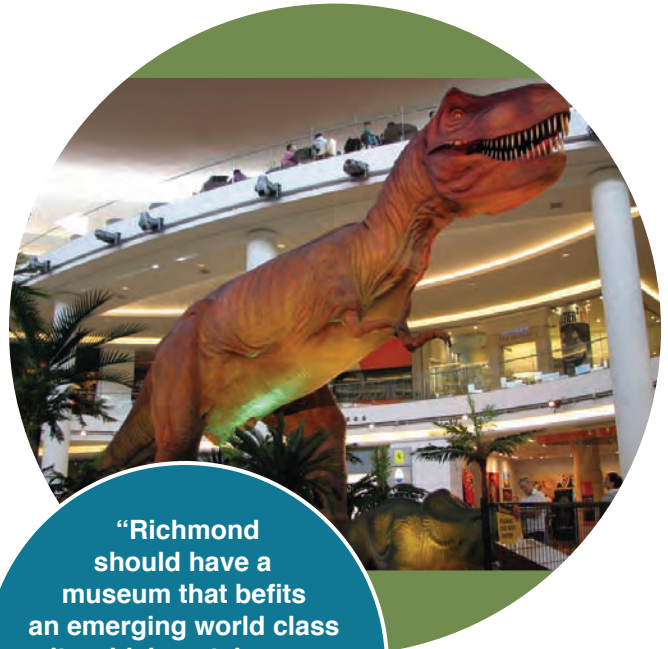
A number of drawbacks have been identified with the current situation. The building is relatively inaccessible by transit, and suffers from a poor identity. A proposed 10,000 square foot addition is being planned that will address a number of physical issues, including an improved lobby and circulation, enhanced exhibit space, and additional collection storage and exhibit preparation areas.

### The Reach Gallery Museum, Abbotsford

The Reach is the centre of cultural and creative innovation in the Fraser Valley, committed to quality programming and exposing the public to the multidisciplinary, inspiring, and provocative world of arts and culture. The Reach consists of a 20,000 square foot Class "A" facility that contains:

- 6,100 square foot open plan exhibition hall
- large reception area, suitable for entertaining
- community archives
- multi-purpose studio
- two community exhibition spaces
- art collection storage and museum artifact collection storage

The facility can accommodate event rentals of various sizes, up to 250 people in the combined Lobby, Studio and Great Hall. Total attendance in 2011 was 20,961.



**"Richmond should have a museum that befits an emerging world class city which matches our efforts in sports areas."**

- Open House comment

### 1.3.6 RICHMOND OLYMPIC OVAL

The Richmond Olympic Oval was built as the home to long track speed skating during the 2010 Olympic and Paralympic Winter Games, and now offers an inspiring sports and recreational environment for all ages and skill levels. This massive facility includes:

- two Olympic sized ice rinks
- 18 badminton courts
- 23,000 sq. ft. Fitness Centre
- 13 FIVB regulation volleyball courts
- 10 FIBA regulation basketball courts
- 3 FIFA regulation indoor soccer fields
- 6 international sized table tennis tables
- 200 metre 5-Lane training track
- 110 metre 5-Lane sprint track
- Indoor rowing & paddling centre
- Other supporting facilities

In an effort to maximize entrepreneurial benefit and financial viability, a corporation was created to manage the Oval project, with the City as sole shareholder. Operations of the Richmond Oval are overseen by a city-appointed board of directors consisting of a selection of community leaders representing a broad range of professional backgrounds. The Corporation is fully accountable to the citizens of Richmond, with the City reserving the ability to make decisions on issues of finance and governance as necessary.

The facilities are available to rent for corporate team building, meetings, and sporting events, with a variety of meeting rooms, sport courts, reception areas and outdoor spaces. From small intimate meetings to larger training groups, the Oval can accommodate a variety of setups. The Oval's hosting suite, the Legacy Room, is a 5,000 square foot space that includes a built-in bar and audiovisual capabilities. Other meeting rooms are designed for smaller, more intimate meeting and workshops.

With the recent approvals to develop the Richmond Olympic Experience: a combination of static displays with artifacts and imagery; video, film and sound clips; and interactive components, another facet will be added to the Richmond Olympic Oval in 2013/2014.





### 1.3.7 EMERGING MUSEUM TRENDS

Contemporary trends in museums and interpretation can help determine the most effective way to convey the Richmond Story and experience. Museums are tending towards values-based interpretation, based on storytelling, human experience, and ethnic diversity. Key concepts of this interpretative approach include:

- *Flexibility* – as stories change, there must be capacity to tell new stories
- *Participation* – interaction with the audience
- *People-based themes* – experiences related to the local and global communities

Traditional lines between disciplines are dissolving, allowing stories to be interpreted and expressed in fresh contexts and diverse voices, using technologies appropriate to the storytelling. The rate of cultural change and the high cost of construction indicate that a museum must be **multi-purpose, reflective, and responsive to changing conditions**. These emerging trends help us understand both the programming and the built aspects of the new Richmond Museum.

In order to understand emerging museum trends, we need to first step back in time to appreciate what has led to the situation museums are in today. Thirty to forty years ago there was a boom in museum construction across Canada. The political and financial climates were conducive to developing new museums, as well as expanding existing facilities. Part of the thrust for this activity was the development of many popular centennial projects, alongside a new Federal policy of the early 1970s called D&D (decentralization and democratization). As a result, many new institutions were created, most of which relied heavily on government grants and subsidies to meet their expenses. Over time, with national increases

in cultural costs, several downturns in the economy and a shift in Federal emphasis from Canada-wide cultural needs to Ottawa/Hull based National Museums, the general funding for Canadian museums significantly decreased. This trend has prevailed over the last 20 years, with the cultural sector constantly expressing frustration and concern over the declining health of 'culture' in Canada.

About ten years ago, it became clear that if the cultural sector was to recover from this malaise, cultural museum communities would need to find their own answers and would need to find significant alternative sources of funding. At the same time, words like 'relevance', 'participation' and 'interactive' began to become more a part of museum workshops and conference discussions.

Whereas artifact collections and archives still remain an important component of a museum's operations, there are now many more opportunities for museums to become a larger community resource. By playing a central role in the health and well-being of a community's cultural history, current and future cultural development will be supported by the community regardless of government subsidies. In other words, the trend now is to make museums so relevant to the needs of the community they serve that, in time, they become an essential service and receive all necessary forms of support.

Emerging museum trends respond to the need to make Canadian museums more relevant to all Canadians and more financially self-sustaining. The review of these trends constitutes a snapshot of "best practices" and provides a solid basis on which to commence the thinking for the development of a successful new Richmond Museum.

“Whatever we do, let’s do it well.”  
- stakeholder comment

**What’s the Point?**  
Museum management today is more aware of establishing a clear vision and well-defined objectives for their institutions. Presenting a collection of artifacts is no longer adequate in terms of facility use or visitor expectations. The late Mr. Steven Weil, of the Smithsonian Institute, once said, “the only way to evaluate the success of a cultural institution is if it ‘touches’ visitors and, as a result, in some small way, changes them forever.”

## *Making Connections*

For many years the trend for museum presentations was to present material in independently defined scientific disciplines, e.g. natural history, human history, First Nations history, individual ethnic groups etc. Consequently, connections between disciplines were seldom explored. Recently, scientists have been exploring connections between disciplines and their interdependencies and relationships. For example, medicine has been examining how parts of the body relate to one another and biologists are studying the interdependencies of natural world systems. Likewise, when presenting stories, some of the most interesting material is in the relationships between disciplines, e.g. people and nature, First Nations and European history, science and art. This softening of academic borders to enable the exploration of new connections and relationships helps people gain insights into the interconnectedness of the natural and built worlds, and the relevance of local and global issues.

## *Museums as a Reflection of the Community*

Museums today are beginning to engage the community like never before. In the past, some museum curators thought it was their duty and right to tell the stories discovered through research and exploration, even when there was minimal consultation with the people who experienced the stories firsthand, or whose ancestors were the subject of the stories. Progressively, more museums today are facilitating people in the telling of their own stories, in their own words. This approach encourages a broader audience to become engaged in the activities and programming of the museum. The directness and personal insight of this approach to storytelling builds bridges from the museum into the community as it connects storytellers to a receptive public. The museum becomes a meeting place for people to exchange ideas, share views and learn from one another. Engaging the public is the most effective way to build a dedicated museum audience; the Vancouver Art Gallery now has 40,000 members, which contributes greatly to increased attendance at this institution.

## *To Be Relevant, Change is Necessary*

For many years museums developed primarily permanent exhibits at considerable expense. These exhibits were designed to impress but not to change. As a result, the first visit was impressive, but visitors did not return because the exhibits were not renewed. The trend today is to enhance the relevance and experience of museums by providing exhibits that can facilitate changing content on a regular basis, as well as act as a backdrop for interpretive and interactive programming. In this way a museum can have an exciting, dramatic and memorable environment in which to exhibit many intriguing and evolving exhibits, which are then brought alive for visitors. In order to facilitate this change, flexible, reusable exhibit structures are necessary to adapt to the changing content of this exhibit format. Reusable structures make significant short and long-term contributions to the museum's sustainability.

## *Museums that Develop Participants Rather than Observers*

If a museum is going to be a vibrant and active hub within the community worthy of broad-based support, it should provide programs that engage people in meaningful activities and discussions. In order to attract participants, it is important to broaden the focus of museums from "the historic past", to include present and future issues. History helps us to appreciate the present, and if museums stop short of connecting the past with the present, it is sometimes hard for people to relate these stories to their own life experiences. Some ethnological museums today have regular workshops with community members. The spin-off benefits of these meetings include exhibits, while the emphasis is on both the dialogue that develops the audience, as well as the exhibit – one fuelling the other. Other results are interpretive and interactive programs, with the exhibit acting as a backdrop for celebrations, storytelling, theatrical performances, school programs, demonstrations and musical performances.

## ***Museums as Icons***

Some museums and art galleries have embraced the “starchitecture” premise that a unique iconic building is the answer to creating a successful institution. There have been several unusual building types that have drawn significant public attention and contributed to success by providing a unique identity; the most famous example is the Guggenheim Museum in Bilbao, Spain. An example closer to home is the Museum of Glass in Tacoma, Washington. There are also unique – and extremely expensive – buildings that have not had these desired results, most notably the Michael Lee-Chin Crystal at the Royal Ontario Museum, which has been criticized as inappropriate and dysfunctional. This does not mean that exciting contemporary architecture is not an important part of museum design, but a unique building form does not in itself guarantee success. It is also true that today’s trendy design can date very quickly; the architectural hit of the moment can become passé when the next new one is built. As the building itself is the major capital expense for a museum, it is wise to ensure functionality and flexibility over flash. Iconic architecture is possible, even desirable and achievable, but it should not take precedence over other important considerations. As always, architecture should be appropriate to its location and its function.

## ***Emerging Exhibit Techniques***

Museums have noted the popularity of science centres that put emphasis on interactive exhibits and changing presentations and programming (demonstrations and activities) both high-tech and low-tech. Science centres also function without the expense of maintaining large artifact collections. Interactive exhibits and audiovisual presentations provide layered information and can add a great deal to a visitors’ appreciation of a given theme or story. However, these interactive elements must complement and provide insight and not allow the exhibit techniques to dominate and compete with the story being told. Overly complicated technology can also date quickly and be expensive to maintain. Technology works best when it is appropriate to the subject material, and should not be used just to impress the audience.

## ***Interaction between Staff and the Visitor***

Nothing communicates better than people to people. Historically, there has been a gulf between museum staff and museum visitors, and it was not uncommon for staff to be unaware and uninquisitive of visitors’ experiences as they view the exhibits and walk through the public galleries. As more of these traditional barriers drop, museums are showing visitors behind the scenes, whereby they can gain an appreciation of the scope of work involved in presenting exhibits and properly maintaining a museum’s permanent content and travelling exhibits. This also facilitates museum staff learning about the needs and expectations of visitors. In fact, the more the general public can participate in museum-related activities and programs, the more the museum will reflect the community and the more the community will support the museum. Knowledgeable facilitators and presenters interacting with the general public generate tangible and intangible benefits for visitors, staff, the museum and its community context. Since the development of the Internet, the potential for sharing information and materials has

## ***Institutional Sharing***

revolutionized the world and the museum community. Although collaboration has not often worked well in the past due to poorly-conceived agreements and competitive funding structures, the Internet has introduced tremendous potential for effective collaboration between nations and institutions at local, national and international levels. There is a growing realization of the many benefits that can be realized through collaborations for museums that take advantage of this incredible opportunity.



### Virtual Museums

The Internet has had another significant impact on museums, by enabling cultural materials and interpretive programming to be reached by new audiences physically far away from their location. A virtual museum takes advantage of new digital media to enable instantaneous communication, and engage viewers in interactive programming, forums and community debates. In addition, sophisticated animation techniques allow for the re-creation of historical events and can interpret objects and exhibits. Other advanced communication techniques allow a virtual audience to interact with each other and directly with the museum (for example, animated technology being developed by the Learning and Instructional Development Centre at SFU).

This allows many people who might never physically visit distant museums to view and understand what those museums offer through making an “electronic visit.” Some studies have found that the virtualization of museums can increase public interest, and indicate that virtual visitors to museum websites already out-number physical (on-site) visitors. The technology of a virtual museum builds on the concept of interactive environments, and can support interactive exhibitions that display visual representations of exhibits. Many museums now routinely include a variety of educational material on their websites. There are many programs that support digital access, and the websites of most museums have become a critical component in their outreach, marketing and fundraising strategies.

### Improving the Design Process for Museums

The design process for museums traditionally involves hiring an architect to design a building, and then hiring content and exhibit consultants to develop story lines and exhibits. This is a hierarchical model, with the architect as leader in the decision making process and all the consultants in supporting roles. As the epitome of this model the “starchitecture” phenomenon of recent years serves to perpetuate this hierarchical approach.

A more dynamic and, in our experience, a more successful approach is to hire a team of compatible consultants representing all the skills required to address architecture, content development, and exhibit design, marketing, and interpretive and interactive programming. This team works together from the beginning of a project, sharing expertise and ideas. In this way, all disciplines work together and on the same schedule. This approach engenders productive and creative synergies between the disciplines and the team members, leading to the best possible outcomes, with the end result being greater than the sum of its parts.

#### What are the Key Conclusions?

Based on these current trends, a successful museum should:

- Open its doors as a hub of community cultural activity.
- Engage and motivate the broadest possible cross-section of the public to participate in a variety of exhibits, activities and events.
- Enhance its relevance and visitor experience by providing flexible exhibits that can facilitate changing content on a regular basis, as well as act as a backdrop for interpretive and interactive programming.
- Work towards financial self-sufficiency by engaging a wide audience of participants and sponsors.

*The review of these trends constitutes a snapshot of current “best practices” and provides a solid basis on which to commence the thinking for the development of a successful new Richmond Museum.*

# 2

## Vision

The City of Richmond is growing rapidly, and the increased – and increasingly diverse – population has created a tremendous demand for new services. This is particularly notable in the cultural sector, where there is a need to provide improved services and programs for the local population. There is also a recognition that cultural services are an important economic generator through the provision of new employment and tourism opportunities.

Richmond is maturing – with a new sense of optimism brought on by the 2010 Winter Olympics, the success of the Canada Line, and an expanding urban population base – and the city is ready for a facility that will celebrate its past, mark its place in the present and inform its future. Richmond is now a **destination** rather than just a **gateway**. The City has developed to the point where it can support ambitious large-scale activities and institutions, and is planning for future growth and prosperity. The City's stated goal is that Richmond will be the most appealing, livable, and well-managed community in Canada. A dynamic new museum facility fits well with that goal.

Throughout the consultation process, strong support was expressed by all stakeholders. At the Public Open House, 100% of the submitted questionnaires supported the concept of a new museum. There is clearly the need, and the desire, for a new Richmond Museum. The following Vision was developed to summarize the comments heard during the consultation process.



*To create a new, dynamic museum that will tell the story of Richmond's past, present and future and reflect the City's, the province's and the country's position within the Pacific Rim continuum – physically, temporally and spiritually.*

*Richmond has a unique and significant history and is in the process of developing a cosmopolitan, richly-textured urban identity. Richmond's global story will be interpreted through a layering of local, regional, provincial, national and international stories and connections. The museum will be a community anchor that will engage the public by reflecting cultural diversity and by interpreting Richmond to the world and interpreting the world to Richmond.*

## VISION FOR A NEW RICHMOND MUSEUM

*The museum will be located in the heart of the City in an accessible location, and through excellence of design and programming will showcase Richmond as a portal into Canada and interpret and celebrate the past and current Canadian experience of immigration and settlement.*

## 2.1 GUIDING PRINCIPLES

Ideas and concepts generated during the background research and consultation process were developed as a guiding framework for the development of the new museum. Consensus was reached on key concepts, based on best practices in the museum field and stated community needs. The vision that has been developed for a new museum will help inform and direct the ongoing development of its physical expression, including programming, interpretation and operational requirements.

Much of the relevant background work for this project was undertaken during the preparation of the *Richmond Museum & Heritage Strategy, 2006-2007*. A dynamic new museum for Richmond was the centrepiece of the Strategy. A key concept was the development of the new museum as the hub of museum and heritage services in Richmond, and its pivotal role in the development of an integrated network of local community museums and historic sites. Community-based programming is already the focus of the Richmond Museum's current operations, and will continue as the core function of the new facility. A Vision and six goals, four of which are key for the City's provision of museum related services, were included in the *Museum & Heritage Strategy* that are relevant to this Feasibility Study for the new museum:

As endorsed by City Council in June 2007, the following objectives were outlined for the new museum, and have formed the guiding framework for the Feasibility Study:

- Have a high public profile in a prominent, easily accessible location.
- Be a prime destination in itself and provide visitors with a dynamic overview of the Richmond Story; direct visitors to other sites for a more in-depth experience of the Richmond Story.
- Be financially viable through ongoing community support.
- Be a gathering place for the local population and provide an opportunity for Richmond's diverse communities to meet, interact, tell their stories and share their cultural traditions.
- Provide a multi-dimensional reflection of Richmond's diverse community, including physical elements such as museum displays and interpretation, and program and service elements.
- Develop museum content based on the authentic history of Richmond, employing artifacts and historical research to stimulate the audience and enrich the museum experience.
- Use technology in a multi-functional and dynamic way as opposed to static displays.
- Use non-traditional strategies to engage visitors including all the senses - sights, sounds, tastes and smells (e.g. ethnic foods, agricultural products, demonstrations of crafts and dance etc.).
- Use connections to sister cities (e.g. Wakayama, Japan).
- Engage citizens in discussing Richmond's future by hosting urban forums on timely issues and displaying urban design models.
- Provide a richly detailed snapshot of Richmond today, and create an overview of what Richmond was, is and could be.

## A VISION FOR THE MUSEUM & HERITAGE STRATEGY

*"THE CITY OF RICHMOND CELEBRATES ITS PAST, PRESENT AND FUTURE."*

*"RICHMOND IS A CITY THAT PROUDLY CELEBRATES ITS PAST, PRESENT, AND FUTURE. THE CITY'S MUSEUM & HERITAGE SERVICES POLICIES WILL INTERPRET THE UNIQUE AND DYNAMIC STORY OF WHERE RICHMOND CAME FROM, WHERE IT IS NOW, AND HOW IT WILL DEVELOP INTO THE FUTURE."*

**GOAL 1:** Involve and engage the entire community.

**GOAL 2:** Position Richmond as the leading integrated museum & heritage destination in Metro Vancouver.

**GOAL 3:** Build a new dynamic Destination Museum.

**GOAL 4:** Create and promote a network of satellite museums, historic sites and heritage areas radiating out from the hub of the new Richmond Museum.





Throughout the stakeholder consultation, a number of other key issues emerged:

**Asia-Pacific Gateway and Global Destination:** Geography defines Canada as a Pacific Rim country, but it was the completion of the trans-Canada railway in the 1880s that transformed British Columbia into the commercial gateway between Asia and North America. Today, the idea of an Asia-Pacific Gateway on Canada's west coast is more powerful than ever. The combination of physical proximity to Asia, demographic change, business awareness, and cultural openness positions British Columbia, and Metro Vancouver in particular, as the premier location in North America for connections with Asia. Support from the federal and provincial governments – through infrastructure and program spending – has added impetus to what is now widely known as the Asia-Pacific Gateway Strategy. Metro Vancouver, in its evolving role as a major transportation hub, has become a global destination. A strong cultural focus would parallel these economic initiatives, connecting the province to the Pacific Region culturally, thereby re-asserting our Asia-Pacific and Pacific Rim credentials.

“We need a well established museum as one of the landmarks of Richmond.”

- Open House comment

**Cultural Niche:** Tourism from Mainland China has increased, due to Canada's favoured status. There is currently no significant Canadian facility or institution interpreting the broad context of Pacific Rim culture. Given the diverse population of the province, and the many current and historical connections to the Pacific Rim region through trade and immigration, this is an obvious gap in local cultural and community life. The province has also expressed an interest in the development of an Asia-Pacific museum.

**Business Links:** Vancouver is a hub for international companies with links to media, finance and trade. There is enormous potential to connect with existing bilateral business organizations (such as the China Council for the Promotion of International Trade). The countries of Asia and the Pacific Rim have a robust trade show industry presenting many opportunities for cultural exchanges, conferences and media events (such as the Bollywood Awards).

“It can attract more visitors from around the world to promote Richmond.”

- Open House comment

**Ambassadorship:** Despite the importance of YVR, there is currently no single location that acts as a focus for greeting or entertaining pan-Pacific delegations and visitors. Part of the new museum's role could be to act as the formal reception point for hosted events.

## 2.2 INTERPRETIVE THEMES

Richmond has a unique and significant history and is in the process of developing a cosmopolitan, richly-textured urban identity with a global focus. The entire ‘Richmond Story’ – past, present and future – can be interpreted through a layering of local, regional, provincial, national and international stories and connections that present a more global focus.

A standard museum approach emphasizes the collection, preservation and display of artifacts. The exhibits are usually permanent and the stories told in the third person by curators. Based on current trends in museum thinking and the comments of the stakeholders and the public, the Richmond Museum will need to put more of an emphasis on people telling relevant stories about real people, past and present.

**The new museum needs to provide a dynamic space, with changing exhibits and lots of activities and demonstrations that feature the talents and creativity of the community. Community members need to play a significant role in deciding how the communities of Richmond should be presented. This new museum needs to turn observers into participants. It should be a place for people to come together; a gathering place to share experiences, and develop ideas together. This is not to say that artifacts are not important to museums, but the public today expects much more relevant information and activities from museums than they did in the past. For a museum to be relevant it needs to reflect directly the community’s energy, interests and concerns, plus adapt to changes as the community evolves over time.**

During the course of this study, a number of potential adjunct themes for the new museum were explored. One was a focus on the Pacific Rim context of Richmond, and another was a focus on the history of sports and athletics. Other organizations were reviewed as potential partners, and there are undoubtedly synergistic connections that could be explored as the vision and concept for the new museum is further developed. A partnership with organizations that already have their own audience could augment museum functions in a progressive way that connects to the community.

Predominant among these themes is the potential for the new museum to include a focus on the Pacific Rim. Richmond, as a vibrant city with its feet in the Pacific Ocean, shares much in common with other Pacific Rim cities and cultures. It has been indicated throughout the consultation process that the broader context of the Richmond Story is also part of the Pacific Rim Story, which encompasses shared geography, immigration and emigration, cultural links, trade ties, historical and family links and many other varied and exciting themes that could also be explored. This is an exciting possibility for further exploration.

**A Pacific Rim focus also provides another point of contact with First Nations culture. The Musqueam Band of the Coast Salish First Nation has lived in and around Richmond for thousands of years. Today, indigenous people of the Pacific Rim are brought together by common purposes, including cultural preservation, education and presentation. Throughout the year, gatherings bring maritime indigenous nations of the Pacific Rim together – such as the Qatuwas Festival held in 2006 by the Heiltsuk Nation in Bella Bella. An expanded Richmond Museum could host such gatherings and could also facilitate interaction through exhibits covering a range of historical or contemporary artifacts and cultural initiatives.**

In order to achieve these lofty goals it is suggested that much of the Richmond story be developed and presented by groups with specific interests or experiences. For example, the high-tech industry could be asked what they want to say about themselves and their rich history within Richmond. Likewise, the diverse ethnic groups within Richmond could be asked to develop exhibits and programming around information they might want to share with others. In this manner, this museum becomes directly connected with, and an advocate for, the artists, storytellers and keepers of knowledge within all segments of the Richmond community.

The interpretation themes should be based on the messages, programs, philosophies and approaches developed during the Museum & Heritage Strategy process. The market research and public consultation have informed how the themes, messages and programs could be realized in the physical space of the new museum.

# INTERPRETIVE THEME GOALS

- Interpret and celebrate the countries of origin of all Richmond settlers, including Europe and the Pacific Rim.
- Interpret Richmond's position within the global and Pacific Rim context – physically, temporally and spiritually.
- Expand on the themes, messages and programs to the Richmond stories identified in the Museum & Heritage Strategy.
- Identify Richmond stories that can be put into a provincial, national and international context to create appeal for a much broader audience; achieved through “layering” and awareness of the global context.
- Identify appropriate, interactive technology (interactive exhibits, storytelling, theatre, public forums, films, demonstrations, etc.) that will effectively generate curiosity and tell Richmond stories.
- Identify seasonal uses of the museum, more geared to tourism in the summer season and community use in the winter season.
- Identify space requirements that will provide flexibility, accommodate a variety of community needs and facilitate changing and seasonal interpretive programs.
- Identify and link public amenities with the interpretation program, such as a themed restaurant that showcases Richmond’s diverse community.
- Inspire different levels of thought and unique conversations for different age groups including young adults, youth and children.
- Use bold marketing approaches, unabashed story telling, pride in our heritage and cultural diversity.
- Allow the community to define itself, its diversity, its “past, present and future” through a sense of ownership with the museum.

# INTERNATIONAL THEMES

- Develop themes of diversity, settlement, transportation, etc.
- Interpret Richmond as the Pacific Gateway into Canada.
- Interpret and celebrate the past and current Canadian experience of immigration and settlement.
- Highlight national technology and industry, including those unique to Richmond.

# NATIONAL THEMES

- Interpret Richmond as the Pacific Gateway into British Columbia.
- Tell the stories of major industries and development.
- Explore the Fraser River as the province’s major watercourse.
- Interpret the historic development of aviation and YVR as the province’s most important airport.

# LOCAL AND REGIONAL THEMES

- Tell the ‘Richmond Story’ – Past, Present and Future.
- Act as a “connecting hub” that guides visitors to go out to the other community museums, heritage sites, heritage areas and historic attractions in Richmond as well as Metro Vancouver.
- Interpret Richmond in this period of transition and the changing perspectives of our history that are a part of it.
- Engage the public by reflecting the cultural diversity of Richmond and Metro Vancouver.

# PROVINCIAL THEMES

# INTERPRETIVE FRAMEWORK

## People

- Immigration and settlement (immigrant experience)
- Other countries, other cultures (diversity and multiculturalism)
- Farming families and lifestyles
- Fishing/cannery families and lifestyles
- Spiritual practice
- Recreation

## Industry

- Agriculture
- Fishing and fish processing
- Shipbuilding
- Technology
- Support industries and commercial ventures

## Transportation

- Airport/aviation (early development, WWII expansion and later advances)
- Interurban tram
- Water-borne and land-borne transportation







“The museum could become an icon much like Canada Place resulting in almost automatic recognition.”

- Open House comment

“A Destination Museum is better because there will be more things to learn. Go for it! Don’t settle for Second Best!”

- Open House comment



“People from all places will come and see our multi-cultural exhibits.”

- Open House comment

## 2.3 PROGRAMMING

The way in which the facility runs its public and educational programs on a day-to-day basis is the heart of the museum function. Programming uses the interpretive themes to tell stories, to interpret history, to curate cultural materials, to determine items for sale and can inform food service menus. A museum requires adequate and appropriate programmable space to effectively interpret its major themes. In a well-integrated museum all of the programmable space, including food service and gift shops, contribute to the interpretation of these themes.

The programming requirements of the proposed new facility have been assessed, based on a review of optimal performance. These requirements have then been allocated space within the new facility to determine how the physical limitations of space will ultimately affect program delivery. In order to understand how programs will function, the following objectives and outcomes have been determined:

### PROGRAMMING OBJECTIVES

1. Front of House spaces: orientation and ancillary exhibit spaces; community meeting spaces; multi-functional spaces including revenue-generating options such as food service and gift shop to yield revenue and to enhance the interpretive themes. Back-of-house spaces: curatorial space; exhibit preparation; storage; and offices. Multi-purpose spaces that can be used for: travelling exhibits; festivals; performances; and school programs.
2. Sufficient programmable, flexible exhibit space to hold large or “blockbuster” shows, when they are considered relevant to the community (optimal 10,000 square feet).
3. Integrated, programmable outdoor space that could act as space for festivals, historical theatre, community and museum events and any other programs that support the museum’s mandate. This may require some covered areas.

## DESIRABLE OUTCOMES

- The Richmond Museum should act as the hub of a network of existing museums, historic sites, and heritage areas. This network, connected to Richmond's outdoor environment through a system of parks and trails, will tell the whole "Richmond Story." It should create interest in visiting the other sites for a first hand appreciation of specific aspects of the "Richmond Story."
- The museum should have the "Wow!" Factor – programming that is sensual, alive and magical.
- There should be opportunities for the new museum to hold travelling or self-generated "blockbuster" or large-scale exhibits, when they are considered relevant to the community.
- There is a need to connect to offsite facilities (airport boutique/kiosk; Cruise Ship information: "Waterfront Station to Museum Station" display in Canada Line stations) to promote Richmond museums and historic sites.
- A long-term ability for the museum to be a major tourist draw and at the same time provide a range of programs that will attract locals to return.
- Collaboration with other Richmond sites on joint programs, mixed media events, cultural events, marketing and promotions
- Planning for future expansion to ensure longevity.

Several different types of exhibits were explored, as outlined below, and found feasible. In each case, adequate receiving and preparation areas are needed, but the proposed concept does not require establishing a large permanent collection. The intent is to be responsive to changing cultural conditions, rather than having acquisition as a primary focus.

**Travelling Exhibits:** The museum could be one of the only spaces in British Columbia that would have the proper size, environmental controls and security to host major "blockbuster" shows or large-scale exhibits.

**Themed Shows:** The concept could be similar to that of World's Fair exhibits, where countries are invited to share their culture and artifacts in a themed manner. Different countries could, in turn, be invited to mount a major exhibit. This could include historical and current cultural aspects such as crafts, dance and food.

**Stories told by Community Members:** This museum will engage people from different ethnic and cultural backgrounds to tell their own stories. The museum can be seen, in part, as a storytelling centre, where people get a chance to reflect on their countries of origin and tell stories that connect past and present. These will be stories that explore transitions, celebrate memory and encourage collaborations.

**Ongoing Cultural Forum:** There could be space dedicated to showcase the different countries of the Pacific Rim region, through interactive technology and semi-permanent displays.

**Communication Centre and Networking:** Space could be provided for culturally-based multi-media programs, updated and refreshed on an on-going basis, including interactive programming, forums and community debates. The museum could have broadcasting capabilities and could contain flexible performance spaces.

*The overall focus of the museum should be "unconventional", in that it will be more experience-based than collection-based. Museums today are seeking ways to avoid duplication in collections, and find creative ways to share artifacts and programming. Sensory perception, expression, creation, inspiration and motivation based on human experience will connect the museum to the community and drive the visitor experience. Given this concept, the museum does not need to develop a collection in the traditional sense. There are numerous ways in which large shows can be mounted without the expense of acquiring, curating and storing a large and expensive collection of artifacts. Various methods of "cultural exchange" can be explored in conjunction with other partners, including local institutions such as the Museum of Anthropology as well as the countries of the Pacific Rim region. By remaining flexible and seeking partnerships, the new Richmond Museum can be more responsive to evolving needs and community desires.*

# 3 FEASIBILITY



The goal of this detailed Feasibility Study is to provide guidance for the design, construction and operations of a new museum in Richmond. The *Parks, Recreation and Cultural Services (PRCS) Facilities Strategic Plan* outlined the requirements for a new Richmond Museum were 25,000 square feet with a capital cost of \$15 million, but did not provide a suggested location. The *Museum & Heritage Strategy*, endorsed by Council in June 2007, stated a goal to build a new dynamic destination museum, but did not provide a recommended size. These considerations have been left to this feasibility study to examine and test, based on a more detailed assessment.



One of the key objectives is to recommend planning parameters, such as total land size needed, best location, and types and sizes of spaces required. The 25,000 square feet stated in the *PRCS Facilities Strategic Plan*, while reasonable for a community museum, could not adequately accommodate a destination museum. As directed by Council, this study therefore examines the feasibility of both a smaller community museum and the possibility of a larger destination facility, to explore the optimal balance of programming and space allocation.

These theoretical options were translated into programmed space allocations, to allow the development of efficient relationships and adjacencies. This was not based on a recommended design, but was developed, based on guiding principles, **to test the fit of desired functions within a reasonable building envelope**. The final program of space allocation will ultimately depend on the chosen site, the available budget, community and government partnerships and co-location opportunities.

For the purposes of comparison, final programming options were developed, one that fits a community museum at a size of 20,000 square feet, and a larger destination museum at two sizes (minimal and optimal) of 60,000 and 75,000 square feet. As part of the visioning exercise, the Parks, Recreation & Cultural Services Committee requested that these options be comprehensively developed to allow a comparative assessment of the cost implications for the new

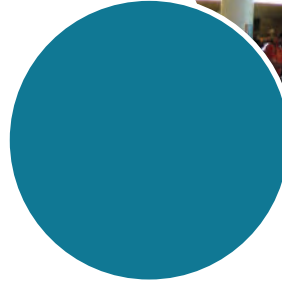
facility. These initial concepts for the new museum were tested against six potential sites, and corresponding opportunities and constraints assessed regarding siting, ancillary uses, traffic, and capital and operating costs. Feasibility was then tested using a variety of criteria to determine the optimal location, configuration and operational requirements. Based on this process, final recommendations have been developed for an optimal outcome.



### 3.1 SPACE ALLOCATION

In order to develop the options for space allocation, the needs and wishes for the new museum were assigned various sizes on a sliding scale to test how they could be fit into a building envelope. The community museum option of 20,000 square feet was programmed to see how it could accommodate the vision for an expanded Richmond Museum. A destination museum (Option #2A) with a minimal size of 60,000 square feet was used as an appropriate comparison. The further development of these two options allowed a review of the appropriate spaces required for each programming function, and for the development of comparative cost estimates. A third option (#2B) looks at a larger destination museum at an optimal size of 75,000 square feet. Some basic assumptions were made to allow the development of these options:

- The options contain the functions of the proposed community museum. Options #2A and #2B, the destination museum, has enhanced abilities to host exhibits and generate revenue, but is still rooted in providing community programming and telling the “Richmond Story.”
- To accommodate any of these options, the minimum site size should be in the range of 30,000 square feet, with the potential for adjacent open space and future expansion. For the purposes of this study, the Cambie & River Road site was used to test how the space allocations could fit on an actual site. The proposed museum could be designed to fit other sites, if they are large enough to accommodate the basic footprint.
- For the purposes of comparison, it has been assumed that each option would be constructed in a single phase. Opportunities for phasing, and for future expansion have not been assessed, but should be considered in the site selection and the further development of the museum concept.
- It is assumed that there will need to be vertical as well as horizontal integration. There is a perceived need for height to make this a landmark structure. Even though the building could be designed to be more horizontal, it was considered desirable to keep the footprint smaller and elevate certain functions.
- Mechanical/service areas and other adjunct functions would be placed at the ground level, which will allow the building to be built on a podium raised to the dyke level at the Middle Arm sites. This will allow a land bridge to be built to the dyke, potentially creating a waterfront park. Generally, the ground level will not be suitable for programmed spaces, and is assigned to access, services and working areas.
- The design for either option assumes that covered parking will not be provided within or under the building. Sufficient parking cannot be provided in the given footprints and other parking would need to be provided. Parking requirements will also be dependent on location; a central location that is close to a Canada Line station will require less available parking than a remote location that is difficult to reach by transit.
- The floor area was conceptually diminished as the building envelope rises to allow outdoor terracing to be used for food service areas and outdoor terraces.
- It is assumed that museum’s public functions will start at the first floor level, which will be considered the main level for public access to the museum itself. Ticketing and security control would therefore be at the first floor level.
- It is assumed that any collection storage will be provided offsite in a less expensive facility. This results in a relatively high percentage of public to private space, with well over 50% of the facility used for public functions and activities (“front of house”). Most traditional museums have about 30% or less public space.
- It is highly desirable to provide performance space within the museum, to accommodate different activities and audiovisual shows. This space should be set up for media broadcast. The optimum size for this space is unknown at this time, and is included within the proposed allocation for programmable exhibit spaces.
- It would also be desirable to accommodate outdoor programmable and festival space. The area required is unknown and would be dependent on the site and also parking requirements.



	OPTION #1 A COMMUNITY MUSEUM	OPTION #2A A DESTINATION MUSEUM ROOTED IN THE COMMUNITY	OPTION #2B A DESTINATION MUSEUM ROOTED IN THE COMMUNITY
FUNCTIONAL SPACE	Square Feet	Square Feet	Square Feet
<b>Private Space (“Back of House”)</b>			
Mechanical	500	1,000	1,500
Loading Bay	500	2,000	2,500
Receiving and Holding	500	2,000	3,500
Workshops / Preparation	500	1,000	2,000
Administration	500	1,500	2,500
Staff and Volunteer Services	1,000	2,500	3,000
Community Meeting Rooms	500	1,500	2,500
<b>Subtotal Private Space</b>	<b>4,000</b>	<b>11,500</b>	<b>17,500</b>
<b>Public Space (“Front of House”)</b>			
Theatre	1,000	2,500	2,500
Program Space (multi-functional areas)	1,500	2,000	2,500
Gift Shop	500	1,500	2,000
Ticketing / Crowd Control	250	500	750
Lobby / Atrium Space	1,000	2,500	3,000
Coffee Shop	750	1,000	1,250
Major Sub-dividable Exhibit Space (“blockbuster” temporary exhibits & rentable space)	4,000	18,000	20,000
Temporary Exhibits & Rentable Space	2,500	4,000	5,000
Exhibit Space (“The Richmond Story”)	2,000	6,000	7,500
Food Service	0	2,500	3,000
<b>Subtotal Public Space</b>	<b>13,500</b>	<b>40,500</b>	<b>47,500</b>
Circulation and Services	2,500	8,000	10,000
<b>BUILDING TOTAL</b>	<b>20,000</b>	<b>60,000</b>	<b>75,000</b>

## 3.2 LOCATION

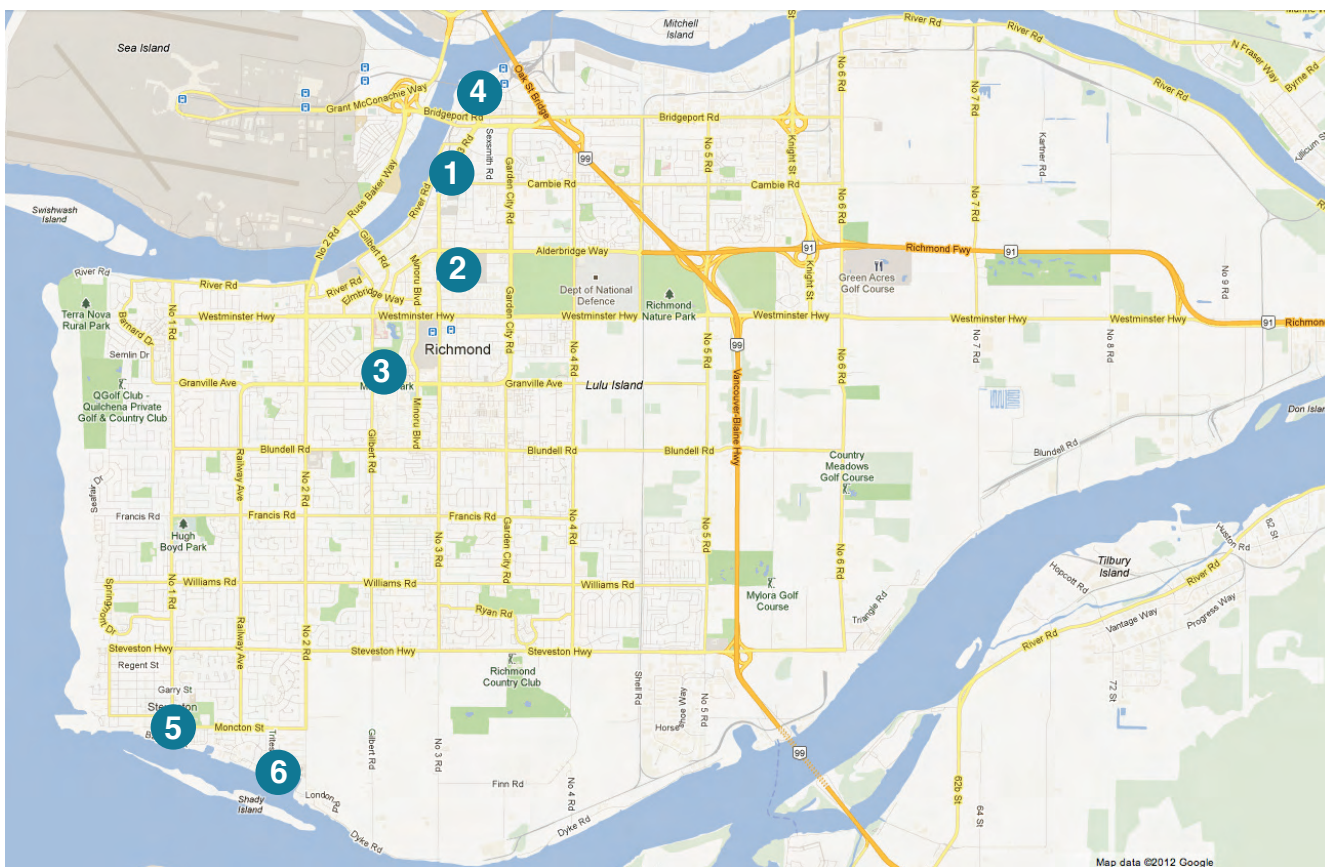
Six sites were identified as potential locations for a new museum by City of Richmond staff and stakeholders, and evaluated for their potential suitability. These consisted of four City Centre sites and two sites in Steveston.

### City Centre

1. River Road at Cambie Road (Middle Arm Park)
2. Lansdowne Mall (northwest corner)
3. Minoru Park
4. Duck Island

### Steveston

5. Bayview Road at One Road
6. Phoenix Net Loft





A constraints and opportunities matrix was developed, to evaluate each site for its overall “fit” with the agreed-upon Vision, including: public accessibility; travel and traffic patterns; parking requirements; physical limitations / constraints; and adjacencies and opportunities provided by surrounding developments.

Within the Steveston context, there are a number of adjacent and supporting assets. The two sites are in proximity to other sites with complementary historical values. Richmond’s vibrant fishing and fish-processing heritage is celebrated in this picturesque fishing village, home to Canada’s largest fishing fleet as well as many shops and restaurants. In addition to an existing residential community, the area includes historic attractions and activities, including:

- **Britannia Heritage Shipyard National Historic Site**  
Britannia is a rare example of the type of village that once served the thriving fishing industry with its canneries, boatyards, stores, homes and its mix of cultures. This national historic site is representative of the diverse community built on pilings and connected by boardwalks. A wide variety of programs, events and activities are offered at Britannia Heritage Shipyard.
- **Gulf of Georgia Cannery National Historic Site**  
One of BC’s few historically intact cannery buildings, the Gulf of Georgia Cannery commemorates the history of Canada’s West Coast fishing industry from the 1870s to the present inside a massive wooden building.
- **Steveston Museum**  
A community museum, post office and visitor centre are located in the area’s first bank building.
- **Japanese Fishermen’s Benevolent Society Building**  
Currently being rehabilitated and will be open to the public in 2013.
- **London Heritage Farm**  
The 1880s London farm house has been fully restored and furnished to illustrate rural life in Richmond. It is set on a 4.6-acre site overlooking the south arm of the Fraser River.

Within the City Centre context, there are also many key assets that can provide support or be linked to a new museum to enhance programming and activities. These include:

- **The Canada Line**  
The Canada Line has proven to be very popular and successful, with average weekday boardings<sup>11</sup> of 136,259. This has had a very positive impact on the city and local development. There are several stations in the City Centre that provide ready access to rapid transit. This increases the potential audience enormously and decreases the number of parking spaces required.
- **Vancouver International Airport**  
Current operations as well as the historic South Terminal provide easy access.
- **BCIT Aerospace Technology Campus**  
This new dynamic facility may also offer visitor and interpretation potential.
- **Richmond Olympic Oval**  
The Richmond Olympic Oval is now complete. Through the BC Spirit Squares program, the Province has provided \$500,000 to assist in the development of the Riverside Open Space, to be located adjacent to the Richmond Olympic Oval. Public space is set aside for activities such as cycling, walking, jogging, and enjoying the view of the river and North Shore mountains. The space showcases public artwork that emphasizes the local Musqueam First Nations culture, and is connected to Richmond’s dyke trail system. The development of the Richmond Olympic Experience in 2013-14 will add another dimension to the facility. See **Section 1.3.6** for further information.

<sup>11</sup> Source: Translink; figure as of June 2011

- **Waterfront Activities**  
Currently includes the John M.S. Lecky UBC Boathouse, the Navy League of Canada and other private facilities. There is the potential for future linkages across the Middle Arm, including water taxis and a pedestrian bridge.
- **Commercial Facilities**  
Currently includes the River Rock Casino Resort (and its adjacent new hotel), the Aberdeen Centre, the Yaohan Centre, the Radisson Hotel, and other facilities expected to develop over time.
- **Residential Population**  
There is a planned potential for extensive new high-density residential development in the surrounding area.

Each site displayed a mix of advantages and disadvantages. There were, however, significant differences when the sites were assessed for their suitability for the different options. For further detailed information on site selection criteria, please refer to **Appendix E: Location**.

### 3.3 FINANCIAL ANALYSIS

Museums and other cultural facilities are rarely, if ever, entirely financially self-sustaining, and there is always a role for different levels of government to play in assistance through grants that cover various aspects of capital expenditure, operation and programming. Increasingly, cultural facilities are expected to generate a substantial portion of their revenue. Over the last 20 years, the general funding for Canadian museums has decreased significantly, and there is an increased need to find significant alternative sources of funding. Whereas artifact collections remain an important component of a museum's operations, there are now many more opportunities for museums to become a larger community resource, and therefore supported by the community in addition to government subsidies.

There are certain aspects of financial sustainability that must be considered in the design of the new museum building and in its programming and operation.

- There should be an allowance for rentable spaces throughout, and a flexible approach to use of the individual spaces. A gallery or exhibit space by day can easily be part of a rental facility at night.
- For Option #2A or #2B, the proposed large-scale exhibit space could generate a significant amount of revenue. The potential for its use on an ongoing basis is unknown, but as a unique facility in Metro Vancouver, it would likely generate considerable admission revenue. Since major travelling exhibits will not be continuous, the potential of this space to be programmed for compatible alternate uses with revenue-generation potential (e.g. Pacific Rim trade shows) could be considered.
- When possible, ancillary revenue-generating elements such as a high-end gift shop and food service should be included. These can be run by outside operators, who generally have greater capability to run these facilities profitably.
- There should be ongoing potential for cost-recovery through admission fees, memberships and special fees for large shows.
- Community fundraising, marketing, patronage and corporate sponsorship are now considered essential parts of both capital funding costs and sustaining ongoing operations of any museum operation.
- Capital costs are more easily sponsored than operational costs. Different areas and galleries can be named after a diversity of partners and sponsors; high tech and multi-media programs can be funded by high tech companies.
- Corporate stakeholders should be identified early, as their momentum will help keep the project moving forward.

### 3.3.1 CAPITAL COSTS

Potential capital costs for the new facility can be estimated as follows for a fitted-out and furnished facility:

- Option #1: 20,000 sq. ft. = \$16,300,000 (\$815 per square foot)
- Option #2A: 60,000 sq. ft. = \$48,200,000 (\$803 per square foot)
- Option #2B: 75,000 sq. ft. = \$59,300,000 (\$791 per square foot)

This is estimated as a base-building cost, plus allowance for fit-up, furnishings and exhibits. As the exact nature of the site, the architecture or the extent of exhibits is unknown, this is an order-of-magnitude estimate (See **Appendix F: Functional Area Estimate**). A comparable facility would be The Reach Gallery Museum in Abbotsford, a 20,000 sq. ft. building that opened in October 2008, with a total cost of \$10 million, or \$500 per square foot. It is expected that the proposed Richmond Museum would aim for high standards for architecture and exhibits, as reflected in this higher square foot allowance. In addition, the costs of The Reach did not include major permanent exhibits or significant geotechnical costs.

The capital budgets of recently constructed cultural facilities in Metro Vancouver have varied widely in terms of senior government grants, private donations and corporate sponsorships. Each project depends on the municipal approach to capital funding of cultural facilities, the business model selected, the scale of project, the level of effort to attract outside financial support, and overall community engagement.

During the research phase of the study, both federal and provincial criteria for capital funding were identified and assessed. The museum concept has been developed with the intention of meeting senior government criteria without compromising the local identity and programming of the museum. This includes meeting the “Class A” requirements for museum status and capability for loans of temporary and travelling exhibits. In addition, the proposed storyline has been broadened to include Richmond within the greater context of the province and the country. Further discussion will be needed to determine the exact focus of the museum, but it is feasible to align its concept with the requirements for senior level funding.

As this is one of the only major museum facilities being considered on the west coast, it is anticipated that there could be a strong pitch for senior level funding for capital costs. However, federal and provincial funding will be dependent on the City stating that the museum is a high priority, and support will be based on the level of funding (cash and in-kind) that the City is willing to contribute.



Based on successful experience in other jurisdictions, attaining 50% or more of capital funding from non-municipal sources is considered an attainable goal.



### 3.3.2 OPERATING COSTS

The following estimated operating costs are based on a number of assumptions. For the purposes of comparison, Option #1 has been assumed to be in a non-City Centre location, and Options #2A and #2B in a City Centre location. These costs can be further refined once a location has been chosen and schematic concepts prepared.

OPTION #1 20,000 SQ FT	Year 1	Year 2	Year 3	Year 4	Year 5
<b>EXPENDITURES</b>					
Maintenance & Operations (1)	\$200,000	\$205,000	\$210,000	\$215,000	\$220,000
Programming (2)	\$80,000	\$85,000	\$90,000	\$95,000	\$100,000
Staffing (3)	\$400,000	\$410,000	\$420,000	\$435,000	\$445,000
<b>TOTAL EXPENDITURES</b>	<b>\$680,000</b>	<b>\$700,000</b>	<b>\$720,000</b>	<b>\$745,000</b>	<b>\$765,000</b>
<b>REVENUES</b>					
Senior govt. grants (4)	\$50,000	\$55,000	\$60,000	\$65,000	\$70,000
Ticket sales (5)	\$160,000	\$170,000	\$180,000	\$190,000	\$200,000
Corporate sponsorships (6)	\$40,000	\$45,000	\$50,000	\$55,000	\$60,000
Rental facilities (7)	\$15,000	\$20,000	\$20,000	\$25,000	\$30,000
Special events (8)	\$10,000	\$15,000	\$15,000	\$20,000	\$25,000
Food service / gift shop (9)	\$15,000	\$16,000	\$17,000	\$18,000	\$20,000
<b>TOTAL REVENUES</b>	<b>\$290,000</b>	<b>\$321,000</b>	<b>\$342,000</b>	<b>\$373,000</b>	<b>\$405,000</b>
<b>ANNUAL DEFICIT / SURPLUS</b>	<b>- \$390,000</b>	<b>- \$379,000</b>	<b>- \$378,000</b>	<b>- \$372,000</b>	<b>- \$360,000</b>

OPTION #2A: 60,000 SQ FT	Year 1	Year 2	Year 3	Year 4	Year 5
<b>EXPENDITURES</b>					
Maintenance & Operations (1)	\$600,000	\$610,000	\$620,000	\$630,000	\$640,000
Programming (2)	\$220,000	\$235,000	\$250,000	\$265,000	\$285,000
Staffing (3)	\$1,650,000	\$1,750,000	\$1,850,000	\$2,000,000	\$2,100,000
<b>TOTAL EXPENDITURES</b>	<b>\$2,470,000</b>	<b>\$2,595,000</b>	<b>\$2,720,000</b>	<b>\$2,895,000</b>	<b>\$3,025,000</b>
<b>REVENUES</b>					
Senior govt. grants (4)	\$150,000	\$160,000	\$180,000	\$200,000	\$220,000
Ticket sales (5)	\$1,200,000	\$1,300,000	\$1,400,000	\$1,500,000	\$1,600,000
Corporate sponsorships (6)	\$200,000	\$220,000	\$240,000	\$260,000	\$280,000
Rental facilities (7)	\$80,000	\$85,000	\$95,000	\$110,000	\$130,000
Special events (8)	\$400,000	\$450,000	\$500,000	\$550,000	\$600,000
Food service / gift shop (9)	\$125,000	\$130,000	\$135,000	\$140,000	\$150,000
<b>TOTAL REVENUES</b>	<b>\$2,155,000</b>	<b>\$2,345,000</b>	<b>\$2,550,000</b>	<b>\$2,760,000</b>	<b>\$2,980,000</b>
<b>ANNUAL DEFICIT / SURPLUS</b>	<b>- \$315,000</b>	<b>- \$250,000</b>	<b>- \$170,000</b>	<b>- \$135,000</b>	<b>- \$45,000</b>

<b>OPTION #2B: 75,000 SQ FT</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>
<b>EXPENDITURES</b>					
Maintenance & Operations (1)	\$750,000	\$770,000	\$790,000	\$810,000	\$830,000
Programming (2)	\$350,000	\$370,000	\$390,000	\$400,000	\$430,000
Staffing (3)	\$1,800,000	\$1,850,000	\$1,950,000	\$2,000,000	\$2,100,000
<b>TOTAL EXPENDITURES</b>	<b>\$2,900,000</b>	<b>\$2,990,000</b>	<b>\$3,130,000</b>	<b>\$3,210,000</b>	<b>\$3,360,000</b>
<b>REVENUES</b>					
Senior govt. grants (4)	\$150,000	\$160,000	\$180,000	\$200,000	\$220,000
Ticket sales (5)	\$1,500,000	\$1,650,000	\$1,800,000	\$2,000,000	\$2,250,000
Corporate sponsorships (6)	\$220,000	\$250,000	\$280,000	\$310,000	\$330,000
Rental facilities (7)	\$150,000	\$165,000	\$180,000	\$200,000	\$220,000
Special events (8)	\$480,000	\$500,000	\$520,000	\$550,000	\$580,000
Food service / gift shop (9)	\$125,000	\$130,000	\$135,000	\$140,000	\$150,000
<b>TOTAL REVENUES</b>	<b>\$2,625,000</b>	<b>\$2,855,000</b>	<b>\$3,095,000</b>	<b>\$3,220,000</b>	<b>\$3,270,000</b>
<b>ANNUAL DEFICIT / SURPLUS</b>	<b>- \$275,000</b>	<b>- \$135,000</b>	<b>- \$35,000</b>	<b>- \$10,000</b>	<b>\$90,000</b>

“Build and live in harmony between all cultures.”  
- Open House comment



## Assumptions:

It is unknown when the facility would be opened. All costs are provided in 2012 dollars, with no allowance made for escalation. Option #1 capital costs assumed to be \$16,000,000; Option #2A capital costs assumed to be \$48,000,000; and Option #2B capital costs assumed to be \$59,000,000. Amortization of capital costs and land acquisition/development costs are not included.

- 1) Maintenance & Operations will be dependent on whether or not the facility is run by the City or by an arm's-length organization (union or non-union operations). Includes heating costs. A cost of \$10 per square foot per year has been assumed, with escalation.
- 2) The extent of programming is unknown, so an allowance has been made, that would increase over time as the museum function becomes further established. Includes projected marketing costs. Option #2B requires the highest levels of programming.
- 3) Staffing levels are unknown but initially may be in the initial range of 6 for Option #1 and 25 for Option #2A and #2B, not including janitorial. FTEs estimated at average of \$60,000 per annum salary and benefits; a contingency of approximately 10% has been added for contract staff, with a 20% contingency for #2B. This is expected to increase over time.
- 4) Museums Assistance Program grants, Gaming grants, etc.
- 5) Option #1 revenues based on an initial attendance of 20,000/annum (assuming non-City Centre location, at an average ticket cost of \$8 (based on \$10 adult admission and averaged discounts). Option #2A revenues based on an initial attendance of 120,000/annum, at an average ticket cost of \$10 (based on \$12 adult admission and averaged family/senior/student discounts). Option #2B revenues based on an initial attendance of 150,000/annum (comparable to MOA), at an average ticket cost of \$10 (based on \$12 adult admission and averaged family/senior/student discounts). Attendance assumed to rise over time through marketing efforts and increased programming.
- 6) The extent of corporate sponsorship is unknown, and depends on many factors, including community engagement. It is assumed that fundraising, including solicitation of corporate sponsors, will be an ongoing activity. The specific opportunities for naming rights and the ability to attract high-end sponsorship is far greater in Option #2A / B. These opportunities are very limited in Option #1.
- 7) Assumes rental of exhibits spaces / cost recovery basis for private and corporate events.
- 8) For Option #2A/B, the revenues for large-scale shows are based on two large shows per year (one generated internally and one travelling show), with 80,000 attendance/annum over and above museum attendance, at an average additional ticket cost of \$6. Option #1 has minimal potential for special events.
- 9) Option #2A/B assumes high-end operations and high volumes. Option #1 assumes mid-range operations and low volumes.

Based on these assumptions, Option #2A in a City-Centre location has some potential of breaking even on annual operating costs by approximately Year 6, and ultimately turning a profit. Option #2B in a City-Centre location has the potential to break even by approximately Year 4 or 5. Option #1 in a non-City Centre location has the potential for an ongoing annual operating deficit, with little or no long-term potential of breaking even.



### 3.4 COMPARISON OF OPTIONS

	<b>OPTION #1: A COMMUNITY MUSEUM 20,000 SQ FT</b>	<b>OPTION #2A: A DESTINATION MUSEUM ROOTED IN THE COMMUNITY (Minimum Size)</b>	<b>OPTION 2B: A DESTINATION MUSEUM ROOTED IN THE COMMUNITY (Optimum Size)</b>
<b>SIZE OF FACILITY</b>	20,000 square feet	60,000 square feet	75,000 square feet
<b>AUDIENCE</b>	Strong community focus. Appeals to targeted audience.	Regional tourism focus as well as strong community focus. Broad appeal to a larger audience.	Best opportunity for a regional tourism focus as well as strong community focus. Broad appeal to a larger audience.
<b>PROGRAMMING</b>	Programming based at community level. Opportunity to host smaller travelling exhibits.	Ability to offer a broad range of programming as well as community programming. Unique opportunity to offer “blockbuster” exhibits.	Best ability to offer a broad range of programming as well as community programming. Unique opportunity to offer “blockbuster” exhibits.
<b>LOCATION</b>	Can be located in other City neighbourhoods. Can be located on a smaller site. Could be located close to existing museums	Must be located in a highly visible, central area possibly on the waterfront. Must be located close to public transportation like the Canada Line, close to visitor services such as hotels, and where there is a large enough site to accommodate a major facility that can expand in the future	Must be located in a highly visible, central area possibly on the waterfront. Must be located close to public transportation like the Canada Line, close to visitor services such as hotels, and where there is a large enough site to accommodate a major facility that can expand in the future
<b>COST OF FACILITY</b>	\$16 million	\$48 million	\$59 million
<b>VIABILITY</b>	Lower capital and operating costs. Less potential for revenue-generation; food service and gift shop would be modest. Potential for local sponsorship	Higher capital and operating costs. Greater potential for long-term revenue-generation through higher visitorship and more rentable space, such as food service and high-end gift shop. Three times the size of Option #1 but over 10 times the amount of revenue-generating space. Potential for greater contributions from senior levels of government. Potential for regional sponsorship.	Highest capital and operating costs. Even greater potential for long-term revenue-generation through higher visitorship and more rentable space, such as food service and high-end gift shop. Potential for greater contributions from senior levels of government. Best potential for regional sponsorship.

Option #1 is adequate to house proposed core community museum functions, but would not allow the development of a true “destination” museum. Although they provide valuable services to the local population, community museums throughout Metro Vancouver are not major tourist destinations. Larger shows could not be accommodated, and the potential for large-scale public events would be severely limited. There would be limited capacity to house revenue-generating amenities such as food services or a gift shop. There is diminished potential for contributions from senior levels of government.

Although much grander in scope, either Option #2A or #2B allows the development of a destination museum on the scale of other major provincial facilities. It allows for a critical mass of activity, in and around the building, which could become self-sustaining over time. Option #2B is an optimal size, large enough to act as a true landmark, and could become one of the “must see” cultural attractions in Metro Vancouver – a true iconic landmark that will put Richmond on the cultural map.

### 3.5 DESIGN GOALS

Throughout the course of the Feasibility Study, a number of goals were expressed for the design of the new museum. These can be summarized as follows:

#### MUSEUM DESIGN

**Goal:** Achieve excellence in architecture:

- Great cities have great architecture; this building should express what Richmond is and how it is developing.
- It should be an iconic structure with an appropriate but unique design; the building should be an attraction in itself with equally unique and engaging museum programming and exhibits.
- Plan for future expansion to avoid obsolescence.
- Build responsibly within an approved budget envelope.

#### URBAN DESIGN

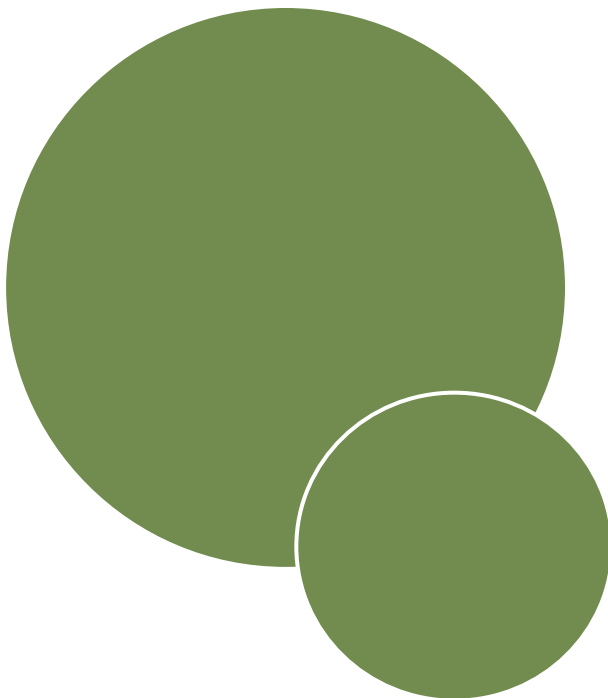
**Goal:** The site should connect to the waterfront, and should be as accessible as possible:

- We cannot just look at museum needs; we need to look at city needs.
- Choose location based on future growth and plans that are now being developed.
- Design has to respond to place, content, siting and access to transit.
- The City wants to reinforce the downtown; this project should take a big picture look and ask, “What do we want to build? What could be on the doorstep of the museum building? What are we trying to achieve as a community?”
- The museum needs to break out of box and flow outside into the public space.
- City Centre Area Plan (Cultural Precinct) and Middle Arm Waterfront Plan; an active museum could be integrated into the greater area otherwise it will be stagnant; the location is critical, it needs to connect with other activities, places and spaces.

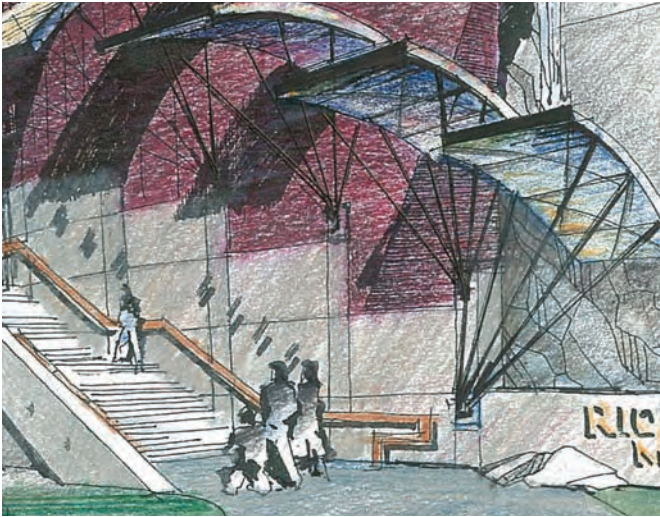
#### SUSTAINABILITY

**Goal:** The museum will meet or exceed the City’s objectives for sustainability

- Sustainability must be a key aspect in the building, and of museum content and interpretation.
- Integrate triple bottom line accountability based on the Three Pillars of social, environmental and economic sustainability.
- Access “Green Funds” and Green infrastructure grants.



# A DESIGN VISION FOR THE MUSEUM



Although the options for the museum have not been fully “designed,” they were conceptually developed to the point where space allocations could be determined. Steering Group, Richmond Museum Board and stakeholder visioning provided direction as to how the museum could develop, and what quality of visitor experience was anticipated. The following design vision was created to help understand the potential of the museum that could be unlocked in the next phases of development, depending on the chosen site and available budget:

## Entry

A wide-open plaza with trees, benches and large sculptures reflecting on historical themes. The exterior and the interior visually flow together. The main entry is elevated one level above ground and connects to surrounding open spaces and connections to other facilities.

## Lobby

A wide welcoming entrance draws a visitor into an open atrium with much natural light, and materials and textures appropriate to Richmond’s past. A reception desk with a greeter welcomes you as an honoured guest.

## Orientation Gallery

From the lobby a visitor can see in front an Orientation Gallery with a large interactive audiovisual map. This map is programmed to give the changing face of Richmond over time, featuring city growth, demographic change, the evolution of industry and projections on Richmond’s growth patterns in the future. Because this map uses satellite images or computer generated animation it is possible to change scale and address the location of other historic/cultural facilities available within Richmond, and even Richmond’s relationship to B.C. and the Pacific Rim countries, (which introduces the origins of many diverse cultural groups now living in Richmond). Also part of this Orientation Gallery would be a small theatre that would show a 15-minute presentation on Richmond and its people, an evolution through time up to the vibrant City it is today.

The map, theatre, and other exhibits within this space would be to help orient the visitor to Richmond; its size, location, and relationship to other places, all with an emphasis on people and their wonderful, amazing stories, past and present.

The floor which houses this Orientation Gallery also provides space for a pick up and drop off for a shuttle bus that connects people to the other museums, historic sites and cultural centres around Richmond. Other services on the main floor would be washrooms and a small snack bar/coffee shop. When standing in the Orientation Gallery, it is possible to see out to a view of Richmond, plus up to the second floor. This view would be designed to invite a visitor to explore the second floor exhibits.



### **Main Floor Gallery**

This Gallery is for storytelling about people of diverse national origins, plus other groups brought together by a common bond relating to work, home, education, transportation, art, etc.

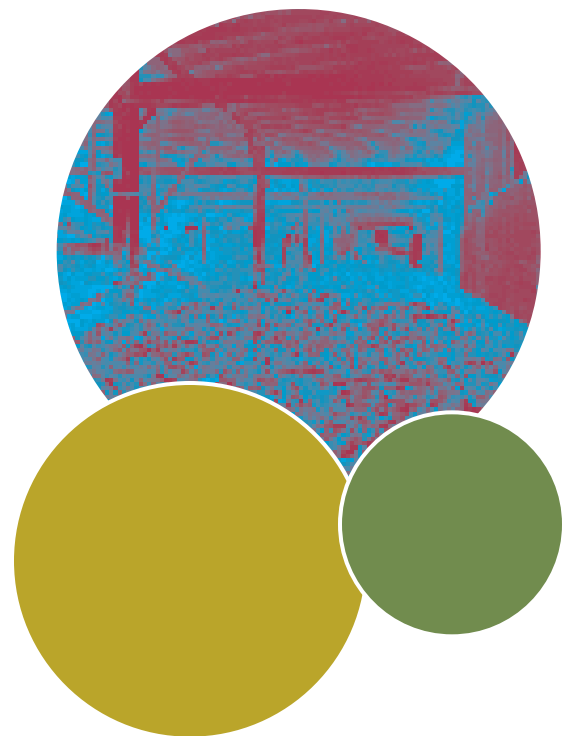
Each story could be the creation of a specific group with a specific story or focus. Working with the museum's staff, they would share responsibility for the exhibits' content (although it could also be an event or theatrical presentation within this space as well). Each one of these exhibits becomes a stand alone 'island' exhibit, but by grouping these exhibits the visitors will begin to discover the overlaps and connections between all the stories being presented.

It is suggested that different stories are developed over time, replacing the first set of exhibits so the Gallery is always in transition and the various communities are always involved with the museum and its staff in creating new presentations. We suggest this will bring a dynamic energy to this museum and ongoing involvement by community members. If they see this museum as relevant to their needs and they can use it to tell their stories, we suggest they will see it as theirs and help sustain it in the future.

### **Second Floor**

There needs to be a strong vertical connector through the building to allow visitors to appreciate that there is more to see as they ascend into the building and that all floors are connected thematically as well as visually. Perhaps a large vertical window on the back of the building can relate the real changing landscapes of Richmond with the stories being told inside, as well as help connect the stories vertically, as suggested earlier.

The second floor is seen as a space for blockbusters, not only travelling exhibits from elsewhere, but also large exhibits created in-house. We suggest that a diverse cultural group, working with their country of origin, could take over this space for a year and celebrate this international cultural connection within Richmond. This celebration could include dance and music groups, co-sponsored exhibits showing the original culture and adaptations with Canada and Richmond. Each year another country could be asked to celebrate with their own festival; they could be modest or extravagant, depending on the country selected, sponsors and public participation. However, like an art gallery that depends on openings to achieve recognition and support, this museum needs events on a regular basis to attract and retain public interest. We believe developing community-based exhibits on the second floor on a regular basis, as well as opening a blockbuster featuring a country significant to a portion of the Richmond community, would go a long way to build interest, participation and visitations by both locals and visitors to Richmond.





### Upper Floor

This floor, it is assumed, would provide a commanding view out over Richmond and the Fraser Delta. This space is seen as the best place on the coast to hold a reception, banquet or corporate event. Naturally it would also be used to accommodate people participating in blockbusters, special events and openings.

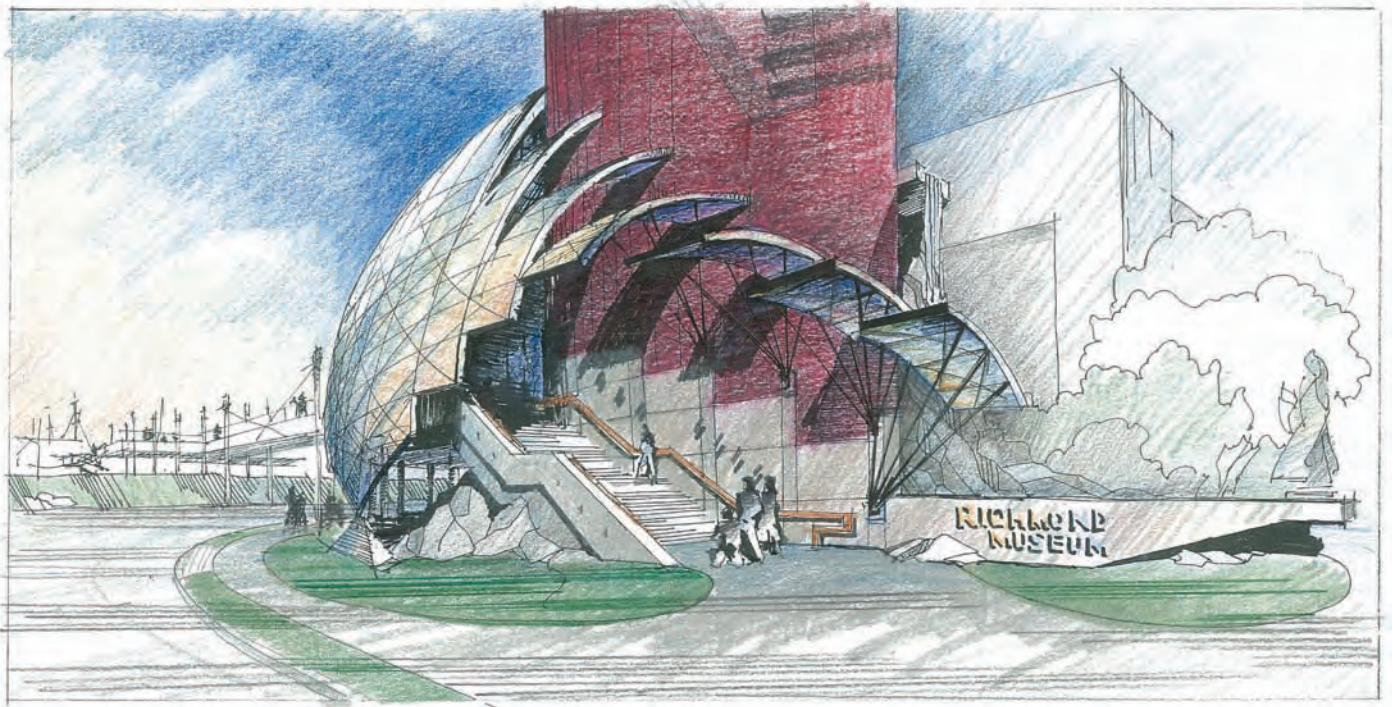
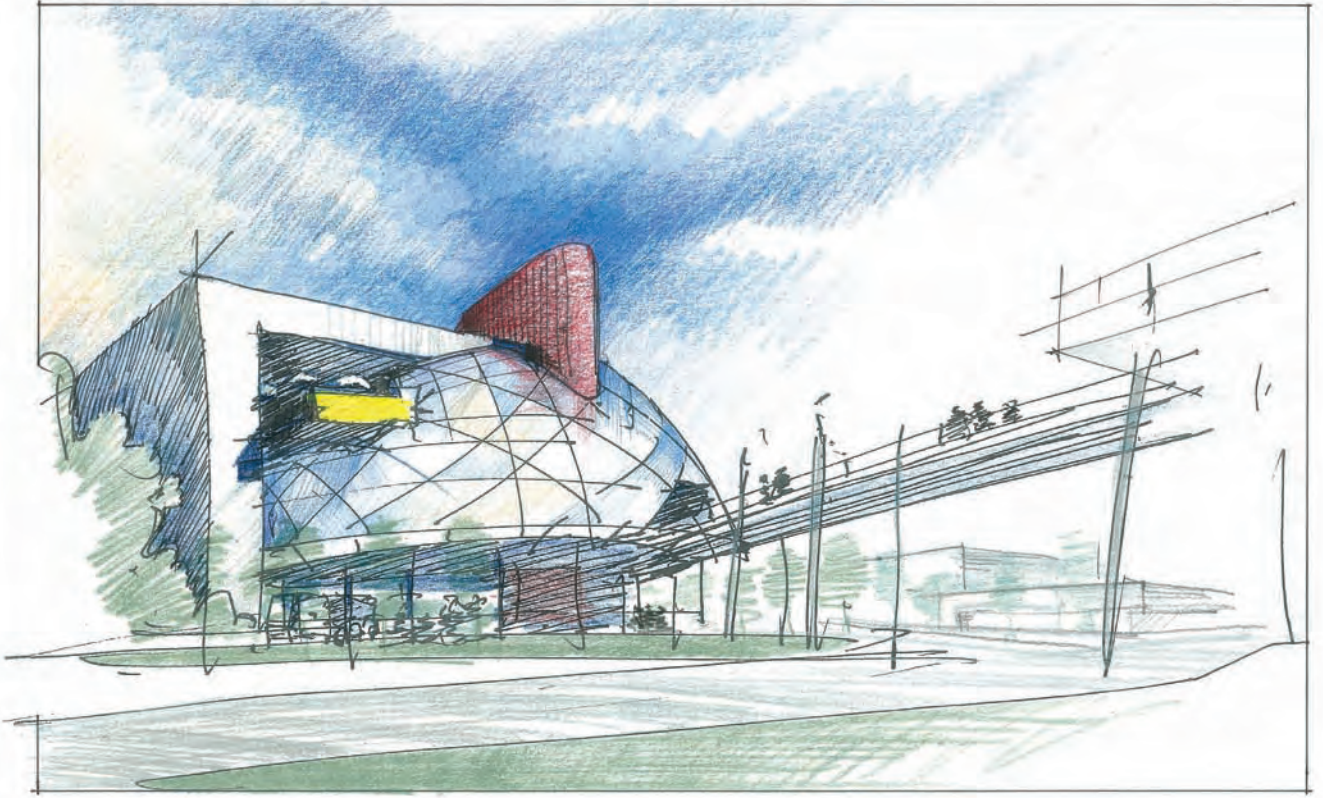
It is also seen as a flexible space, where at times a portion of the space could be partitioned off for small gatherings or even classrooms, or meeting facilities. It is important that every square foot of space is used every day, twelve months of the year. If the architecture and the exhibit structures are designed with this in mind, we can see no reason why this is not achievable (similar to a hotel that has moveable partitions that can open up a space or divide it up into smaller rooms).

As part of the conceptual design, the Chinese concept of feng shui was explored to determine recommended design attributes. A site that is properly attuned to feng shui is important to many South East Asian communities and ensures the success, continuity and wealth of a particular building and its tenants. In accordance with basic tenets or principles of traditional feng shui, a site situated in ideal conditions should be surrounded by mountains to the sides and rear, in an omega formation, and open to a meandering body of water below. This most propitious location is known as the 'Dragon's Lair' and brings fortune and wealth to the site. In an urban context, buildings are substituted for mountains. For example, from a basic Form (Landscape) feng shui analysis of one of the potential sites (River Road), a museum building here would be surrounded by buildings to the side and taller buildings behind providing the proper protection required by the omega formation. A site in close proximity to the Fraser River meets the final and most important tenant of feng shui, bringing auspicious qi (energy) to the site via water.

A feng shui Master should be retained at the early planning stages of the museum design to assess the best possible orientation and function of the spaces within the building. A feng shui Master may also be of use in selecting auspicious locations for landscape features, such as fountains, ponds and other landscape features.



Design concepts by Arlington Group Planning + Architecture Inc.





### 3.6 GOVERNANCE AND OPERATIONAL REQUIREMENTS

The proposed much larger museum facility will require enlarged staffing and enhanced administration. The following is an outline of a potential governance model for the new Richmond Museum.

#### **Overall Model**

The Richmond Museum could be operated as an arm's length corporation headed up by a Chief Executive Officer under the authority of a Board of Directors. The main advantages of this type of governance model compared with having it operated directly by the City of Richmond are:

- The facilitation of fundraising initiatives. Donors are more likely to give money to a Corporation than the City of Richmond.
- The facilitation of revenue generation. Funds raised through business initiatives at the museum go directly to the Corporation.

#### **The Richmond Museum Society**

- The Society Board could consist of prominent Richmond businesspeople and community leaders. Two prominent community leaders with the capacity to spearhead a major fundraising campaign could be co-chairs.
- The main focus of the Board could be fundraising and generating community support for the museum. In the planning phase of the museum, the focus could be on raising capital funds within the community and once the museum has been built, the focus could shift to raising funds for on-going operational activities and obtaining sponsors for exhibits and programs.
- This group could work closely with the museum's Chief Executive Officer.

#### **The Friends of the Richmond Museum**

- Could consist of cultural leaders, businesspeople and interested citizens.
- The main focus of this society could be to generate community interest in the museum (museum memberships, community participation in storytelling and creating events).

#### **The Museum Chief Executive Officer:**

- Should be hired early on to oversee the fundraising campaign, the planning for, and building of, the new museum.
- Works in close co-operation with the City of Richmond's Museum & Heritage Manager (a position recommended in the Museum & Heritage Strategy) to ensure coordination of themes, programs and promotions for all of Richmond's heritage and museum sites.
- Liaise with the provincial and federal governments and agencies.
- Will be responsible for all museum operations.

#### **The Creative Team**

Given that the Richmond Museum is not a traditional museum with a large collection, it would not necessarily have the traditional categories of museum staff. There could be a team of creative people with a mixture of curatorial, exhibit, interpretation, educational, multi-media, community capacity building and marketing backgrounds to plan, implement, and promote the museum's interpretive programs. These could include on-going exhibits, blockbuster exhibits, public programs, school programs, events and celebrations. This group could involve the community in developing and implementing interpretive programs. It could also work in close cooperation with Tourism Richmond, Tourism Vancouver, Tourism BC and major cultural institutions in Metro Vancouver and throughout the province, to market and promote the museum.

#### **The Management Team**

This team could provide the financial and administrative support for the museum. This group could also be responsible for: generating on-going revenue; managing leases to museum tenants (any food service, gift shop and ancillary services could be operated by the private sector); room rentals; managing contracts for blockbuster and travelling exhibits; securing sponsorships for exhibits and programs; and writing grant proposals.



### 3.7 CO-LOCATION AND PARTNERSHIP OPPORTUNITIES

There are several opportunities for combining other facilities with the new museum. The possibilities for adjacent or shared facilities that could be further explored include:

**Performing Arts Spaces:** There is an identified need to increase the amount and variety of performing arts spaces in Richmond. There is also a need to provide some flexible performance space in the new museum. This space could be provided on a shared basis, which could alleviate the city-wide shortage in a short to mid-term timeframe. Ultimately the museum facility could be planned for expansion, allowing even more performing arts space to be provided in the future.

**New Richmond Art Gallery:** An expanded Richmond Art Gallery would be a logical partnership, as both facilities require “Class A” temperature and humidity controls. There are a number of functions that could be shared, including conservation facilities, storage and loading bays, providing programming efficiencies and cost-savings.

**New Richmond City Archives:** The Archives is another logical partnership, as it provides the information base for museum activities. The Archives could also assist in the presentation of historical material and host historical displays.

**Community Facilities:** Other potential facilities that could be attached to the museum include programmable community space, arts facilities and space for dedicated activities. Any additional functions should complement the museum function, draw their own audience and generate additional interest and activity.

**Commercial Opportunities:** The museum could also be developed as an amenity space within a large residential or commercial project. The potential for this would need to be determined on a case-by-case basis. The City should explore any opportunity that can provide the required amount of space, recognizing the need for the museum to have a unique visual identity, robust and independent mechanical systems, and adequate perimeter security. An example of a community amenity that will be achieved through a development partnership is a 33,000 square foot City Centre Community Centre located within a mixed-use development at Firbridge Way and Minoru Boulevard. The centre is being developed in conjunction with Quintet, a five-tower residential project from the Phileo Development Corporation. In addition, a 22,700 square foot space is being provided for Langley-based Trinity Western University for its satellite university campus.

**Partnerships:** During the course of this study, several partnership opportunities were explored that could augment the museum function. One category of partnerships recognizes the Pacific Rim context of Richmond, and another was a focus on the history of sports and athletics. Several organizations were reviewed as potential partners, and there are undoubtedly synergistic connections that could be explored as the vision and concept for the new museum is further developed. A partnership with organizations that already have their own audience could augment museum functions in a progressive way that connects to the community. Potential partnerships with a Pacific Rim focus included the Canadian Society for Asian Arts, the Asia-Pacific Foundation of Canada, the China Council for the Promotion of International Trade and the Alcan Dragon Boat Festival.



### 3.8 CONCLUSIONS

Throughout the course of this Feasibility Study, there has been consensus among the many participants and stakeholders that this is the time, and Richmond is the place, to build an exciting new destination museum. Developing a new museum would enhance Richmond's position as a regional tourist destination, while still providing a significant facility that tells the story of the community. A new destination museum fits perfectly with Richmond's new sense of itself and its vision for the future, to be the most livable, appealing and well managed community in Canada.



Although the final size of the facility will be determined by available budget, public and government support, and the potential for financial sustainability, it is recommended that Option #1 – a large destination museum, rooted in the community – should be considered as the recommended approach.

From the input from the City of Richmond's Parks, Recreation and Cultural Services Committee and the Richmond Museum Society Board, staff and stakeholders, it quickly became apparent that to meet the needs of the Richmond community and its visitors, this museum would need to be very different than a typical community museum. If a decision is made to embrace the optimal size of a 75,000 square foot facility, with the premise that this museum will become the cultural hub of Richmond, it would logically follow that it needs to be located in the downtown core with access to the Canada Line, and ideally have visual and physical access to the waterfront and to surrounding views.

If this museum truly reflects the dynamic, fast-changing nature of Richmond, plus serve and present its richly diverse ethnic mix, it is important to ensure the building, its exhibits and program spaces are as flexible as possible. Themes like ethnic diversity, environment, industry, relationships to other communities, locally, nationally, and internationally all connect to one another. So, a museum needs to not only tell stories, but help to make connections between these stories. It is not possible to successfully separate the story of industry from the story of immigration, or the story of the environment from the story of agriculture. It is therefore intended that the stories to be told will be about the human condition, or a group of people told by themselves, or their descendants, integrating themes and making connections.

*Not only will the museum make Richmond a stronger community by enhancing its cultural connections, it will also make a substantial contribution to the local economy by strengthening Richmond's cultural tourism product and promoting private sector employee and business retention. Combined with other attractions, a new dynamic museum will enhance the City's overall appeal as a tourism destination as well as a complete and livable community.*



# 4

## IMPLEMENTATION

Throughout the course of this Feasibility Study, there has been consensus among the many participants and stakeholders that this is the time, and Richmond is the place, to build an exciting new destination museum. The City could take a leading position as a tourism destination within a regional context, while still providing a significant museum that tells the story of the community.

Currently, no museum in British Columbia hosts major attractions such as blockbuster exhibits. Richmond is ideally positioned to take advantage of Metro Vancouver's need for a destination museum. With the right visitor experiences, a new destination museum in Richmond would appeal to both residents and tourists.

The concept of a destination museum has proven to be financially and operationally feasible. This concept was strongly supported during the public consultation, with 80% support expressed during the Public Open House. The development of this facility should now proceed to the next stages of implementation that will guide it to reality.





## 4.1 RECOMMENDATIONS

Based on these key concepts, the market research and the public consultation process, the following recommendations are made for the development of the new Richmond Museum.

### VISION

To create a new, dynamic destination museum that will tell the story of Richmond's past, present and future and reflect the City's, the province's and the country's position within the Pacific Rim continuum – physically, temporally and spiritually. Richmond has a unique and significant history and is in the process of developing a cosmopolitan, richly-textured urban identity. The City's global story will be interpreted through a layering of local, regional, provincial, national and international stories and connections. The new museum will be a community anchor that will engage the public by reflecting cultural diversity and by interpreting Richmond to the world and interpreting the world to Richmond. It will serve the needs of the community while also welcoming and educating visitors to Richmond.

### SIZE

A new facility of approximately 75,000 square feet is considered the optimal size for a stand-alone Destination Museum, rooted in the Community. This could vary based on many factors, but the final size and appropriate fit of function will be key determinants of ultimate success. A smaller facility will likely not function as a regional destination.

### LOCATION

The museum should be located in the heart of the City in an accessible location, and through excellence of design and programming will showcase Richmond as a portal into Canada and interpret and celebrate the past and current Canadian experience of immigration and settlement. The recommended location for the proposed new Richmond Museum is a site in the City Centre or Middle Arm area, as close to a Canada Line station as possible.

### GOVERNANCE

The potential governance structure for the new museum should be fully explored on a priority basis. Once basic decisions have been made, a Chief Executive Officer should be hired to spearhead the project and lead it through to completion.

### FUNDING STRATEGY

Fundraising for this facility should continue to be the main focus of the Richmond Museum Society. The extent to which senior level government funding is available should be fully explored.

### PARTNERSHIP OPPORTUNITIES

The goals of the new museum can be advanced in a number of ways, and will be enriched by partnerships at many different levels. The City should continue to explore co-location opportunities and the potential for amenity contributions that may advance the goal of a new museum. Partnerships should be explored and developed with the community, corporate sponsors, other institutions and other levels of government.

## 4.2 IMPLEMENTATION STRATEGY

This implementation strategy outlines the stages and priorities to achieve the new museum. At every stage in the implementation process, the community should continue to be engaged in the planning and development of the facility.

**Stage One:** Begin the major capital fundraising campaign outlined by the Richmond Museum Society.

**Stage Two:** Set up a dedicated Task Force, comprising a blue-ribbon group of business and community leaders focused on the establishment of the museum.

**Stage Three:** Undertake a *Richmond Museum Master Plan* that would include the following components:

- Governance and administrative structure
- Vision, Mission Statement and Mandate
- Programming, interpretation and storyline
- Detailed programming
- Design requirements
- Funding Strategy Implementation

**Stage Four:** Continue to explore further partnership, amenity contribution and co-location opportunities.

**Stage Five:** Secure a site for museum use that meets the minimum requirements for a 75,000 square foot facility, including additional parking and outdoor space if feasible. Consider the potential for future expansion.

**Stage Six:** Hire a Chief Executive Officer as the key visionary to lead the project through to implementation.

**Stage Seven:** Proceed with preliminary design, including the selection of a design team through an open competition.



**Stage Eight:** Commence final design and planning as fundraising continues through to target.

**Stage Nine:** Commence construction once financing is secured.

**Stage Ten:** Complete and open the new Richmond Museum.

Throughout this study, we returned to Richmond's vision to be the most liveable, appealing and well-managed community in Canada, and were inspired by its emergence onto the world stage as a Venue City for the 2010 Olympic Winter Games.

The City of Richmond is growing rapidly, and the increased – and increasingly diverse – population has created a tremendous demand for new services. This is particularly notable in the cultural sector, where there is a need to provide improved facilities and programs for the local population, as well as for visitors. A new museum is a necessary component of a balanced and healthy community that requires significant cultural as well as athletic facilities. It will be a major civic asset, an economic generator and a source of community pride.

Richmond is centrally located in Metro Vancouver, and is also a very accessible location for a major cultural attraction. There is a sense of maturity and optimism brought on by the 2010 Olympics, the construction of the Canada Line, and an expanding urban population.

The idea of a new dynamic museum fits well with Richmond's growth, ambitions and vision for the next 30 to 50 years into the future. It is an idea whose time has come. The City needs a new museum, of the highest quality, that will match its other remarkable assets and its vibrant community. Richmond deserves nothing less.





# ACKNOWLEDGEMENTS

The Richmond Museum Feasibility Study 2012 is an update of a comprehensive study that was completed in May 2009; the Acknowledgements for the 2009 study are included below. The 2012 Update consisted of the following consultant team.

## CONSULTANT TEAM 2012

### Arlington Group Planning + Architecture Inc.

- Donald Luxton, Principal
- Graham Farstad, Principal, Planner
- Sally Elford, Assistant Planner
- Kristy Burnett, Graphic Production

### Kinexus Consulting Inc.

- Janet Leduc, Principal

### D. Jensen & Associates Ltd.

- David Jensen, Principal

### Hanscomb Ltd.

- Thilak Bandara, Production Manager

We would like to express our appreciation for the many members of City staff, advisory committees and community members who participated in the ongoing consultation that occurred during this study. In particular, we would like to sincerely thank Connie Baxter, manager of the project for the City of Richmond, for her assistance throughout the course of this study. In addition we would like to thank:

### City of Richmond Staff

- Connie Baxter, Supervisor, Museum and Heritage Services
- Jane Fernyhough, Director, Arts, Cultural & Heritage Services
- Rebecca Forrest, Curator, Richmond Museum & Heritage Services
- Neonila Lilova, Economic Development Manager

### Richmond Museum Society Board of Directors, 2012

- Keith Liedtke, Chair
- Greg Walker, Vice-Chair
- Ron Hyde, Treasurer
- Natasha Jung, Secretary
- Bob Butterworth
- Corinna Chan
- Joe Da Silva
- Maggie Fan
- Elaine Graham
- Bill Jones
- Mark Mazzone
- Edith Turner
- Barbara Williams
- Jack Wong
- Councillor Ken Johnston

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- Tracy Lakeman, Chief Executive Officer, Tourism Richmond
- Bryan Tisdall, Chief Executive Officer, Science World
- Nancy Noble, Chief Executive Officer, Museum of Vancouver
- Daisy Chin, Supervisor of Recreation Services, Roundhouse Community Arts & Recreation Centre, City of Vancouver
- Robert McCullough, Museum Manager, Parks, Recreation and Culture - Heritage Services, City of Surrey
- Suzanne Greening, Executive Director, The Reach Gallery Museum, Abbotsford

## **RICHMOND MUSEUM FEASIBILITY STUDY ACKNOWLEDGEMENTS 2007-09**

The Consultant Team for the *Richmond Museum Feasibility Study 2007-09* consisted of the following firms and individuals:

### **Arlington Group Planning + Architecture Inc.**

- Donald Luxton
- Graham Farstad
- Theresa Harding
- Laura Pasacreta
- Todd Brisbin

### **Kinexus Consulting Inc.**

- Janet Leduc

### **D. Jensen & Associates Ltd.**

- David Jensen

### **Hanscomb Ltd.**

- Peter Moore

We would like to express our appreciation for the many members of City staff, advisory committees and community members who participated in the ongoing consultation that occurred during this study.

### **Project Steering Committee**

- Connie Baxter, Supervisor, Museum and Heritage Services
- Terry Brunette, Planner II, Policy Planning
- Jane Fernyhough, Director, Arts, Cultural & Heritage Services
- Mary Horton, Treasurer, Richmond Museum Society
- Vern Jacques, Acting Director, Parks, Recreation and Cultural Service
- Bryan Klassen, Supervisor, Britannia Heritage Shipyard
- Bob Mukai, Former Chair, Richmond Museum Society
- Mitch Sakumoto, Richmond Heritage Commission
- Lucy Tompkins, Acting Manager, Projects and Programs, Parks, Recreation and Cultural Services
- Graham Turnbull, Chair, Richmond Heritage Commission
- Janet Whitehead, Project Manager, Facility Management Planning and Construction
- Jack Wong, Chair, Richmond Museum Society

### **City of Richmond Staff**

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- Marilyn Clayton, Exhibit Coordinator

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- Peter Harris, Exhibit & Program Coordinator
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- Cynthia Lockrey, Senior Manager Media Relations
- Lee Malleau, Manager, Sponsorship and Partnerships, Business & Financial Services
- Mark Mansfield, Manager Business Services (Film Coordinator)
- Alison McNeil, Senior Manager, Policy Development and Corporate Programs (Social, Environmental & Economic Sustainability)
- Dave Semple, Director, Parks and Public Works
- Emily So, Acting School Program Coordinator
- Kate Sparrow, Director, Recreation and Cultural Services, now Director, Olympic Business Office
- Alexandra Weaver, School Program Coordinator

### **Richmond Museum Society Board of Directors, 2008**

- Jack Wong, Chair
- Keith Liedtke, Vice-Chair
- Mary Horton, Treasurer
- Graham Turnbull, Secretary
- Joe Da Silva
- Elaine Graham
- Bill Jones
- Sreedevi Varium Kuttamkulangara
- Peter Wagenblast
- Councillor Harold Steves

### **Federal and Provincial Governments**

- Olga Ilich, MLA Richmond Centre
- Linda Reid, MLA Richmond East
- John Yap, MLA, Richmond-Steveston
- Marko Dekovic, Federal Minister's Regional Office

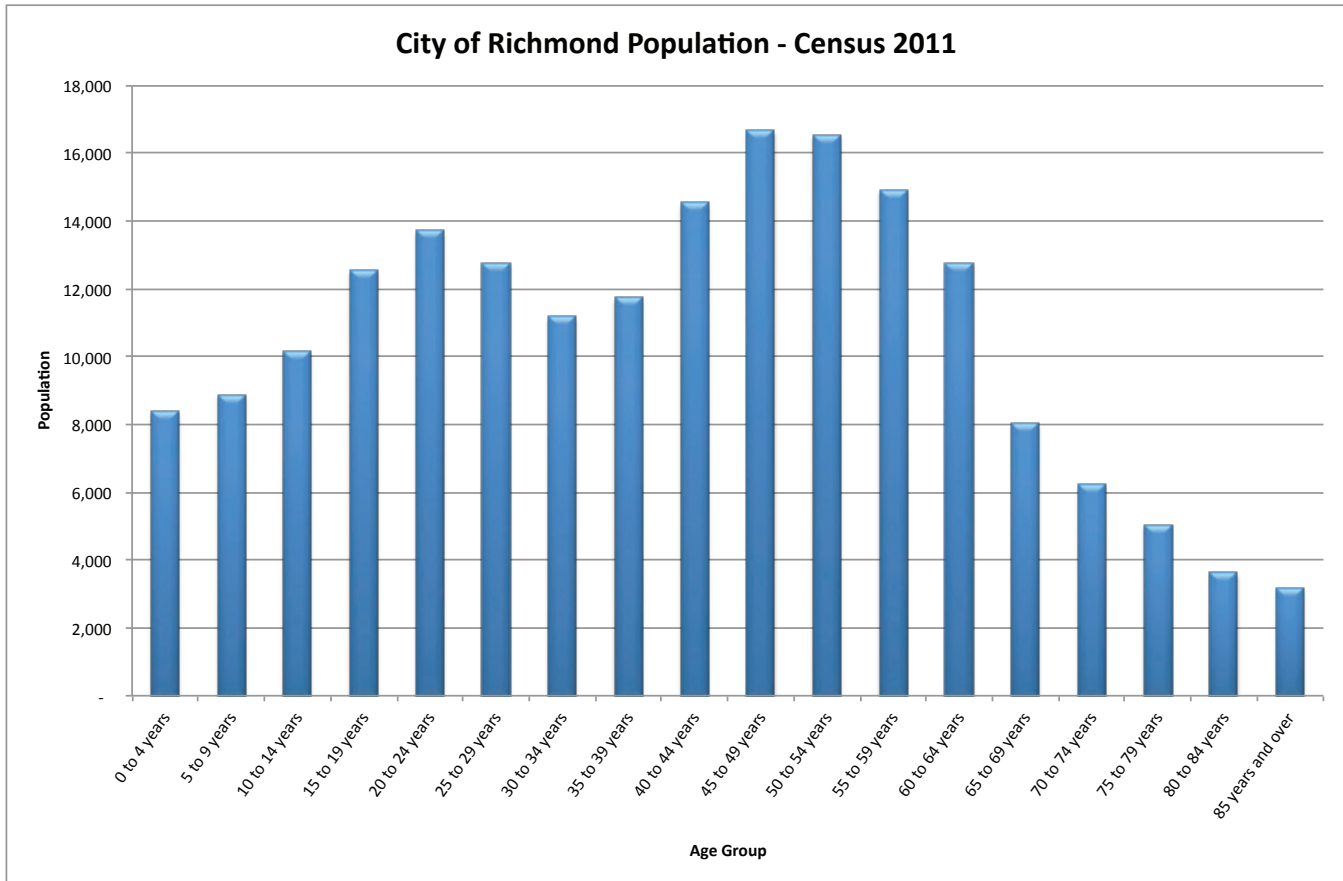
### **We would also like to acknowledge the following individuals who provided assistance during the course of this study:**

- Jane Milner, Assistant Deputy Minister, Arts and Culture Division, Government of British Columbia
- Sam Carter, Director, Canadian Society for Asian Arts
- Paul Irwin, Senior Advisor, Asia-Pacific Unit, Ministry of Economic Development
- Diane Dakers, Communications & Media Relations Manager, Royal BC Museum

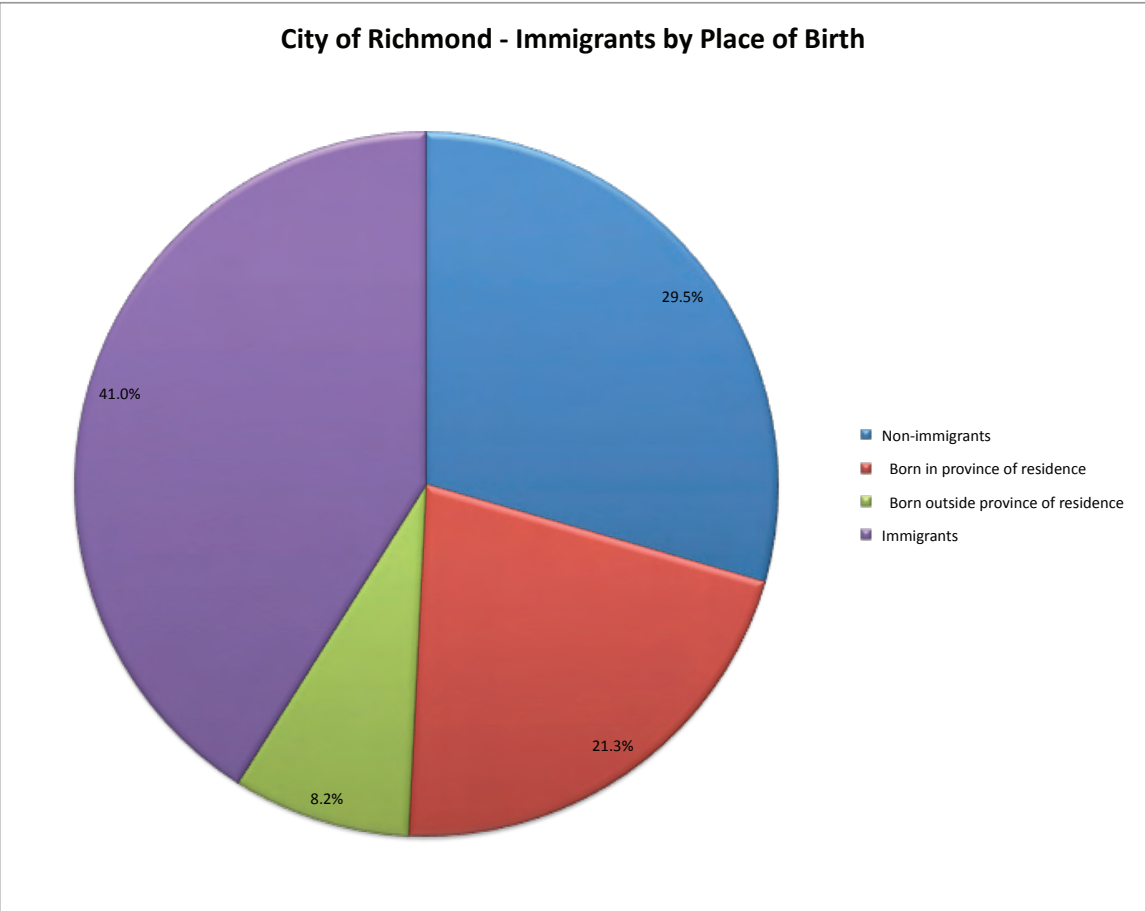
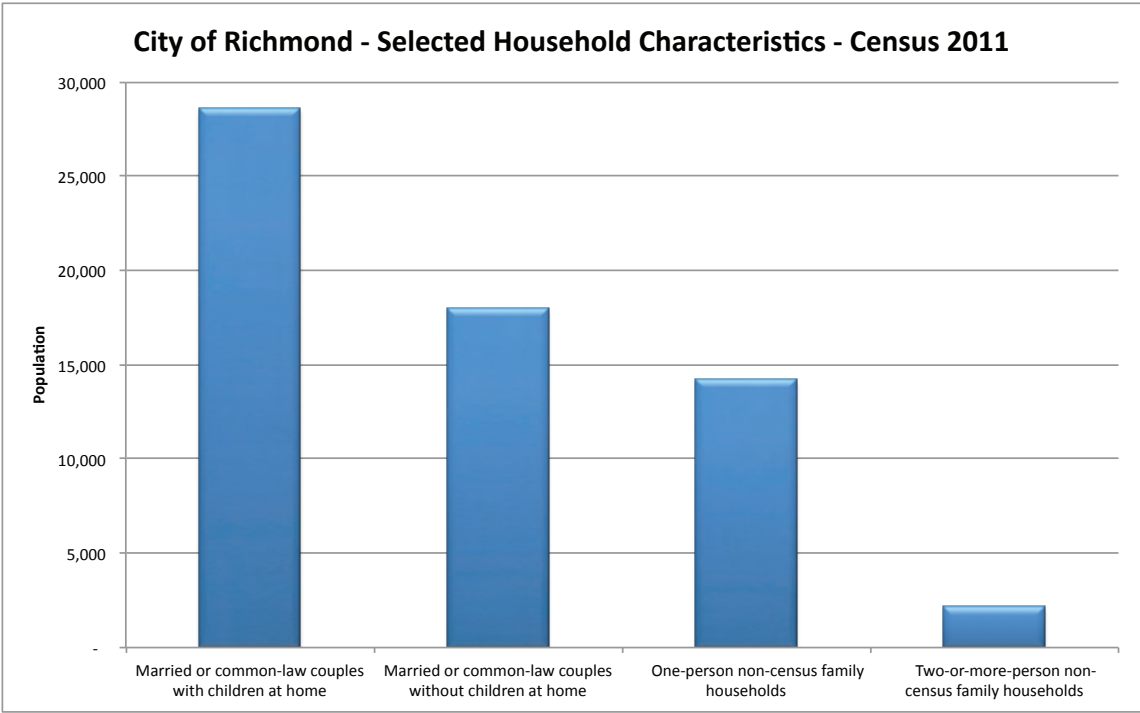
# APPENDIX: COMMUNITY DEMOGRAPHICS



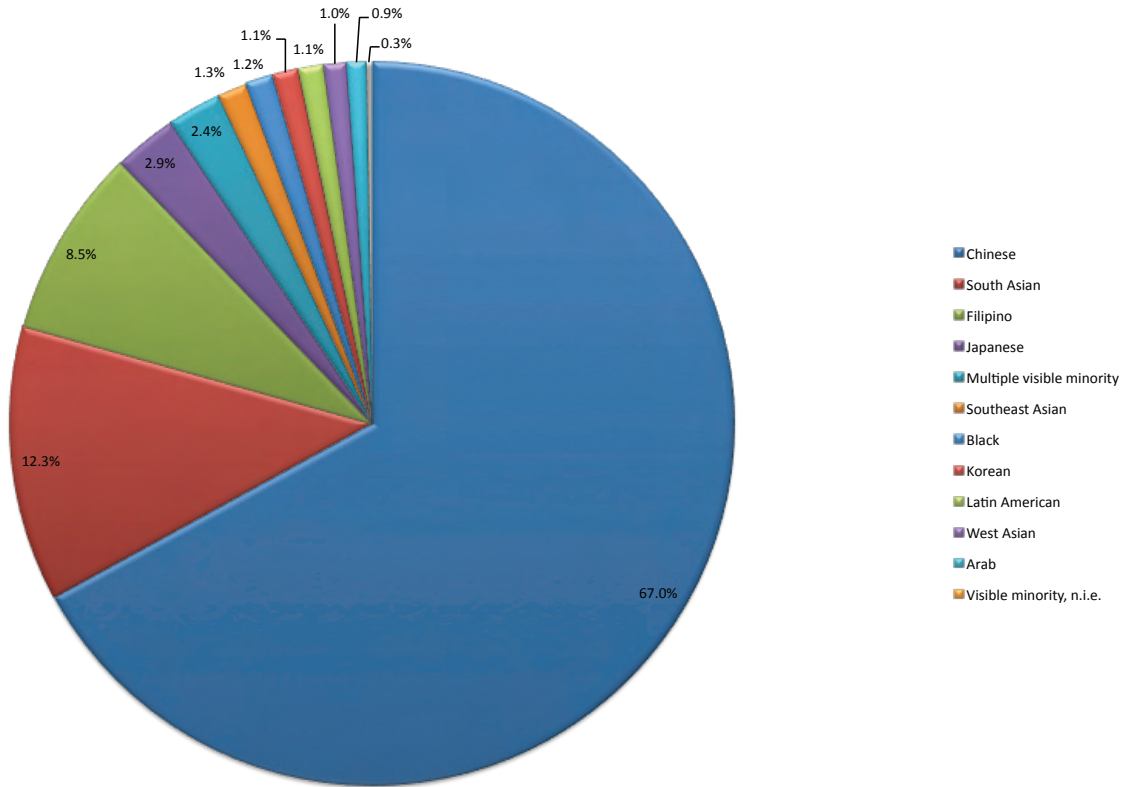
The City's population totalled 197,631 in 2011.







City of Richmond - Visible Minorities



Total - All persons	174,461
Aboriginal	1,275
Chinese	75,730
South Asian	13,865
Black	1,390
Filipino	9,550
Latin American	1,265
Southeast Asian	1,485
Arab	965
West Asian	1,155
Korean	1,290
Japanese	3,230
All other visible minorities	3,035
All others - Caucasian	60,226

**Richmond's Population**

- According to the 2006 census data, 41% of Richmond's 173,565 residents were born outside of Canada (up from 54% in 2001)
- In both the 2001 and the 2006 census, the City of Richmond is the municipality with the largest proportion of foreign-born residents in Canada
- School-aged children between 5 and 16 made up 15.4% of recent immigrants, 66.3% speak a language other than English at home

### Birthplace of new immigrants (2001-2006) to Richmond:

Total Immigrants	99,660
Eastern Asia	59.8%
Southeast Asia	13.1%
Southern Asia	6.3%
Northern Europe	4.7%
Eastern Europe	3.2%
West Central Asia & Middle East	2.4%
Africa	2.3%
Western Europe	1.8%
United States	1.5%
Oceania & Other	1.2%

### Fastest-growing Immigrant Groups in Metro Vancouver

EAST ASIA & SOUTHEAST ASIA			
	2001	2006	Change
South Korea	20,730	30,990	49.5%
Mainland China	101,770	137,245	34.9%
Philippines	46,215	62,960	36.2%

AFRICA			
Ghana	450	680	51.1%
Nigeria	365	700	91.8%
Rwanda	40	205	412.5%
Sudan	405	1,330	47.8%

EASTERN EUROPEAN			
Russia	3,735	5,770	54.5%
Ukraine	3,535	4,580	29.6%
Bulgaria	780	1,245	59.6%
Slovenia	435	700	60.9%
Belarus	255	465	82.4%

MIDDLE EAST & CENTRAL ASIA			
Afghanistan	2,235	3,575	60.0%
Iraq	1,495	2,125	42.1%
Israel	925	1,705	84.3%

SOUTH ASIA			
India	67,825	90,090	32.8%
Pakistan	4,890	7,460	52.6%

LATIN AMERICA			
Venezuela	475	720	51.6%
Columbia	1,405	2,040	45.2%
Argentina	805	1,050	30.4%
Mexico	3,785	4,650	22.9%



**Total City of Richmond Population Mother Tongue**

Language	2006 Census	2011 Census
English	39.4%	37.9%
Chinese (all*)	38.4%	41.1%
Tagalog (Filipino)	3.5%	4.0%
Punjabi	4.0%	3.2%
Russian	1.0%	1.2%
Spanish	1.1%	1.0%
German	1.2%	0.9%
Languages making up less than 1% not included		

\* Chinese all consists of: Cantonese, Mandarin, Chinese not otherwise specified and Taiwanese

**Total City of Richmond Population Language Spoken Most Often at Home**

Language	2006 Census	2011 Census
English	55.0%	53.7%
Chinese (all*)	33.9%	35.9%
Punjabi	2.3%	2.1%
Tagalog (Filipino)	1.8%	1.9%
Languages making up less than 1% not included		

\* Chinese all consists of: Cantonese, Mandarin, Chinese not otherwise specified and Taiwanese

**CONCLUSIONS**

- Most Richmond immigrants are from the Pacific Rim region
- Most of them would be interested in viewing Asia-Pacific exhibits
- The majority live closer to the downtown sites; i.e. more locals live within walking distance and within area of city that has more transit service and the SkyTrain
- Immigrant density is lower near the Steveston sites

# B

## APPENDIX: CULTURAL TOURISM

**Cultural and Heritage Activities of Canadians in 2005 and 2010**  
(Source: Canadians' Arts, Culture and Heritage Activities in 2010, Hill Strategies Research Inc., February 2012)

### Canadian Population (15 and older)

2005	2010	Population Increase	% Increase
26.10 million	28 million	1.9 million	7%

### Cultural and Heritage Activities of Canadians in 2005 and 2010

Activity	Percentage of population (15 or older)		Number of people (15 or older)		
	2005	2010	2005	2010	% change
Performing arts	41%	60%	10.76m	16.9m	+57%
Theatre	23%	44%	5.89m	12.4m	+110%
Pop Music	24%	39%	6.21m	11.1m	+79%
Classical music	10%	13%	2.49m	3.5m	+41%
Cultural festival	24%	37%	6.18m	10.4m	+68%
Cultural/heritage performance	15%	23%	3.93m	6.5m	+65%
Museums & Art Galleries	35%	48%	9.19m	13.4m	+46%
Public art gallery	27%	36%	6.98 m	10.0m	+43%
Historic sites	33%	46%	8.71m	12.8m	+47%
Zoo, aquarium, gardens	34%	42%	8.75m	11.9m	+36%
Conservation & Nature park	46%	58%	11.98m	16.3m	+36%

#### **Museums, including art galleries**

- Nearly one-half of Canadians 15 or older (47.8%, or 13.4 million people) visited a museum (including public art galleries) in 2010.
- Between 1992 and 2010, there was a strong and consistent increase in art gallery visits. In fact, the overall rate of gallery visits increased in every time period: 19.6% in 1992, 24.0% in 1998, 26.7% in 2005, and 35.7% in 2010.
- There was also an increase, albeit much less pronounced, in the percentage of Canadians visiting any type of museum (from 33% in 1992 to 35% in 2005).

#### **Heritage activities**

- Almost three-quarters of Canadians (73.8%) 15 years of age or older, or 20.7 million people, visited at least one of the following types of heritage venues in 2010:
  - • 45.7% of the population 15 or older visited an historic site (12.8 million people);
  - • 42.3% visited a zoo, aquarium, botanical garden, planetarium or observatory (11.9 million Canadians); and
  - • 57.9% visited a conservation area or nature park (16.3 million people).

**Between 1992 and 2010:**

- Between 1992 and 2010, there was a significant increase in the percentage of Canadians visiting an historic site, from 27.1% in 1992 to 45.7% in 2010.
- After decreasing slightly between 1992 and 2005, the percentage of Canadians visiting a zoo, aquarium, botanical garden, planetarium or observatory increased in 2010. The percentage of Canadians visiting these locations was 35.7% in 1992, 35.0% in 1998, 33.5% in 2005, and 42.3% in 2010.
- After decreasing slightly between 1992 and 2005, the percentage of Canadians visiting a zoo, aquarium, botanical garden, planetarium or observatory increased in 2010. The percentage of Canadians visiting these locations was 35.7% in 1992, 35.0% in 1998, 33.5% in 2005, and 42.3% in 2010. The percentage of Canadians visiting a conservation area or nature park showed no significant change.

**Cultural and Heritage Activities of British Columbians' in 2005 and 2010**

**BC Population (15 and older)**

2005	2010	Population Increase	% Increase
3.51 million	3.8 million	290,000	8%

**Cultural and Heritage Activities of British Columbians in 2005 and 2010**

Activity	Percentage of population (15 or older)		Number of people (15 or older)		
	2005	2010	2005	2010	% change
<b>Performing arts</b>	38%	n/a	1.34m	n/a	n/a
Theatre	21%	44%	740,000	1.69m	+128%
Pop Music	24%	40%	740,000	1.53m	+107%
Classical music	12%	16%	430,000	620,000	+44%
Cultural festival	21%	39%	280,000	1.48m	+428%
Cultural/heritage performance	16%	28%	580,000	1.06m	+83%
<b>Museums &amp; Art Galleries</b>	38%	53%	1.32 m	2.03m	+54%
Public art gallery	30%	41%	1.05 m	1.56m	+49%
<b>Historic sites</b>	33%	52%	1.15m	1.98m	+72%
Zoo, aquarium, gardens	37%	47%	1.28m	1.82m	+42%
Conservation & nature park	51%	67%	1.80m	2.58	+43%

**Museums, including art galleries**

- In 2010, over one-half of British Columbians 15 or older (52.6%, or 2.0 million people) visited a museum of any kind (including public art galleries).
- The B.C. museum and art gallery attendance rates are similar to the Canadian rates (i.e., within the margin of error of the B.C. statistics).
- The percentage of British Columbians visiting a museum significantly increased from 38% in 2005 to 52.6% in 2010. The percentage of B.C. residents visiting an art gallery increased from 27.4% in 1992 to 40.5% in 2010.



### Heritage activities

- Over half of British Columbians (51.5%) visited an historic site in 2010 (1.96 million people), while slightly less B.C. residents visited a zoo, aquarium, botanical garden, planetarium or observatory (47.2%, or 1.79 million people). More than 66% of British Columbians visited a conservation area or nature park in 2010 (66.9%, or 2.54 million people).
- The percentage of B.C. residents visiting a conservation area or nature park (66.9%) is slightly higher than the Canadian rate (57.9%), while the other two statistics are similar to the Canadian rates (i.e., within the margin of error of the B.C. statistics).

### Between 1992 and 2010:

- The percentage of British Columbians visiting a museum of any kind increased between 1992 (45.1%) and 2010 (52.6%).
- There was a significant increase in the percentage of British Columbians visiting an historic site (33.5% in 1992 and 51.5% in 2010)
- The percentage of provincial residents visiting a gallery increased significantly (from 27.4% in 1992 to 40.5% in 2010). The percentage of British Columbians visiting a conservation area or nature park increased slightly from 61.2% in 1992 to 66.9% in 2010.

\* Survey data analyzed by Hill Strategies Research based on Statistics Canada Social Survey (2010)

### Market Origin of Overnight Visitors to Greater Vancouver

Area	2010 Total	2011 Total	2010 to 2011 % Change	2011 YTD Jan-May	2012 YTD Jan-May	% Change
<b>Canada</b>	<b>5,206,244</b>	<b>5,173,214</b>	<b>-0.6%</b>	<b>1,726,956</b>	<b>1,758,999</b>	<b>1.9%</b>
British Columbia	2,667,493	2,623,018	-1.7%	867,570	870,985	0.4%
Ontario	986,726	992,091	0.5%	367,373	381,389	3.8%
Alberta	738,949	745,738	0.9%	213,590	220,800	3.4%
Other Canada	813,056	812,367	-0.1%	278,423	285,825	2.7%
<b>USA</b>	<b>1,924,836</b>	<b>1,870,180</b>	<b>-2.8%</b>	<b>620,037</b>	<b>626,684</b>	<b>1.1%</b>
Washington	484,888	472,067	-2.6%	158,584	158,505	0.0%
Oregon	119,972	116,744	-2.7%	39,304	39,173	-0.3%
California	485,926	471,983	-2.9%	155,947	157,797	1.2%
Other West USA	327,245	317,728	-2.9%	105,547	107,234	1.6%
Other US	506,805	491,658	-3.0%	160,655	163,975	2.1%
<b>Asia-Pacific</b>	<b>723,087</b>	<b>722,620</b>	<b>-1.0%</b>	<b>227,487</b>	<b>242,270</b>	<b>6.5%</b>
Japan	114,012	94,419	-17.2%	27,497	33,255	20.9%
South Korea	94,469	84,265	-10.8%	27,983	24,715	-11.7%
Australia	139,075	141,237	1.6%	50,276	51,296	2.0%
China	106,158	122,116	15.0%	33,636	41,034	22.0%
Hong Kong	66,257	67,469	1.8%	22,114	23,409	5.9%
Taiwan	34,942	34,833	-0.3%	9,840	9,992	1.5%
<b>Europe</b>	<b>443,492</b>	<b>402,218</b>	<b>-9.3%</b>	<b>117,056</b>	<b>117,643</b>	<b>0.5%</b>
United Kingdom	187,190	177,345	-5.3%	57,301	58,807	2.6%
Germany	74,655	70,939	-5.0%	18,071	17,633	-2.4%
<b>Mexico</b>	<b>46,069</b>	<b>55,318</b>	<b>20.1%</b>	<b>17,385</b>	<b>20,956</b>	<b>20.5%</b>
<b>Total Visitors</b>	<b>8,415,366</b>	<b>8,290,685</b>	<b>-1.5%</b>	<b>2,788,642</b>	<b>2,730,470</b>	<b>2.1%</b>

**Overnight Visitors to Metro Vancouver:**

- 2006: 8,692,925
- 2007: 8,912,525
- 2008: 8,629,103
- 2009: 8,110,823
- 2010: 8,415,366 (Winter Olympics)
- 2011: 8,290,685

In 2011 Canada provided the greatest volume of visitors to Greater Vancouver (62.4% of the total) with British Columbians providing the single largest group of visitors (31.6%). Visitors from Ontario and Alberta represented 12.0% and 9.0% respectively.

The United States contributed the largest share of international visitors (22.6%). This is very similar to 22.9% in 2010. Also in 2011, 5.7% of all visitors were from Washington State and 5.7% are from California.

The Asia-Pacific geographies with 8.7% of the visitors remained stable from 2010 (8.6%). Australia accounted for the most visitors from the Asia-Pacific countries with 1.7% of total visitors). China accounted for 1.4%, China for 1.5% and South Korea for 1.0%. Significantly, tourism from Mainland China has increased, due to Canada's favoured status.

Europe made up 4.85% of the visitors in 2011, a decrease from 5.3% in 2010. The United Kingdom contributed 2.1% of total visitors in 2011 and Germany 0.86%.

Source: Tourism Vancouver

**The 2010 Overnight Visitor to Greater Vancouver: Visitor Profile**

<b>Age Group</b>	<b>Distribution</b>
Not stated	2.7%
Under 15 (US and international visitors only)	3.0%
15-19 (US and international visitors only)	1.5%
20-24 (US and international visitors only)	2.0 %
18-24 (Canadian visitors only)	6.3%
25-34	15.8%
35-44	15.2%
45-54	18.0%
55-64	21.2%
65+	14.3%

<b>Trip Activity</b>	<b>Participation</b>
National, provincial or nature park	33.1%
Fishing	2.5%
Golfing	2.9%
Hunting	0.1%
Performance such as a play or concert	11.0%
Festival or fair	6.8%
Historic site	23.8%
Museum or art gallery	19.7%
Theme or amusement park	4.6%
Attend sports event	6.8%
Casino	5.4%
Sports event as a spectator	6.8%
Downhill skiing or snow boarding	2.7%
Any cultural activity	40.1%

Source: Tourism Vancouver Adapted from Statistics Canada, 2010 International Travel Survey Microdata and/or 2010 Travel Survey of Residents of Canada Microdata.



# APPENDIX: TECH SECTOR COMPANIES IN RICHMOND



## Biggest High-Tech Companies in Richmond

Name of Company	Employees	Richmond Head Office
MacDonald Dettwiler & Associates	763	✓
Sierra Wireless Inc.	244	✓
Vector Aerospace	550	
McKesson Medical Imaging	730	
Sage	410	✓
Ventyx, an ABB Company	206	
Top Producer Systems	304	✓
DDS Wireless International Inc.	117	✓
Open Solutions	240	
Q-Media Solutions Corp	69	✓
Clevert Solutions	84	✓
Xillix Technologies Corp.	62	✓
AeroInfo Systems, A Boeing Company	192	✓
Times Telecom Inc.	108	✓

*Business in Vancouver Lists, www.biv.com: updated 2012 from 2011 data*



# D

## APPENDIX: "BLOCKBUSTERS"

*Titanic: The Artifact Exhibition* ran at the Royal BC Museum from April 14 – Oct. 14, 2007. Most travelling exhibitions expenses are a flat fee plus shipping costs. The partnership with Premier Exhibitions on *Titanic* was the first time the RBCM entered into a cost-sharing/profit-sharing arrangement with a business rather than another museum or gallery. Virtually all of the visitors to the RBCM during the time of the exhibit went to the *Titanic* show for a total of 487,992 visitors over the six month period, resulting in \$1 million being generated for each of the parties. *Titanic* exceeded all expectations in attendance, revenue and community involvement. The Royal BC Museum had anticipated 250,000 visitors would attend, when in fact, the exhibition drew 80% more than expected. This made *Titanic* the most highly attended special exhibit in more than a decade.

RBCM Exhibit	Total Attendance	Exhibit Duration
Titanic: The Artifact Exhibition (2007)	451,120	6 months
Leonardo da Vinci (1999)	416,000	5 months
Dragon Bones (2003)	360,000	6 months
Eternal Egypt (2004)	316,000	3 months

Based on admissions per month, *Eternal Egypt* (105,000/month) still ranks as the RBCM's most popular exhibit – followed by *Leonardo da Vinci* (83,200/month) and *Titanic* (75,200/month). In point of fact, the Royal BC Museum's presentation of *Titanic: The Artifact Exhibition* was one of the best attended in this exhibition's touring history. *Titanic: The Artifact Exhibition* generated a tremendous amount of interest and excitement in the local community. The Royal BC Museum's sponsors and partners in the community, tourism and transportation sectors developed several themes, programs and packages related to *Titanic* that attracted visitors to Greater Victoria. *Titanic* was a major tourist draw for Victoria, generating millions of dollars for the local economy. The higher-than-expected attendance resulted in higher-than-expected revenues that will be reinvested in RBCM facilities enabling the museum and archives to better serve British Columbians and visitors from around the world for years to come. An economic impact analysis is currently being conducted and the results of the study will be released later this year. As an example of the impact of blockbuster exhibits, *Leonardo da Vinci* visitors (1998-1999) spent more than \$92 million at Victoria businesses. Of RBCM visitors, 45% surveyed said *Titanic: The Artifact Exhibition* was either the main reason or the only reason they visited Victoria.

A similar pattern can be seen for the blockbuster show "Body Worlds" that was shown at Science World in Vancouver in 2007. A comparison of revenue shows the impact that this blockbuster show had on net revenue that year. The four months of Body Worlds attendance was two-thirds of the normal yearly attendance. During the last week of the exhibit Science World was open twenty-four hours a day and capacity was constantly sold out.

Science World	2008	2007	2006
Revenues	\$10,506,000	\$12,902,000	\$9,343,000
Expenditures	\$9,717,000	\$10,084,000	\$8,674,000
<b>Net</b>	<b>+ \$789,000</b>	<b>+ \$2,818,000</b>	<b>+ \$669,000</b>

# APPENDIX: LOCATION



## Site Descriptions

The six sites that were specifically evaluated for their potential use as a museum facility were identified by City of Richmond staff and stakeholders. The two Steveston sites were recommended for their proximity to other sites with similar historical and archival values. The four downtown sites were recommended for their centrally located values. The following descriptions add to the information in the evaluation matrix and provide details and a summary as to the potential each site offers for the development of a new museum for the City of Richmond.

A constraints and opportunities matrix has been developed, to evaluate each site for its overall “fit” with the agreed-upon Vision, including: public accessibility, travel and traffic patterns, and parking requirements; physical limitations / constraints; and adjacencies and opportunities provided by surrounding developments.

To accommodate the scale of destination programming, the minimum site size should be in the range of 30,000 square feet, with the potential for adjacent open space and future expansion.

<b>Sites Analysis Matrix – Richmond Museum Feasibility Study</b>						
	<b>City Centre Area</b>				<b>Steveston Area</b>	
	<b>River Rd</b>	<b>Lansdowne</b>	<b>Minoru</b>	<b>Duck Island</b>	<b>Bayview</b>	<b>Phoenix</b>
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>Existing Uses</b>						
	Two leases & heritage	Parking lot NW corner	Parking lot, ??	Light Industrial	None Water Lot	Heritage
<b>Site Size</b>						
Meets min. lot size of 31, 215 sq. ft. (2,900 m <sup>2</sup> )	Yes	Yes	Yes	Yes	Yes	No
Actual/approx lot size	31,323 sq. ft. 2,910 m <sup>2</sup>	~226,042 sq. ft. ~21,000 m <sup>2</sup>	~80,535 sq. ft. ~7,482 m <sup>2</sup>	803,705 sq. ft. 74,666 m <sup>2</sup>	81,827 sq. ft. 7,602 m <sup>2</sup>	10,000 sq. ft. 929 m <sup>2</sup>
<b>Ownership</b>						
City of Richmond	Yes		Yes		Yes	Yes
Private		Yes		Yes		
<b>Land Use Compatibility</b>						
OCP Area Plan	Area 10 City Centre Plan	Area 10 City Centre Plan	Area 10 City Centre Plan	Area 10 City Centre Plan	Steveston Plan Area 4	Steveston Plan Area 4
Compatible w/ Area Plan	Yes	Yes	Yes	Yes	Yes	Yes
Zoning	CA	CA	SI	IL	SPU,CD105	CD41
Compatible w/ Zoning	No	No	No	No	No	No
<b>Surrounding Land Uses</b>						
<i>Within 300 m</i>						
Single Family Residential	No	No	No	No	No	Yes
Multi-Family Residential	No	Yes	Yes	No	Yes	Yes
Retail Shopping	Yes	Yes	Yes	No	Yes	Yes
Commercial	Yes	Yes	Yes	Yes	Yes	Yes
Industrial	Yes	Yes	No	Yes	No	Yes
Park	No	No	Yes	No	Yes	Yes
River/Ocean	Yes	No	No	Yes	Yes	Yes

<b>Sites Analysis Matrix – Richmond Museum Feasibility Study</b>						
	<b>City Centre Area</b>				<b>Steveston Area</b>	
	<b>River Rd</b>	<b>Lansdowne</b>	<b>Minoru</b>	<b>Duck Island</b>	<b>Bayview</b>	<b>Phoenix</b>
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>Access</b>						
<b>Pedestrian</b>						
Pedestrian infrastructure	No	Yes	Yes	No	Yes	Yes
800 m to Canada Line	Yes	Yes	Yes	Yes	No	No
400 m to 1 bus	Yes	Yes	Yes	No	Yes	No
400 m to 2+ buses	Yes	Yes	Yes	No	Yes	No
<b>Cycling</b>						
Near to cycling route	Yes	No	Yes	Yes	Yes	Yes
<b>Vehicular</b>						
800 m to arterial road	Yes	Yes	Yes	Yes	Yes	Yes
300 m to collector road	Yes	Yes	Yes	Yes	Yes	Yes
<b>Environmental</b>						
Park	No	No	Yes	No	No	Yes
ESA	Yes	No	No	Yes	Yes	Yes
ALR	No	No	No	No	No	No
Flood mitigation area	Yes	Yes	Yes	Yes	No	No
Heritage	Minoru Chapel Hall	No	No	No	Yes	Yes
NEF	Yes	Yes	Yes	Yes	No	No
RAR	BC: Yes Rmd: No	BC: Yes Rmd: No	BC: Yes Rmd: No	BC: Yes Rmd: No	BC: Yes Rmd: No	



### Sites Analysis Matrix – Richmond Museum Feasibility Study

	City Centre Area				Steveston Area	
	River Rd	Lansdowne	Minoru	Duck Island	Bayview	Phoenix
	1	2	3	4	5	6
<b>Site Condition</b>						
Vacant lot	No	Parking lot	Parking lot	Yes	Water Lot	No
Building/s on site	Chapel Hall	No	No	No	n/a	Phoenix Net Loft
Major demolition required	Hall relocation	No	No	No	n/a	n/a
Major upgrade/renovation required	No	No	No	Yes	Yes	Yes
Existing water pipe	300 mm (11.8 in)	Yes	Yes	Yes	No	Yes
Water/upgrade required	Yes			Yes	Yes	
Existing sewer pipe	200 mm	No	200 mm	200 mm	No	200 mm
Sewer/upgrade required	Yes	Yes		Yes	Yes	
Road upgrade required	Yes	No	No	Yes	Yes	Yes
Sidewalks required	Yes	No	No	Yes	Yes	Yes
<b>Assessed Value 2012</b>						
Land Value	\$2,332,000	~\$17,631,276	~\$3,329,728	\$29,308,000	\$1,366,000	~\$438,497
If BCA Reconsidered*					\$300,000	
Building Value		n/a	n/a	\$0	n/a	\$12,000
If BCA Reconsidered*	~\$15,000					

## E.1 RIVER ROAD

### Legal Description

**PID:** 009-311-998

**Lot:** 2 **SEC:** 29-5-6 **PL:** 24230

**Richmond Key:** 20324 (Property)

**Roll:** 082479000

**Address:** 7760 River Rd

### Existing Uses

This site is owned by the City of Richmond and is leased to the Richmond Rod and Gun Club and Yamazaki Enterprises that uses the northern portion of the property for parking and to stores boxes outdoors. This is also the original location of the Minoru Chapel and is still the location of the Minoru Chapel Community Hall that has been identified for its heritage value.

### Site size

The River Road site meets the minimum size requirement at 2,910m<sup>2</sup> (31,323 sq. ft.).

### Land Use Compatibility

The Aberdeen Village Specific Land Use Map identifies the site as Urban Centre T5 (35m) that provides for commercial uses and prohibits residential uses. It is also noted in the OCP that this area is under consideration for a museum and visual performing arts centre.

The City Centre Area Plan was adopted into the OCP by the City of Richmond September 2009 For “Arts & Culture” the following objectives and concepts have been defined:

Provide a framework for the City Centre as a “thriving and creative community” that is empowered, engaged and diverse, and where arts, culture, and heritage are inextricably linked with and support:

- a strong community voice and engaged community that enhances the relevance and responsiveness of urban and economic development, planning, and governance;
- placemaking, with a mosaic of appealing, lively, and distinctive urban villages, vibrant public spaces, festivals, events, and activities;
- an increased creative capacity which enriches the quality of life and attracts progressive business opportunities which support:
  - the arts, heritage and cultural practitioners;
  - the identification, conservation, and interpretation of heritage resources;
  - spaces for residents and visitors to work and participate in arts, culture and heritage activities;
- an enhanced enjoyment of the urban realm and respect for and connectivity among citizens and cultures.

The City Centre Area Plan also includes the Richmond Arts District (RAD – this arts district is a proposed contiguous geographically defined area of a city where a high concentration of public and private arts, culture and heritage uses, facilities and activities are situated. The site at 7760 River Road is at the heart of this area.

### **Surrounding Land Uses**

Currently the surrounding land uses are Commercial to the north and east of this site and Light Industrial south; to the west is the Fraser River Middle Arm and dyke.

### **Access**

The site is less than 200 metres from the Canada Line Aberdeen Station and a number of bus stops on No. Three Road. The site is adjacent to the Middle Arm dyke that is a popular cycling and pedestrian route.

The location is within walking distance to the main Asian Shopping Malls and many restaurants and combined with the pedestrian and cycling traffic would be likely to attract a high rate of drop-in and local repeat visitors to the museum.

### **Site Conditions**

The majority of this site is vacant land. On the southeast corner is the former Richmond United Church Community Hall, which has recognized heritage value and would require specific consideration for re-use or re-location.

The current sanitary service is via a 200 mm pipe and water service is via a 300 mm pipe. Both these were installed in 1970 and will require upgrading.

Both River and Cambie Roads at this location would require significant upgrading including sidewalks.

### **Assessed Value**

The assessed total land value for the property in 2012 was \$2,332,000 a 12.5% decrease from the 2011 assessed value of \$2,666,000. BC Assessment has not registered the presence of any building on this site for many years. However, now that this oversight has been brought to their attention the property will be reconsidered and in the meantime until a formal value has been attached, the suggested estimated value for the former Richmond United Church Community Hall was \$10,000-\$15,000.

### **Summary**

Of the six sites under consideration, this is the best location for the Richmond Museum. Its proximity to public transit and its adjacency to the cycling and pedestrian route along the dyke give optimal low impact access. Its adjacency to the Fraser River Middle Arm with its water oriented recreational uses provides opportunities for river-based activities such as rowing competitions and day moorage for museum visitors. A land bridge connecting the museum to the dyke would provide easy access and provide an exciting public space for events and festivities. A food service area or terrace could provide a front row seat for watching aircraft taking-off and landing, and offer spectacular views to the North Shore Mountains and the dramatic and many hued Richmond sunsets. Proximity to the airport and to the Oak and Arthur Lang Bridges, to arterial and collector roads would minimize tour bus and other destination traffic on Richmond streets. The Park & Ride on Garden City is approximately 3,200 feet that could be accessed by an attractive pedestrian or local shuttle service. This is also a site with major historical connections. The original settlement in this area was the hub of the Richmond community, and the site of Richmond's first municipal hall. Although there are few physical remnants of this early significance, a major cultural attraction in this location would help re-establish the importance of this historic site and re-establish a relationship of this area to the waterfront.

## E.2 LANSDOWNE MALL

### Legal Description

**PID:** 004-037-995

**Lot:** 80 SEC: 3, 4-4-6 PL: 50405

**Richmond Key:** 3647 (property)

**Roll:** 056928200

**Address:** 5300 No 3 Rd

### Existing uses

The Lansdowne Shopping Centre includes a large amount of land used for parking, a section of which could be used for the museum. For the purposes of comparison, an area of the northwest quadrant of the property was selected. The selected area is on the corner with Alderbridge Way along its northerly side and No. Three Road along the west, and is used for parking.

### Site size

The selected area is approximately 226,042 sq. ft. and meets the minimum size of 31,215 sq. ft.

### Land use Compatibility

The Lansdowne Village Specific Land Use Map identifies the entire Lansdowne mall site as Urban Core T6 (45m). This designation envisages a range of mixed uses including residential and institutional. Although civic or arts facilities are not specifically identified as permitted uses

It is not clear whether a museum use on this site is compatible with the current Mixed Use – Shopping Centre land use designation for this site within the Downtown Local Area Lansdowne 3.1 of the current City Centre Area Plan (CCAP) in Schedule 2.10 of the OCP:

*A mix of residential, office and typical shopping centre (retail/entertainment) uses along with complementary amenity and community uses.*

In the proposed CCAP, this site is identified designated as Major Open Space that does not suggest a major cultural facility use.

### Surrounding Land Uses

On the north along Alderbridge Way are commercial land uses; on Kwantlen Road to the east are residential towers and Kwantlen University College; to the south are residential low rises. Along the western boundary is No. Three Road and the Canada Line Station, and on the other side of No. Three Road are commercial properties.

### Access

Excellent public transit access is available to this site via the Canada Line Lansdowne Station and bus routes. The site is centrally located in terms of access from the Oak and Arthur Lang Bridges and the airport. It is approximately 6,400 feet from the Park & Ride that would be a short shuttle bus ride but too far to walk, and although the site could be developed to accommodate tour buses and other destination traffic, that would increase congestion in the downtown area.

This location is surrounded by numerous restaurants, small businesses and residential units that would be likely to result in a high rate of drop-in and local repeat visitors.



### Site Conditions

A water line is located along Alderbridge Way that could be extended to this area, however no there is no sanitary line. Upgrading to the water line would be required for a facility of this size and sewer service would need to be provided.

### Assessed Value

For comparative purposes, the value for the selected area was estimated by dividing the proposed site area into the gross land value. Presumably, when the property comes available for redevelopment the main deciding factor will be the land value.

### Summary

While this site could offer excellent access and more than sufficient space it is not known when the land would become available for redevelopment. As a location for a cultural facility, this site will be dominated by the massive presence of the Canada Line and surrounded by small commercial enterprises. It neither offers nor accommodates mitigating measures that could offer destination facility qualities of beauty, spaciousness and stateliness.

## E.3 MINORU PARK

### Legal Description

**PID:** 017-844-525

**Lot:** A SEC: 8-4-6 PL: LMP5323

**Richmond Key:** 56185 (Property)

**Roll:** 058982000

**Address:** 7191 Granville Avenue

### Existing uses

The area identified for the museum site is the parking lot located south of the athletic track with frontage onto Granville Road.

### Site size

The treed area is approximately 80,500 square feet and provides adequate area for a new Museum and parking. The trees, however, are legally protected. There may be other areas within Minoru Park that could accommodate a major capital facility, especially if any of the existing buildings are declared redundant or if parking areas are removed or consolidated. A Minoru Park master planning exercise is underway that could identify a rationalization of the current situation and could identify an appropriate site for a museum facility.

### Land use Compatibility

This site is compatible with the Park land use designation of the Brighthouse Village Land Use Map in the City Centre Area Plan (CCAP) in Schedule 2.10 of the OCP:

*An area of City-owned public open space that may include public facilities such as recreation centres, schools, etc.*

### Surrounding Land Uses

This location is the southeast corner of Minoru Park, Arts, Culture and Recreation facilities all of which are to the north and west of this location. Across Minoru Boulevard to the east are the Richmond School District and RCMP buildings and to the east of these is City and to their north is Richmond Centre Mall. Across Granville Road is the tallest residential tower in Richmond behind which is Richmond Secondary High School. Diagonally across the intersection from the site is Caring Place and Brighthouse Park.

### Access

If access through the Richmond Centre Mall building were available during all operating hours for bus and Canada Line service, then this site is approximately 900m from the Brighthouse Canada Line Station Terminus and approximately 640 m from the main bus terminal in the City. The distances would increase slightly if pedestrians were required to walk around the exterior of the mall building. Granville Road has a bike route and would not require sidewalk upgrades. This location is well served with roads, however, bringing vehicular destination traffic into the centre of Richmond from bridge and highway entry points into the City would also bring undesirable congestion and parking issues to an already increasingly congested downtown.

The site is highly used by the local population for its park, arts, culture and recreation facilities; it hosts festivals and sports tournaments and is a three-minute walk to the busiest shopping mall in the City. All of that would likely result in a high rate of drop-in/ local repeat visitors.

### Site Conditions

The parking lots are currently well used, and if any parking was removed, the issue of replacement parking would need to be addressed.

### Assessed Value

For comparative purposes, the value for the selected area was estimated by dividing the area into the gross land value.

### Summary

This is a possible location for the museum but its drawbacks make it a less desirable choice. Pedestrian access from the Canada Line is slightly outside the 800 m walking distance maximum identified by TransLink; the cycling route is along one of the roads carrying the most traffic and serves well as a commuter route but is less conducive to recreational cycling. Its location amidst the existing arts and cultural facilities could be beneficial; however, the disadvantages of parking issues and traffic congestion might overwhelm this advantage. Unless the museum were located in the park, its beauty would not be available to the museum and no matter where the museum entrance could be it will inevitably be looking out on buildings that overpower by being too close and/or too high.

## **E.4 DUCK ISLAND**

### **Legal Description**

PID: 002-095-556  
Lot: 87 SEC: 21-5-6 PL: 34592  
Richmond Key: 18626 (Waterlot)  
Roll: 078535053  
Address: Duck Island 8351 River Road

### **Existing uses**

This site consists of one single large land holding and is currently in use for light industrial purposes (the storage of aggregate). This site was purchased in 2011 by Jingon International Development Group LLP who have applied to the City of Richmond for permission to rezone Duck Island (River Road) from Light Industrial (IL) to a site specific zone to facilitate a multi-phase development of up to 4 million square feet of floor space located on 9.29 ha of land and approximately 6.0 ha of foreshore area. The proposed development will include a network of streets & walkways and land & foreshore parcels that include Retail, Entertainment, Office, Hotel, Conference Centre & Public Park uses.

### **Site size**

This site is 74,666m<sup>2</sup> (803,705 sq. ft.) and meets the minimum size of 31,215 sq. ft.

### **Land use Compatibility**

The City of Richmond OCP adopted in 2009 designates the site as within the Bridgeport Village and more specifically identifies the site as a future Urban Centre (T5). This designation prohibits residential use but is within the Richmond Arts District and so could support a museum in this general location.

### **Surrounding Land Uses**

The site is bounded on the western property line by the Fraser River and two existing moorage structures provide access to the river. A protected estuary area and the River Rock casino are located northeast of the site and a parking structure associated with the casino is inset into the northeast of the site at the end of No. 3 Road. Surrounding land uses consist of light industrial and auto-oriented commercial premises.

### **Access**

This site is with 650 metres walking distance of the Canada Line Bridgeport Station. Vehicle access is also excellent as evidenced by the presence of the casino and associated parking structure. Long term plans for the Fraser River waterfront in Richmond include cycling and walking trails along the waterfront dykes, in addition the redevelopment of this site is to focus on a pedestrian oriented commercial high street. Railway tracks located along the River Road frontage of the site between the western boundary and the road.

### **Site Conditions**

Water and sewer are available on the western boundary of the site.

### **Assessed Value**

There are currently no improvements (buildings) on the property and the value of the land in 2012 was assessed at \$29.3 million a significant increase on the 2011 assessment of \$15.6 million. The proposed development of the site will only increase the value of the site and the surrounding area.

### Summary

The potential development of this site offers a unique opportunity for the City to work with a private developer to generate a tangible community benefit in the form of a purpose-built dedicated museum facility. Access to the site is excellent due to the proximity of the Canada Line Bridgeport Station. The area does not currently provide a very welcoming pedestrian or cycling environment, although the proposed development would fill in a gap in the pedestrian and cycle trail along the Fraser River waterfront. The actual development of the site would probably be long-term as rezoning is required.

### E.5 BAYVIEW

#### Legal Description

**PID:** 025-077-929

Lot H Sec 11 Blk 3N RG7W PL LMP49897

Richmond Key: 87476 Water Lot (No Access Property)

Roll: 089300008

#### Existing uses

This is a water lot that does not have access by land and is currently not in use.

#### Site size

The lot is 81,827 sq. ft. and meets the minimum size.

#### Land Use Compatibility

A museum use is not compatible with the current Maritime - Mixed Use designation in the Steveston Area Plan, BC Packers Neighbourhood #5 of Schedule 4 of the OCP:

*Maritime – Mixed Use means an area set aside to support the maritime economy, with an emphasis on uses which support primarily the commercial fishing fleet, including:*

- Custom Workshops;*
- Enclosed Storage Facilities;*
- Fish Auction and Off-loading;*
- Laundry and Drycleaning;*
- Light Industrial;*
- Maritime Educational Facilities;*
- Moorage;*
- Offices;*
- Other Services Related to Maritime Uses;*
- Parking;*
- Service and Repair of Boats and Marine Equipment.*

#### Surrounding Land Uses

To the west of this location are Light Industrial and commercial properties; to the north are commercial, residential properties and a sliver of Imperial Landing park area that is used for pedestrian and cycling along the south dyke. To the east is the BC Packers Heritage site and the southern boundary is 1,378 feet of riparian edge along the mouth of the Fraser River.

#### Access

This site is approximately 1,100 feet from the Steveston Transit terminal. There is no land based legal access to the water lot. There is water access however, yet any use of this water lot would be subject to consideration by the Fraser Port Authority and subject to the Fraser River Environmental Management Plan (FREMP).



### Site Conditions

This site would require major infrastructure development including water and sewer.

### Assessed Value

BC Assessment valued this lot at \$1,116,000. In the interest of understanding the evaluation of this lot given it is a water lot and lacks land access a discussion with BC Assessment indicated that lot would be reconsidered and in the meantime suggested \$300,000 might be the corrected value based on \$75,000 per acre for this 1.9 acre lot.

### Summary

This would be an unacceptable site for a museum as it is a water lot this site and would be prohibitively expensive to develop.

## E.6 PHOENIX NET LOFT

### Legal Description

PID: 002-050-561 (within BC Packers)  
Lot E Sec 11 Blk 3N RG7W PL LMP49897  
Richmond Key: 53753 (Property)  
Roll: 089218100  
Address: 12451 Trites Rd

### Existing uses

This is a heritage building within the old BC Packers site, located partially on land and partially over the water.

### Site size

The Phoenix Net Loft is 10,000 sq. ft. and the site is 31,215 sq. ft, but includes water lots and does not meet the minimum site requirement.

### Land use Compatibility

A museum use is not compatible with the current Maritime - Mixed Use designation in the Steveston Area Plan, BC Packers Neighbourhood #5 of Schedule 4 of the OCP:  
*Maritime – Mixed Use means an area set aside to support the maritime economy, with an emphasis on uses which support primarily the commercial fishing fleet (etc. as above).*

Furthermore, the Steveston Area Plan indicates the intended use of Phoenix Net Loft:

*Half of the area east of Phoenix Pond and south of Westwater Drive would accommodate multiple-family residential - no greater than four-storeys over parking. The remaining half of this area will accommodate a public waterfront park and up to a half acre parking lot serving both visitors to the park and fishing related activities at the Phoenix Net Loft.*

And:

*Support the continued use of the Phoenix Net Loft for fishing related activities and the provision of up to a half acre of parking near the Net Loft to accommodate both the users of these facilities as well as users of the waterfront park;*

And:

*The retention of the Phoenix Net Loft for the fishing fleet;*

### **Surrounding Land Uses**

This is a heritage site surrounded by a mixed-use area with residential and commercial and Light Industrial properties to the west, north and east. The Fraser River is to the south.

### **Access**

This site is not accessible from the Canada Line; is 640m from the closest bus stop, and generally, the Steveston area is poorly served by public transit. The primary mode of access to this site would be vehicular and would require driving through single family and multi-family residential areas. While pedestrian and cycling traffic is accommodated by the route along the south dyke there would be a low rate of drop-in/ local repeat visitors due to the distance from Steveston Village and other amenities.

### **Site Conditions**

The Phoenix Net Loft is an aged building and would require a major amount of upgrading to bring it into a condition that would support a museum. The age and fragility of the building would require specialized upgrading considerations and the cost of upgrading would be prohibitive.

As this site is on the Fraser River any redevelopment would be subject to consideration by the Fraser Port Authority and subject to the Fraser River Environmental Management Plan (FREMP).

### **Assessed Value**

The building is assessed at \$15,500 and due to the fact that most of it stands over the water there is no identified land value attached to it.

### **Summary**

This would be an unacceptable site for a museum due to its relative inaccessibility and its prohibitively expensive upgrading costs. There would also be significant issues with environmental control and the provision of Class A museum space.

# F

## APPENDIX: FUNCTIONAL AREA ESTIMATE

RICHMOND MUSEUM  
NEW CONSTRUCTION - OPTION 1, 2A & 2B  
RICHMOND, BRITISH COLUMBIA

FUNCTIONAL AREA ESTIMATE

Oct 23, 2012

Hanscomb



**RICHMOND MUSEUM  
NEW CONSTRUCTION - OPTION 1, 2A & 2B  
RICHMOND, BRITISH COLUMBIA**

**FUNCTIONAL AREA ESTIMATE**

**Prepared For:**

ARLINGTON GROUP PLANNING + ARCHITECTURE INC.

#1030 - 470, GRANVILLE STREET  
VANCOUVER, BRITISH COLUMBIA  
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Oct 23, 2012



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4.	Gross Floor and Site Developed Areas	6
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**Appendices**

A - Functional Area Cost Estimate

B - Document List



**1. INTRODUCTION**

1.1 Purpose: This Functional Area Estimate is intended to provide a realistic allocation of direct and indirect construction costs for the Richmond Museum, New Construction - Option 1, 2A & 2B, located in Richmond, British Columbia, with exceptions of items listed in 1.4 below.

1.2 Methodology: From the documentation and information provided, quantities of all major elements were assessed or measured where possible and priced at rates considered competitive for a project of this type under a stipulated sum form of contract in Richmond, British Columbia.

Pricing shown reflects probable construction costs obtainable in the Richmond, British Columbia area on the effective date of this report. This estimate is a determination of fair market value for the construction of this project. It is not a prediction of low bid. Pricing assumes competitive bidding for every portion of the work.

1.3 Specifications: For building components and systems where specifications and design details are not available, quality standards have been established based on discussions with the design team.

1.4 Exclusions: This Functional Area Estimate does not provide for the following, if required:

- Land acquisition costs and import charges
- Development charges
- Right of way charges
- Easement Costs
- Legal fees and expenses
- Financing costs
- Fund raising costs
- Owner's staff and associated management
- Relocation of existing facilities, including furniture, equipment and exhibits
- Owner furnished material
- Window washing equipment
- Maintenance Equipment
- Contaminated Waste
- Phased Construction Premium
- Construction Contingency (Change Orders)
- Escalation contingency
- Preventative maintenance contracts
- Public transport infrastructure
- Parking and onsite storage
- Harmonized Sales Tax

**2. DOCUMENTATION**

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- This Functional Area Estimate has been prepared from the documentation included in Appendix A of this report

All of the above documentation was received from Arlington Group Planning + Architecture Inc. and was supplemented with information gathered in meeting(s) and telephone conversations with the design team, as applicable.

Design changes and/or additions made subsequent to this issuance of the documentation noted above have not been incorporated in this report.

**3. COST CONSIDERATIONS**

- 3.1 Cost Base: All costs are estimated on the basis of competitive bids (a minimum of 3 general contractor bids and at least 3 subcontractor bids for each trade) being received in October 2012 from general contractors and all major subcontractors and suppliers based on a stipulated sum form of contract.
  
- 3.2 Escalation: An allowance of 0% has been made for construction cost escalation that may occur between October 2012 and the anticipated bid date for the project.
  
- 3.3 Contingencies: An allowance of 10% has been included to cover design and pricing unknowns. This allowance is not intended to cover any program space modifications but rather to provide some flexibility for the designers and cost planners during the remaining contract document stages.  
  
Allowances of 0% have been made to cover construction (post contract) unknowns.
  
- 3.4 Unit Rates: The unit rates in the preparation of this Functional Area Estimate includes labour and material, equipment, subcontractor's overheads and profits.
  
- 3.5 Taxes: No provision has been made for the Harmonized Sales Tax. It is recommended that the owner make separate provision for HST in the project budget.
  
- 3.6 Statement of Probable Costs: Hanscomb has no control over the cost of labour and materials, the contractor's method of determining prices, or competitive bidding and market conditions. This opinion of probable cost of construction is made on the basis of experience, qualifications and best judgment of the professional consultant familiar with the construction industry. Hanscomb cannot and does not guarantee that proposals, bids or actual construction costs will not vary from this or subsequent cost estimates.



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**3. COST CONSIDERATIONS (cont'd)**

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3.6 Statement of  
Probable Costs:  
(Continued)

Hanscomb has prepared this estimate in accordance with generally accepted principles and practices. Hanscomb's staff are available to discuss its contents with any interested party.

3.7 Ongoing Cost  
Control:

Hanscomb recommends that the Owner and design team carefully review this document, including line item description, unit prices, clarifications, exclusions, inclusions and assumptions, contingencies, escalation and mark-ups. If the project is over budget, or if there are unresolved budgeting issues, alternative systems/schemes should be evaluated before proceeding into the next design phase.

Requests for modifications of any apparent errors or omissions to this document must be made to Hanscomb within ten (10) days of receipt of this estimate. Otherwise, it will be understood that the contents have been concurred with and accepted.

It is recommended that a final update estimate be produced by Hanscomb using Bid Documents to determine overall cost changes which may have occurred since the preparation of this estimate. The final updated estimate will address changes and additions to the documents, as well as addenda issued during the bidding process. Hanscomb cannot reconcile bid results to any estimate not produced from bid documents including all addenda.

**RICHMOND MUSEUM  
NEW CONSTRUCTION  
RICHMOND, BRITISH COLUMBIA**

**Report Date : Oct. 19, 2012**

**Page No : 6**

**4. GROSS FLOOR AND SITE DEVELOPED AREAS**

**GROSS FLOOR AREA:**

<b>Description</b>	<b>sf</b>
Building Gross Area - Option 1	20,000
Building Gross Area - Option 2A	60,000
Building Gross Area - Option 2B	75,000

**SITE DEVELOPED AREA:**

<b>Description</b>	<b>m2</b>
N/A	
Site Developed Area	

The above areas have been measured in accordance with the Canadian Institute of Quantity Surveyors' Method of Buildings by Area and Volume.

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5. CONSTRUCTION COST ESTIMATE SUMMARY

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See Appendix 'A'



RICHMOND MUSEUM  
NEW CONSTRUCTION - OPTION 1, 2A & 2B  
RICHMOND, BRITISH COLUMBIA

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Report Date: Oct 23, 2012

Appendix  
A - Functional Area Cost Estimate

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FUNCTIONAL AREA ESTIMATE

Hanscomb

APPENDIX F: FUNCTIONAL AREA ESTIMATE



**OPTION #1 - A COMMUNITY MUSEUM**

<b>FUNCTIONAL SPACE</b>	<b>Gross Area</b>	<b>Total Rate</b>	<b>Cost</b>
<b>Private Space ("Back of House")</b>			
Mechanical	500 sf	641	\$320,700
Loading Bay	500 sf	628	\$314,000
Receiving and Holding	500 sf	612	\$306,100
Workshops / Preparation	500 sf	677	\$338,700
Administration	500 sf	648	\$324,100
Staff and Volunteer Services	1,000 sf	753	\$752,800
Community Meeting Rooms	500 sf	673	\$336,700
<b>Subtotal Private Space</b>	<b>4,000</b> sf		<b>\$2,693,100</b>
<b>Public Space ("Front of House")</b>			
Theatre (contiguous with Exhibit Space)	1,000 sf	1,009	\$1,009,300
Program Space (multi-functional areas)	1,500 sf	660	\$990,300
Gift Shop	500 sf	751	\$375,600
Ticketing / Crowd Control	250 sf	784	\$196,100
Lobby / Atrium Space	1,000 sf	1,142	\$1,141,700
Coffee Shop	750 sf	823	\$617,600
Major Sub-dividable Exhibit Space	4,000 sf	951	\$3,805,600
Temporary Exhibits & Rentable Space	2,500 sf	794	\$1,985,500
Exhibit Space ("The Richmond Story")	2,000 sf	993	\$1,985,500
Food Service	- sf	922	\$0
<b>Subtotal Public Space</b>	<b>13,500</b> sf		<b>\$12,107,200</b>
<b>Circulation and services</b>	<b>2,500</b> sf	612	<b>\$1,530,500</b>
<b>TOTAL CONSTRUCTION COST</b>	<b>20,000</b> sf		<b>\$16,300,000</b>
<b>CONSTRUCTION COST PER SF</b>			<b>\$815</b>

**Richmond Museum Feasibility Study  
Richmond, British Columbia  
Functional Area Cost Estimate**

**Hanscomb**

Report Date: Oct.23, 2012

**OPTION #2A - A DESTINATION MUSEUM ROOTED IN THE COMMUNITY**

<b>FUNCTIONAL SPACE</b>	<b>Gross Area</b>	<b>Total Rate</b>	<b>Cost</b>
<b>Private Space ("Back of House")</b>			
Mechanical	1,000 sf	619	\$618,700
Loading Bay	2,000 sf	606	\$1,212,000
Receiving and Holding	2,000 sf	591	\$1,181,300
Workshops / Preparation	1,000 sf	654	\$653,500
Administration	1,500 sf	625	\$938,200
Staff and Volunteer Services	2,500 sf	726	\$1,815,900
Community Meeting Rooms	1,500 sf	650	\$974,600
<b>Subtotal Private Space</b>	<b>11,500 sf</b>		<b>\$7,394,200</b>
<b>Public Space ("Front of House")</b>			
Theatre (contiguous with Exhibit Space)	2,500 sf	966	\$2,414,500
Program Space (multi-functional areas)	2,000 sf	637	\$1,273,900
Gift Shop	1,500 sf	725	\$1,087,100
Ticketing / Crowd Control	500 sf	757	\$378,400
Lobby / Atrium Space	2,500 sf	1,086	\$2,713,800
Coffee Shop	1,000 sf	795	\$794,500
Major Sub-dividable Exhibit Space	18,000 sf	918	\$16,522,300
Temporary Exhibits & Rentable Space	4,000 sf	766	\$3,065,000
Exhibit Space ("The Richmond Story")	6,000 sf	958	\$5,746,900
Food Service	2,500 sf	889	\$2,222,900
<b>Subtotal Public Space</b>	<b>40,500 sf</b>		<b>\$36,219,300</b>
<b>Circulation and services</b>	<b>8,000 sf</b>	<b>575</b>	<b>\$4,597,500</b>
<b>TOTAL CONSTRUCTION COST</b>	<b>60,000 sf</b>		<b>\$48,200,000</b>
<b>CONSTRUCTION COST PER SF</b>			<b>\$803</b>

**OPTION #2B - A DESTINATION MUSEUM ROOTED IN THE COMMUNITY**

<b>FUNCTIONAL SPACE</b>	<b>Gross Area</b>	<b>Total Rate</b>	<b>Cost</b>
<b>Private Space ("Back of House")</b>			
Mechanical	1,500 sf	620	\$930,200
Loading Bay	2,500 sf	607	\$1,518,300
Receiving and Holding	3,500 sf	592	\$2,071,900
Workshops / Preparation	2,000 sf	655	\$1,310,000
Administration	2,500 sf	627	\$1,567,100
Staff and Volunteer Services	3,000 sf	728	\$2,183,900
Community Meeting Rooms	2,500 sf	651	\$1,627,900
<b>Subtotal Private Space</b>	<b>17,500 sf</b>		<b>\$11,209,300</b>
<b>Public Space ("Front of House")</b>			
Theatre (contiguous with Exhibit Space)	2,500 sf	960	\$2,399,800
Program Space (multi-functional areas)	2,500 sf	638	\$1,595,900
Gift Shop	2,000 sf	726	\$1,452,700
Ticketing / Crowd Control	750 sf	759	\$568,900
Lobby / Atrium Space	3,000 sf	1,072	\$3,215,800
Coffee Shop	1,250 sf	796	\$995,300
Major Sub-dividable Exhibit Space	20,000 sf	920	\$18,398,800
Temporary Exhibits & Rentable Space	5,000 sf	768	\$3,839,700
Exhibit Space ("The Richmond Story")	7,500 sf	960	\$7,199,500
Food Service	3,000 sf	891	\$2,673,400
<b>Subtotal Public Space</b>	<b>47,500 sf</b>		<b>\$42,339,800</b>
<b>Circulation and services</b>	<b>10,000 sf</b>	<b>576</b>	<b>\$5,759,600</b>
<b>TOTAL CONSTRUCTION COST</b>	<b>75,000 sf</b>		<b>\$59,300,000</b>
<b>CONSTRUCTION COST PER SF</b>			<b>\$791</b>



RICHMOND MUSEUM  
NEW CONSTRUCTION - OPTION 1, 2A & 2B  
RICHMOND, BRITISH COLUMBIA

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Report Date: Oct 23, 2012

Appendix  
B - Document List

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FUNCTIONAL AREA ESTIMATE

Hanscomb



**RICHMOND MUSEUM  
NEW CONSTRUCTION - OPTION 1, 2A & 2B  
RICHMOND, BRITISH COLUMBIA**

**Report Date: Oct 23, 2012**

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<u>Description</u>	<u>Received Date</u>
Museum Feasibility Study -2009	Oct 12, 2012

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**FUNCTIONAL AREA ESTIMATE**

**Hanscomb**



**ESTIMATED OPERATING EXPENDITURES & REVENUES  
(REVENUE & EXPENDITURES)**

OPTION #2A: 60,000 SQ FT	Year 1	Year 2	Year 3	Year 4	Year 5
<b>EXPENDITURES</b>					
Maintenance & Operations (1)	\$600,000	\$610,000	\$620,000	\$630,000	\$640,000
Programming (2)	\$220,000	\$235,000	\$250,000	\$265,000	\$285,000
Staffing (3)	\$1,650,000	\$1,750,000	\$1,850,000	\$2,000,000	\$2,100,000
<b>TOTAL EXPENDITURES</b>	<b>\$2,470,000</b>	<b>\$2,595,000</b>	<b>\$2,720,000</b>	<b>\$2,895,000</b>	<b>\$3,025,000</b>
<b>REVENUES</b>					
Senior govt. grants (4)	\$150,000	\$160,000	\$180,000	\$200,000	\$220,000
Ticket sales (5)	\$1,200,000	\$1,300,000	\$1,400,000	\$1,500,000	\$1,600,000
Corporate sponsorships (6)	\$200,000	\$220,000	\$240,000	\$260,000	\$280,000
Rental facilities (7)	\$80,000	\$85,000	\$95,000	\$110,000	\$130,000
Special events (8)	\$400,000	\$450,000	\$500,000	\$550,000	\$600,000
Food service / gift shop (9)	\$125,000	\$130,000	\$135,000	\$140,000	\$150,000
<b>TOTAL REVENUES</b>	<b>\$2,155,000</b>	<b>\$2,345,000</b>	<b>\$2,550,000</b>	<b>\$2,760,000</b>	<b>\$2,980,000</b>
<b>ANNUAL DEFICIT / SURPLUS</b>	<b>- \$315,000</b>	<b>- \$250,000</b>	<b>- \$170,000</b>	<b>- \$135,000</b>	<b>- \$45,000</b>

OPTION #2B: 75,000 SQ FT	Year 1	Year 2	Year 3	Year 4	Year 5
<b>EXPENDITURES</b>					
Maintenance & Operations (1)	\$750,000	\$770,000	\$790,000	\$810,000	\$830,000
Programming (2)	\$350,000	\$370,000	\$390,000	\$400,000	\$430,000
Staffing (3)	\$1,800,000	\$1,850,000	\$1,950,000	\$2,000,000	\$2,100,000
<b>TOTAL EXPENDITURES</b>	<b>\$2,900,000</b>	<b>\$2,990,000</b>	<b>\$3,130,000</b>	<b>\$3,210,000</b>	<b>\$3,360,000</b>
<b>REVENUES</b>					
Senior govt. grants (4)	\$150,000	\$160,000	\$180,000	\$200,000	\$220,000
Ticket sales (5)	\$1,500,000	\$1,650,000	\$1,800,000	\$2,000,000	\$2,250,000
Corporate sponsorships (6)	\$220,000	\$250,000	\$280,000	\$310,000	\$330,000
Rental facilities (7)	\$150,000	\$165,000	\$180,000	\$200,000	\$220,000
Special events (8)	\$480,000	\$500,000	\$520,000	\$550,000	\$580,000
Food service / gift shop (9)	\$125,000	\$130,000	\$135,000	\$140,000	\$150,000
<b>TOTAL REVENUES</b>	<b>\$2,625,000</b>	<b>\$2,855,000</b>	<b>\$3,095,000</b>	<b>\$3,220,000</b>	<b>\$3,270,000</b>
<b>ANNUAL DEFICIT / SURPLUS</b>	<b>- \$275,000</b>	<b>- \$135,000</b>	<b>- \$35,000</b>	<b>\$10,000</b>	<b>\$90,000</b>

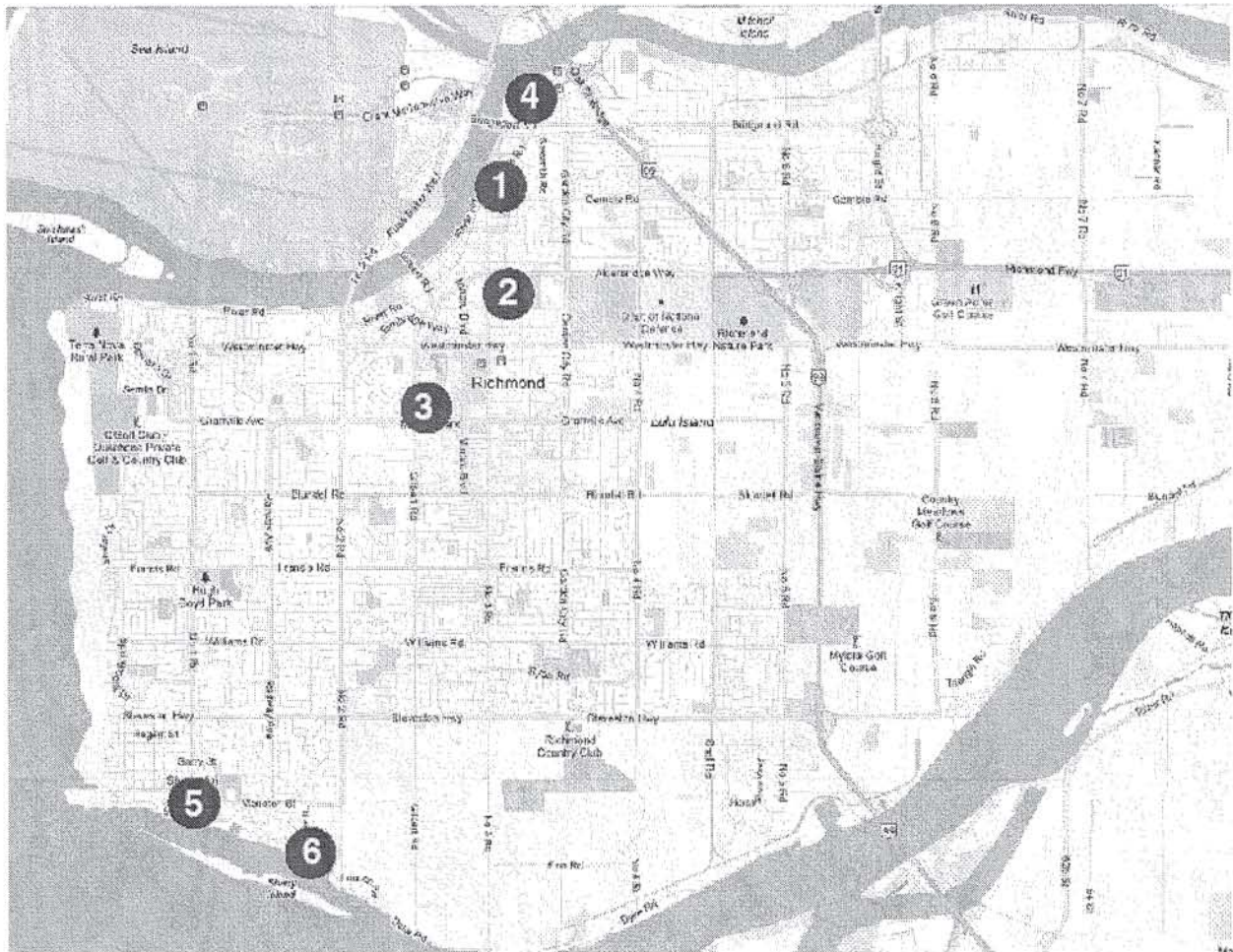
*These figures contain future oriented financial information based on the consultant's assumptions about future economic conditions and courses of action.*

All cost projections are provided in 2012 dollars, with no allowance made for escalation.

1. Maintenance & Operations will be dependent on whether or not the facility is run by the City or by an arm's-length organization (union or non-union operations). Includes heating costs. A cost of \$10 per square foot per year has been assumed, with escalation.
2. The extent of programming is unknown, so an allowance has been made that would increase over time as the museum function becomes further established. Includes projected marketing costs. Option #2B requires the highest levels of programming.
3. Staffing levels are unknown but initially may be in the initial range of 25 for Option #2A and #2B, not including janitorial. FTEs estimated at an average of \$60,000 per annum salary and benefits; a contingency of approximately 10% has been added for contract staff, with a 20% contingency for #2B. This is expected to increase over time.
4. Museums Assistance Program grants, Gaming grants, etc.
5. Option #2A revenues based on an initial attendance of 120,000/annum; at an average ticket cost of \$10 (based on \$12 adult admission and averaged family/senior/student discounts). Option #2B revenues based on an initial attendance of 150,000/annum (comparable to MOA), at an average ticket cost of \$10 (based on \$12 adult admission and averaged family/senior/student discounts). Attendance assumed to rise over time through marketing efforts and increased programming.
6. The extent of corporate sponsorship is unknown, and depends on many factors, including community engagement. It is assumed that fundraising, including solicitation of corporate sponsors, will be an ongoing activity. The specific opportunities for naming rights and the ability to attract high-end sponsorship are far greater in Option #2A/B. These opportunities are limited in Option 1.
7. Assumes rental of exhibit spaces / cost recovery basis for private and corporate events.
8. For Option #2A/B, the revenues for large-scale shows are based on two large shows per year (one generated internally and one travelling show), with 80,000 attendance/annum over and above museum attendance, at an average additional ticket cost of \$6.
9. Option #2A/B assumes high-end operations and high volumes.



## LOCATION POSSIBILITIES



## City Centre

1. River Road at Cambie Road (Middle Arm)
2. Lansdowne Village (northwest corner)
3. Minoru Park
4. Bridgeport Village

## Steveston

5. Bayview Road at No. 1 Road
6. Phoenix Net Loft