



# Project: North Central Canada Centre of Arts and Environment Feasibility Study Terms of Reference

[www.ncccae.ca](http://www.ncccae.ca)

Prepared by: Flin Flon Arts Council Executive Committee

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*"Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits,"*

The Universal Declaration of Human Rights.

*"No Culture, No Future, the arts are not just a right but a necessity."*

Simon Brault

CEO National Theatre School of Canada

*"What Artistic and Scientific Experience Have in Common - Where the world ceases to be the scene of our personal hopes and wishes, where we face it as free beings admiring, asking, and observing, there we enter the realm of Art and Science. If what is seen and experienced is portrayed in the language of logic, we are engaged in science. If it is communicated through forms whose connections are not accessible to the conscious mind but are recognized intuitively as meaningful, then we are engaged in art. Common to both is the loving devotion to that which transcends personal concerns and volition."*

Albert Einstein--response to the editor of a German magazine dealing with modern art requesting a short article, January 27, 1921; quoted in Dukas and Hoffmann, Albert Einstein, the Human Side, p.37.

*"Canada is THE land of hope. Here everything is new, everything is going forward. It is scarcely possible for art, sciences, agriculture and manufacturers to retrograde. They must keep advancing."*

Catherine Parr Traill

Pioneering Canadian Woman

1836



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# NORTH CENTRAL CANADA CENTRE OF ARTS AND ENVIRONMENT

## VISION STATEMENT

Special places exist where ambitions and abilities in certain types of endeavors far exceed what one would expect in terms of size and population, or wealth of resources. One can perhaps cite the small Kenyan towns that produce world class runners in droves. Flin Flon has no Olympic Gold but it does have an unusually strong cultural environment. It is also a community wrestling with the legacy of old school industrialization, which is trying to recreate itself in a new spirit of respect for the environment that surrounds it.

We envision a vibrant professional art centre that serves the public's creative needs and artistic development in collaboration with a centre of academic excellence for the arts and environment in north central Canada. The Centre will provide service to northern Manitoba and Saskatchewan, as well as to students, mentors and guests from other provinces and countries. It will become an international "jewel" of north central Canada.

We envision an institution that takes a leading role in Canada's northern arts and culture, that forms deep roots, engaged in sound Aboriginal and non-Aboriginal exploration of arts and culture, promoting this knowledge on a national and international level. It will be an institution that embraces, supports and promotes excellence. It will celebrate our local distinctiveness and reach out to understand, develop and promote northern art and artists. It will encompass, nurture and promote each art form so that northern Canadians can develop expertise and expand their knowledge of the arts. It will include space for practicing artists to work and study, provide opportunities for short- and long-term engagement, summer symposia and master classes while expanding the capacity for academic achievement at the post-secondary level and beyond.

It will be a welcoming place for the community and surrounding area, and support economic diversification for our region.

The environmental component of the Centre will address programs directed towards strengthening communities and promoting an understanding of both the natural and built environment. It will support strengthening knowledge and understanding of the role of northern communities in a changing landscape due both to climate change and growth. Heritage has become a key to the unique identity of traditional northern communities through arts and culture. In a changing environment, heritage can become threatened as have the cultures of many other parts of the world. The Centre would strive to support, protect and spread an understanding of the importance of maintaining and developing both the built and environmental vibrancy that is distinctive to the north by developing ties with organizations that would be aligned in engaging in this timely philosophy.

The Centre will promote excellence in the traditional arts as they relate to both building and maintaining the unique strengths that are key to education and community building.



## Title

### **North Central Canada Centre of Arts and Environment**

Referred to as 'The Centre' in this Terms of Reference. This title clearly indicates the broad vision intended for this project.

## Objective

### **Purpose of the Feasibility Study**

The purpose of this study is:

- to engage stakeholders and the community to quantify information on the needs and desires for a dedicated performing arts space and dedicated visual arts space for the general public;
- to engage stakeholders and the community to quantify information on the needs and desires for an arts and cultural centre that will collaborate with and academic centre of excellence for arts education;
- to engage stakeholders and the community to refine information on needs and desires for a program of study on the interaction between people , industry and their environment (built environment);
- to identify potential usage, attendance and requirements, and thus facility design and sizing;
- to develop conceptual drawings of the facilities, and associated capital costs;
- to consider the pros and cons of proposed site options;
- to consider operating models and funding of operational costs;
- to determine the potential for income from the facility and associated buildings;
- to quantify the economic impacts and benefits to Flin Flon, the neighbouring towns of Creighton SK, Denare Beach SK, Cranberry Portage MB and Peter Ballantyne Cree Nation and the northern region;
- to identify potential funding sources;
- to determine the sustainability of the proposed project and determine the draw of potential students and administrative staff as well as address potential barriers (e.g. distance/ infrastructure, etc.);
- recommends connections between arts and the environment [possibly add as a Step to the Terms of Reference);
- incorporates Aboriginal communities; and
- will result in providing a focused direction for the Executive and Task Force Committee.



## Goal

The goal is to produce a report that will guide the Flin Flon Arts Council in its pursuit of a North Central Canada Centre of Arts and Environment so that the final development will be a state-of-the-art centre of excellence, will be sustainable and architecturally fitting into the natural environment and will provide economic diversity and benefit to the region for years to come.

## Step 1: Project Initiation

The study would be initiated by a meeting of the consultants and the Flin Flon Arts Council Executive Committee. The objective would be to:

- obtain written confirmation of availability of any/all proposed sites around the City of Flin Flon, the Town of Creighton and from the provincial administration, Mayor and Council or their appointed representatives;
- collect background information, documentation, reports and other data that have been generated by discussions of the North central Canada Centre of Arts and Environment;
- collect information regarding the involvement of individuals, institutions and organizations including but not limited to those listed in Step 3;
- communicate with all levels of government;
- review and confirm the project approach, scheduling and budgeting requirements for the feasibility study;
- discuss facility needs, assessment goals, data collection and analysis, objectives, methodology, scope and timing. Integrate community consultation/outreach work already underway. Develop a final work plan;
- NEED TO CLARIFY TIMELINES;
- review proposed sites;
- establish communication and procedural arrangements between the Executive Committee and the consulting team;
- confirm key project stakeholders, user groups, business leaders and political representatives;
- outline report formats; and
- investigate outside facilities (e.g. Grand Tipi at Cranberry Portage, Rocky View at Denare Beach).

## Step 2: Documentation Review

Study existing documentation including previous studies and reports, census data, economic development data, demographic information, drawings and any other information. Issues and significant study factors will be identified, ranked and reviewed during this step.

## Step 3: Interviews

Interviews will be conducted with:

### Committees and Specialty Groups

- Executive Committee
- Task Force Committee
- service clubs
- The Green Project
- Flin Flon and District Environment Council Inc.
- Flin Flon Aboriginal Friendship Centre
- area museums

### Schools and Educational Institutions

- University College of the North
- University of Manitoba
- University of Winnipeg
- Brandon University
- University of Saskatchewan
- University of Regina
- SIAST
- Northern Studies Centre (Churchill)
- Northlands College
- area school divisions
- other universities and colleges
- environmental institutions

### Industries and Businesses

- HUSBAY
- Community Futures Greenstone



- Flin Flon and District Chamber of Commerce
- Transportation industries (air, bus, train)
- Manitoba Hydro
- Saskatchewan Power
- Northern Health Authority

#### Municipalities and Government

- The City of Flin Flon
- The Town of Creighton
- The Village of Denare Beach
- The Local Urban District of Cranberry Portage
- The Town of Snow Lake
- Peter Ballantyne Cree Nation Chief and Council
- Opaskwayak Cree Nation
- Manitoba Métis Federation
- Métis Nation Saskatchewan
- Members of the Legislative Assembly and Members of Parliament
- Tourism Manitoba
- Tourism Saskatchewan

#### Arts Organizations

- Royal Manitoba Theatre Centre
- Winnipeg Art Gallery
- Winnipeg Symphony Orchestra
- Royal Winnipeg Ballet
- Manitoba Film and Music
- NorVA Centre
- all local arts organizations (writers, performing arts, visual arts, crafters, film, etc.)
- Saskatoon Symphony Orchestra
- Persephone Theatre
- E. A. Rawlinson Centre for the Arts (Prince Albert)
- major art galleries and theatres in Saskatchewan

#### Foundations and Philanthropists

- The Princes Charities
- Thomas Sills Foundation



- Buhler Foundation
- Northern Neighbours Foundation
- Neil Young
- Richardson Foundation
- Asper Foundation
- other foundations and philanthropic opportunities

#### **Step 4: Inventory of Existing Facilities and Programming**

A facility and programming audit of current theatre and community operations for the arts and environment in the surrounding area will be undertaken to determine:

- the existing performance venues and arts centre facilities and their context;
- the types of programming including:
  - Aboriginal arts, culture and heritage
  - dance
  - visual arts including photography and textiles
  - performing arts
  - literary arts
  - film
  - folk arts/crafts (e.g. quilters)
  - pottery
  - fashion
  - culinary
  - environmental awareness
  - environmental education
- the schedule of lessons, rehearsals and events and number of booking days;
- number of bookings turned away;
- the ticket prices, fees and budgets; and
- attendance for previous events and activities.

#### **Step 5: Projected Use**

In this step, the types of activities which would be accommodated in the proposed facilities as well as the frequency of use at opening, in three, five and 10 years will be determined.



Information gathered will be analyzed to create a demand projection (current, three, five and 10 year) for the performance space, education space/art classes and community arts centre facilities. These projections will be compared to current capacity of the facilities examined in Step 4 to determine if there is a shortfall of suitable venues/facilities and booking days, both now and in the future. Emphasis will be placed on those programs indicated in Step 4. The report will provide projections of facility booking days as well as potential use of the facilities for public and private use, in addition to possible usage strategies (e.g. rented space, shared space and partnerships (Flin Flon School Division), etc.).

### **Step 6: Demographics**

Demographic information should be collected from all sources including Statistics Canada, City of Flin Flon strategic planning, Town of Creighton, Village of Denare Beach, Local Urban District of Cranberry Portage, Flin Flon Arts Council strategic plan, various university/college programs and research about the arts and the environment and analyzed to determine:

- audience potential;
- potential student involvement at post-secondary and community levels;
- community arts user group involvement with the facilities;
- local and regional educational attainment statistics and graduation rates;
- university enrolment in the arts in Canada and regionally, to determine potential; and
- university enrolment in environmental studies in Canada and regionally to determine potential.

### **Step 7: Capacity Analysis**

Seating capacity is of critical importance because it has significant effect on capital costs, operational costs, degree of use and public acceptance of the facility.

Educational use requires classroom/lecture space, studio space, administrative space and specialized creative spaces such as ceramics lab or dance rehearsal spaces.

Information gathered in the preceding steps would be analyzed to determine the most appropriate capacity, based on the following criteria and with a focus on a modular, adaptive design approach that could be adapted over time as community needs and financial capacity

dictate:

- booking demand and shortfall for various theatre sizes;
- projected audience attendance patterns;
- community events demand;
- capital and operating costs;
- audience development;
- local transportation - pros and cons; and
- identification of limitation and barriers to the project development, project progress and to project sustainability, and to identify solutions based on case study and best practice.

### Step 8: Facility Configuration

Using the information generated in previous steps, particularly the identification of the various uses, a number of format options should be presented for discussion. Some proposed facilities are listed in the chart below. **Appendix A includes a detailed report of facilities proposed by community arts and culture organizations in a 2011 meeting.**

Feature/Facility	Anticipated use by the Academic Centre	Anticipated use by General Public
• Faculty/administrative offices and board room	✓	✓
• Art gallery and exhibition space	✓	✓
• Front of house <ul style="list-style-type: none"> <li>• Box office</li> <li>• Cafe/restaurant and kitchen</li> <li>• Communal creativity and socializing space</li> <li>• Gift shop/retail</li> </ul>	✓	✓
• Individual studio/practice spaces	✓	✓
• Common areas for students	✓	
• Student housing and cafeteria	✓	
• Library	✓	✓
• Open, adaptable studio space(s) including outdoor space	✓	✓

Feature/Facility	Anticipated use by the Academic Centre	Anticipated use by General Public
<ul style="list-style-type: none"> <li>• Painting, drawing and printmaking</li> <li>• Digital photography</li> <li>• New media arts</li> <li>• Traditional/Aboriginal arts</li> </ul>		
<ul style="list-style-type: none"> <li>• Ceramics lab               <ul style="list-style-type: none"> <li>• Clay mixing</li> <li>• Glaze mixing</li> <li>• Kiln room</li> <li>• Studio/classroom with pottery wheels</li> </ul> </li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Sculpture studio               <ul style="list-style-type: none"> <li>• High ceiling</li> <li>• Large, garage sized doors, welding equipment</li> <li>• Carpentry equipment</li> </ul> </li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Textile studio/costume lab</li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Printmaking studio               <ul style="list-style-type: none"> <li>• Darkroom with large sink and pressure washer</li> <li>• Press</li> </ul> </li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Music practice/rehearsal space</li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Dance studio(s) with sprung floor</li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Audio and video recording studio and broadcasting studio</li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Computer lab with printers/scanners</li> </ul>	✓	
<ul style="list-style-type: none"> <li>• Classrooms and small meeting rooms</li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Theatre – 500 to 700 seats with screen and sprung floor</li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Studio theatre - 100 seats</li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Projection, sound and lighting room</li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Make-up lab/dressing rooms</li> </ul>	✓	✓
<ul style="list-style-type: none"> <li>• Sound stage with green screen</li> </ul>	✓	✓

Feature/Facility	Anticipated use by the Academic Centre	Anticipated use by General Public
• Storage space – costumes, props, set materials, etc.	✓	✓
• Day care facilities	✓	
• Health facilities	✓	

## Step 9: Preliminary Capital Cost Estimate and Preliminary Funding Predictions

The Committee would like to have an opinion on three potential levels of project for Interim Report 1: A Gold Model, Silver Model and Bronze Model.

### Interim Report 1

Background information and previous studies collected during Steps 1 and 2 will be synthesized with the new information gathered through interviews, inspections, tours, observations and public meetings, along with the analysis undertaken in Steps 3 to 9. The interim report should indicate the feasibility of: (1) Community Arts Centre, (2) Academy of the Arts and (3) large scale combination, whole and/or in phases. The report will be due 16 weeks after completion of the interview phase.

### Step 10: Building Program

Based on use projections, format and capacity analysis, a building program should be developed. This will be a detailed list of spaces which make up the facility and will include net and gross areas for a multipurpose arts venue to accommodate the specific activities identified in the preceding steps. Through this process, other spaces may be identified, such as restaurants, retail space, live/work space and others which could financially support the operation and create a vibrant community centre.



## **Step 11: Functional Relationships**

Functional relationships of spaces with respect to access, wildlife, traffic circulation and security would be diagrammed and described. Consideration should be given to our northern climate and seasonal variations.

## **Step 12: Space Descriptions**

All spaces called for in the Building Program would be described as to their use, room finishes and special needs. Building and theatre technical systems will be described in a general way. The building should face south, east and west to maximize the usage of the sun. This step and the previous steps would provide the information to develop the most accurate capital cost estimate.

## **Step 13: Determine Building Footprint**

In order that the selected site can accept the planned facility, an optimum footprint would be developed. The building program would identify the optimum building design by assigning various spaces to floors with consideration for potential program growth and facility expansion.

## **Step 14: Site Assessment**

The strengths and weaknesses of the selected sites would be developed to include Aboriginal considerations. A strategy would be developed to exploit the identified strengths and mitigate the identified weaknesses. Special attention needs to be paid to the natural environment and environmental impacts (Leadership in Energy and Environmental Design or LEED) of the buildings. The assessment should include but not be limited to access to utilities, services, internet, public transportation, parking, universal accessibility (e.g. wheelchair ramps, elevators).

## **Step 15: Capital Cost Estimate**

A cost estimate using unit costs should be identified for three identified potential sites using data from the feedback to the first interim report to determine the scope of the project (Community Arts Centre, Academy of the Arts or a combination initiative).



Although necessarily preliminary in nature, the estimates should further assist in determining the scale/scope of the project and the costs involved. Costs should include:

- professional fees;
- permits;
- site development;
- construction costs;
- specialized equipment (e.g. theatrical, technical);
- LEED modeling requirements; and
- phasing strategies would be explored.

### **Step 16: Conceptual Drawings**

A schematic design should be developed, working with an architect to be appointed by the Executive Committee. The conceptual drawings should include exterior views and interior plans.

### **Step 17: Funding Feasibility**

Using information provided by the Flin Flon Arts Council Executive Committee, a list of potential funding sources would be included in the report. In addition to those listed in Steps 1 and 2. The consultants will also produce A Case for Support feasibility assessment report as well as testing of funding feasibility for private and public funders.

### **Interim Report 2**

A second interim report covering Steps 10 through 17 will be submitted.

The structure and layout of this report will be set in the initiation meeting and revised as required during the study.

The report would be issued to the Flin Flon Arts Council Executive Committee for review and dissemination to potential partners and the Task Force Committee. Following an appropriate time for review, the project team would make a formal presentation to the community.



The interim report would be revised based on the input and feedback received during the presentations and subsequent discussions.

### **Step 18: Operating Models and Operating Budgets**

In this step various operating models will be explored along with appropriate operating agreements, joint use agreements, operating mandates, policies and principles. Organizational structures will be determined as well as staffing levels, board of director roles and responsibilities. The use of volunteers would be examined. Using all the data in the study, pro forma operating budgets would be developed for opening, in three, five and ten years. Case studies as required will be included in the report.

Finally, the study should include three and five year operating projections (following completion of construction of facility). The operating budget should clearly indicate such items as staffing, facility maintenance and programming. Clearly before these projections can be created, a programming plan has to be developed.

Economic impact of the operation and construction will be estimated.

### **Step 19: Final Draft**

A draft of the final report will be prepared and will contain the information gathered in the previous steps, analysis and a series of recommendations. The draft will be submitted to the Flin Flon Arts Council Executive Committee for review. An agreed number of bound copies will be provided. The project team will meet with the Executive Committee, Task Force Committee and their identified partners in the project one week following the submission of the draft report to discuss the report in detail and solicit input.

### **Final Report**

The draft report will be revised in response to the comments and concerns received from the Flin Flon Arts Council Executive Committee, Task Force Committee and its partners. The final report of the study will be presented in person to the Executive Committee. An additional presentation will be made to Flin Flon City Council. Presentation format and materials will be determined at the initiation meeting and revised as necessary during the study.





An agreed number of bound copies of the final report will be provided as well as a digital copy and an original unbound copy of the report suitable for reproduction by the Executive Committee as required.

# Appendix A

## Art Space Concept

## Art Space Concept Team Summary of June 28, 2011 Meeting

July 6, 2011

4:40 pm

Primary Health Care Conference Room

Present: Cathy Hynes – facilitator, Margie Gibson, Beth Heine, Crystal Kolt and Elly Spencer

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June 28, 2011 meeting:

Attendance: Flin Flon Arts Council – Susan Shairp, Elly Spencer, Margie Gibson, Beth Heine  
 NorVA – Karen Clark, Ron Watt  
 Northern Palette Art Club – Linda Mandes, Norine Carriere  
 Pottery Club – Betty Fitzsimons  
 Aboriginal – Irvin Head and Sydni Head  
 Youth – Katrina Windjack, Ariane Shairp, Sydni Head  
 Flin Flon Writers Guild – Harry Hobbs, Glenda Hobbs  
 Ham Sandwich – Stacy Hyndman, Buz Trevor  
 Flin Flon Community Choir – Katy Anderson, Tom Heine  
 Borealis Chamber Choir – Tim Spencer  
 Flin Flon Dance – Cheryl Anderson  
 Costumes – Lori Lawrence  
 Flin Flon Film Group – George Major  
 Flin Flon Community Band – Edgar Wright, Dorian Kent

Regrets: North Star Quilt Guild – Kathy Schwartz (sent comments)

**If you had all the money in the world what would you want in the gold model art space:**

[Dots represent the votes by the committee groups.]

Category	Description	# of Dots
Academic Space: (7 dots)	Staff instructor.	
	Office space.	
	A huge library full of books, scores, plays, films, music, etc.	5
	Music library.	
	Reference library.	
	A fine arts school.	1
Exhibition Space: (6 dots)	A residence for multi use for dance camps, computer access – students/staff.	
	Physical class room space including computers, internet access, visual access for connections to outside.	1
	Exhibition space for visual arts – moveable walls.	3
	Space in a gallery for exhibiting pottery and sculpture.	

Category	Description	# of Dots
	Gallery: <ul style="list-style-type: none"> <li>• “Northern”</li> <li>• excellent lighting</li> <li>• multi functional (i.e. performance, shows, readings, fund raisers, open mic, etc.).</li> </ul>	3
	Sculpture garden.	
Gathering Space: (4 dots)	Open air arena and meeting space.	
	Outdoor space – place where writers could work outdoors.	
	Communal creativity and socializing space. Atrium.	1
	A meeting place for artists and friends to “hang out”. A gathering place – “open late”.	3
	Places to work and performs: <ul style="list-style-type: none"> <li>• cafe</li> <li>• restaurants</li> <li>• piano bar.</li> </ul> Students employed as well as able to perform for public.	
	Box office out front with cot check, concession, cafeteria and bar.	
	Marquee.	
	Lobby with baby grand.	
	Kitchen off lobby with reception area.	
	Hotel/restaurant.	
	Elders room	
Performance Space: (13 dots)	At least 2 dance studios with: <ul style="list-style-type: none"> <li>• piano</li> <li>• dance floors</li> <li>• bars</li> <li>• mirrors</li> <li>• air exchange</li> <li>• locker room</li> <li>• offices</li> <li>• modern sound system.</li> </ul>	1
	Main stage with permanent raised seating. Second stage with movable seating. Theatre in the round.	2
	Recital hall.	
	Concert hall.	
	Auditorium: <ul style="list-style-type: none"> <li>• 300 on main</li> <li>• 200 on balcony</li> <li>• good acoustics</li> <li>• technician’s space.</li> </ul>	
	Performance space - place where writers can perform works in front of an	

Category	Description	# of Dots
	audience. Writing space – small rooms possibly with comfortable chairs where writers can work leisurely.	
	Stage with all the fixings: <ul style="list-style-type: none"> <li>• back stage prop room</li> <li>• change room</li> <li>• bathroom</li> <li>• lights</li> <li>• sound</li> <li>• multi entrances.</li> </ul>	2
	Beautiful theatre / performance centre.	
	Performance area: <ul style="list-style-type: none"> <li>• adequate stage area</li> <li>• backstage change areas (stage left and stage right)</li> <li>• decent washroom facilities</li> <li>• rigging area – access above</li> <li>• fly capability</li> <li>• orchestra pit.</li> </ul>	5
	Medium sized performance/rehearsal space – flexible seating and lively acoustics.	1
	Performance spaces: <ul style="list-style-type: none"> <li>• full indoor multi-level theatre</li> <li>• outdoor stage</li> <li>• floating stage.</li> </ul>	2
	A state-of-the-art rehearsal and performance space.	
Philosophical Requirements: (2 dots)	Local material and outdoor look.	
	Beauty. Highlight the north. Lake front. Modern. Eco north.	1
	Access – 24/7.	1
	Big windows – be able to see the outside.	
	Easy accessibility for seniors and disabled individuals.	
	Teaching 21 <sup>st</sup> century. Child care. Senior friendly.	
Production Space: (6 dots)	Dressing room and make up.	
	Shared costume area with makeup, hair, etc. design.	
	Costumes: <ul style="list-style-type: none"> <li>• laundry facilities</li> <li>• storage</li> <li>• sewing area</li> </ul>	2

Category	Description	# of Dots
	<ul style="list-style-type: none"> <li>fitting area</li> <li>washroom</li> <li>kitchen.</li> </ul>	
	Production and storage; <ul style="list-style-type: none"> <li>adequate proper, set, costume, production areas and storage.</li> <li>Easy access for loading and unloading.</li> </ul>	3
	Prop and set room complete with workshop and painting space for set construction. Storage for sets and props.	1
Storage Space: (5 dots)	Lots of storage space, work stations and lockers. Gallery.	5
Studio Space: (12 dots)	Studio space: <ul style="list-style-type: none"> <li>resident</li> <li>guest</li> <li>student</li> <li>multi media</li> <li>natural light</li> <li>outdoor access</li> <li>water</li> <li>clean up</li> <li>drainage.</li> </ul>	4
	Practice space in the form of: <ul style="list-style-type: none"> <li>huts</li> <li>rooms</li> </ul>	2
	Specific disciplines space and needs (i.e. pottery, air brush paint, fibre).	1
	Rehearsal hall: <ul style="list-style-type: none"> <li>individual practice room</li> <li>ensemble practice room.</li> </ul>	2
	An art room with: <ul style="list-style-type: none"> <li>heat</li> <li>big windows</li> <li>good lighting</li> <li>good ventilation</li> </ul>	2
	Room for wheels. Room for kilns. Oxidation kiln. Reduction kiln.	
	Plenty of shelf space. Good ventilation for kiln room.	
	Big sinks for cleaning art supplies.	
	A clean space for use and storage of matt cutter and for framing.	
	Small rooms for writers to meet one on one with students.	1
	Space in the grounds for raku. Outlet to outside.	

Category	Description	# of Dots
	Space rollers and pug mill. Space for hand building tables.	
Support Space: (8 dots)	Physical fitness area with: <ul style="list-style-type: none"> <li>• massage</li> <li>• physio</li> <li>• counselling</li> <li>• diet/wellness centre</li> <li>• etc.</li> </ul>	
	Community board room.	1
	Arts Council office.	1
	First aid room.	
	Gift shop.	
	Building: <ul style="list-style-type: none"> <li>• rehearsal rooms</li> <li>• state of the art with zero net energy input</li> <li>• zero maintenance exterior</li> <li>• small kitchen</li> <li>• easy access</li> <li>• convenient washrooms</li> <li>• adequate parking.</li> </ul>	4
	Supply outlet / art store.	2
Technical Space: (3 dots)	Film sound studio: <ul style="list-style-type: none"> <li>• Hollywood style</li> <li>• indoor film studio</li> <li>• full production facilities</li> <li>• reference: Toronto Pinewood, Vancouver, Sask Film.</li> </ul>	1
	TV and radio broadcast studios suitable for TV: <ul style="list-style-type: none"> <li>• news</li> <li>• talk shows (Oprah, Leno, Letterman)</li> <li>• live shows (22 minutes, Air Farce, Rick Mercer).</li> </ul> Rooms	
	Recording studio	
	Audio recording: <ul style="list-style-type: none"> <li>• solo artists, bands, groups</li> <li>• full choir, orchestra</li> <li>• score soundtracks with video productions</li> <li>• voice over, overdubbing</li> <li>• mixing and mastering.</li> </ul>	1
	Video – film post production (Foley Studio, graphic, animation, CGA, green screen).	1
	Live performance – video and sound – recording infrastructure.	
	Crow’s nest.	

Over the next couple of years what is your club going to do:

Category	Description
Aboriginal:	Continue to integrate with other musical styles and cultures.
	Keep traditional art alive using cultural base teachers and concept.
Academic:	Classes offered via Skype or other technology.
	On line courses instructor posts lessons and feedback.
	Short term written in residence.
	Resident artist program.
	Visual arts instruction for community.
	Improve scholarship program (access).
	Guest professional shows (space a problem).
	Mentorship (masters level).
	Work with writers.
	Masters level – art talk – retreat
Continue to lobby for funding.	
Difficult to expand due to space limits.	
Education: 1 to 4 year programs in lights, sound, video, film, set design, etc.	
Struggle to continue to maintain current programming (finances and space).	
Administrative:	Plans to work with NorVA to utilize space there for writers activities.
	Sponsor acknowledgement.
	Saskatchewan Contact.
	Lobby money for the arts.
	Refurbish piano.
	Fundraising.
	Alternative advertising.
	Meet and greets.
	Upgrade facilities.
	Newsletter.
Camps:	All ages dance camp with drama, choral, music, etc.
	Summer camps.
Film:	Product short films.
	Canada Day and Trout Festival.
	Promo Flin Flon culture and arts.
	Local written short film.
Performance – Current/Ongoing:	Theatre performances.
	Musical performances.
	Christmas performance.
	Classical 2012 piece with musicians.
	Cabaret.
	Auction.
	Musical 2013.
Ham Sandwich: <ul style="list-style-type: none"> <li>• Minimum 2 performances.</li> <li>• Culture Days performance.</li> </ul>	



Category	Description
	<ul style="list-style-type: none"> <li>• Possible Culture Days school aged workshops.</li> </ul>
	Choral concert at Christmas. Concert versions of musical theatre play.
	Ham Sandwich: <ul style="list-style-type: none"> <li>• Canada Day.</li> <li>• Culture Days.</li> <li>• Community performance.</li> </ul>
	Jazz/improve performances.
	More performance opportunities for youth. Such as open mics and coffee houses. Art shows featuring young artists. Choral performances from youth/young adult choirs.
	Perform with visiting professionals. Sections. Touring trips.
	Guest musicians. Solo/duet performance.
	Culture Days, Christmas parade. Seniors Christmas concert.
	Change Green room dance floor/sound system.
Training – Master:	Instructors come to community area for short period – offer assistance via e-mail.
	Choral workshops with visiting clinician.
	Instrument clinics. Performance clinics. Conductor clinic Community concert.
	Training dance for teachers.
Training – Visiting:	Courses from Winnipeg film groups and organizations, Present films at Culture Days and events.
	All ages professional dance instructors – ballet, tap, jazz, hip hop, ballroom, etc.
	Continue to look for opportunities to expand our cultural, musical experiences and abilities.
	Mentor program with professionals in industry.
Visual – Current/Ongoing:	Art Club continues to suffer for our art. Brrrrr!
	Flin Flon Pottery: <ul style="list-style-type: none"> <li>• Try and maintain existing area.</li> <li>• Try and recruit new members.</li> </ul>
	Assisting art shows.
	Visual art displays.
	Art Club: <ul style="list-style-type: none"> <li>• Encourage new membership.</li> <li>• Support NorVA.</li> <li>• Continue with our weekly gathering.</li> <li>• Try new techniques and mediums.</li> </ul>

Category	Description
	<ul style="list-style-type: none"> <li>• Use the room to cut mats.</li> <li>• Plan to participate in local art shows.</li> </ul>
Workshop:	Workshops – adult/senior dance programs.
	Workshops.
	Try and offer workshops in various forms of pottery.
Youth:	Youth outreach.
	Dance, acting, musical theatre classes for youth. Obviously together with Ham Sandwich or the FFCC.
	Art classes geared totally towards children. Obviously partnered with NorVA.
	Involve youth in all aspects, phases, planning.

# Appendix B

## Art Space Concept

Updated by the  
Task Force Committee  
May 30, 2015

**Art Space Concept Team  
Summary of June 28, 2011 Meeting**

**Updated by the Task Force Committee  
May 31, 2015  
(all updates are in green)**

July 6, 2011  
4:40 pm  
Primary Health Care Conference Room

**Attending the May 31, 2015 Task Force Committee:**

**Present:** Linda Allen, Katy Anderson, Elizabeth Andres, Eckart Buhlmann, Joe Buie (part of meeting), Brenda Chrupalo, Noelle Drimmie, Valerie Durnin, Greg East, Margie Gibson, Heather Hammond, Paul Harrison, Thomas Heine, Kevin Imrie (part of meeting), Anna Jardine, Brandon Kolt, Crystal Kolt, Mark Kolt, Katie Kozak, Lori Lawrence, Deb Odegaard, Susan Power, Dave Price, Susan Shairp, Laura Sparling, Elly Spencer, Mike Spencer, Tim Spencer, Libby Stoker-Lavelle, Wendy Weseen (part of meeting), Theresa Wride and Edgar Wright

**Facilitator:** Daniel Dillon

**Guests:** Hillary Cooper and Marlene Gogal (Evolve Consulting)

Present: Cathy Hynes – facilitator, Margie Gibson, Beth Heine, Crystal Kolt and Elly Spencer

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June 28, 2011 meeting:

**Attendance:** Flin Flon Arts Council – Susan Shairp, Elly Spencer, Margie Gibson, Beth Heine  
NorVA – Karen Clark, Ron Watt  
Northern Palette Art Club – Linda Mandes, Norine Carriere  
Pottery Club – Betty Fitzsimons  
Aboriginal – Irvin Head and Sydni Head  
Youth – Katrina Windjack, Ariane Shairp, Sydni Head  
Flin Flon Writers Guild – Harry Hobbs, Glenda Hobbs  
Ham Sandwich – Stacy Hyndman, Buz Trevor  
Flin Flon Community Choir – Katy Anderson, Tom Heine  
Borealis Chamber Choir – Tim Spencer  
Flin Flon Dance – Cheryl Anderson  
Costumes – Lori Lawrence  
Flin Flon Film Group – George Major  
Flin Flon Community Band – Edgar Wright, Dorian Kent

**Regrets:** North Star Quilt Guild – Kathy Schwartz (sent comments)

**If you had all the money in the world what would you want in the gold model art space:**

[Dots represent the votes by the committee groups.]

Category	Description	# of Dots
Academic Space: (7 dots)	<p>Staff instructor. Different areas of art – dance, visual, drama, multi-disciplined academic space and team. Elders being employed.</p> <ul style="list-style-type: none"> <li>- Ethnobotany classes, science-based art classes (lecture on black holes).</li> <li>- Aboriginal healers and healing as subject area.</li> <li>- Knowledgeable/life skills not necessarily academic.</li> </ul> <p>Also academic leaders from around the world – bringing in through technology. Interactive space. Traditional art forms – alternative spaces. “Aboriginal centre” – using Skype to bring in global academics (teleconferencing).</p> <p>Internet – fibre-optics for level of tech needed.</p> <p>Personal staff instructor.</p> <p>Office space. President’s house/quarters.</p> <p>UCN is on the site map – should it be in the Terms of Reference somewhere?</p>	
	<p>A huge library full of books, scores, plays, films, music, etc.</p> <p>Resource library, not a lending library.</p> <p>Not needed as much? Most people use internet for all information.</p> <p>TV room for documentaries, other video recordings.</p> <p>Slide collection (at Emily Carr).</p> <p>Artist books – Collection of Monet, etc.</p> <p>Small library.</p> <p>Quiet space – if others places are very dynamic, this would be calm and quiet.</p> <p>Supporting different types of learners.</p>	5
	<p>Music library.</p> <p>Areas with headphones – listen to a piece of music privately – station.</p> <p>Portal to website with extensive library. Can this be part of regular library?</p>	
	<p>Reference library.</p> <p>Databases, scientific journal subscriptions.</p>	
	<p>A fine arts school.</p>	1
	<p>A residence for multi use for dance camps, computer access – students/staff.</p> <p>Strongly support by Group A.</p> <p>Residence is really important. Rooms and common eating and living space for sharing of ideas. Possibly more than one style of residence needed depending on amount of time staying, students vs visiting academic/artists.</p> <p>Ease of turnover. Using existing housing as multi—dorm dwelling (university bought housing) – located near school. Lifelong learners with families, etc.</p> <p>Underused facilities (e.g. Rocky View).</p>	
	<p>Physical class room space including computers, internet access, visual access for connections to outside.</p>	1

Category	Description	# of Dots
	<p>Science labs for the environmental programming, drafting lab. Decent internet access and ability to upgrade technology – building this into infrastructure. Air exchange – ventilations especially with chemicals and paints. Building needs sound-proofing especially for recording and performing arts. Walls that can be moved – adaptable space for some rooms.</p>	
Exhibition Space: (6 dots)	Exhibition space for visual arts – moveable walls. i.e. Humidity, light, multi-functional.	3
	Space in a gallery for exhibiting pottery and sculpture.	
	Gallery: <ul style="list-style-type: none"> <li>• “Northern”</li> <li>• excellent lighting</li> <li>• multi functional (i.e. performance, shows, readings, fund raisers, open mic, etc.).</li> <li>• Environmental galleries such as an animal gallery or plant gallery.</li> </ul>	3
	Sculpture garden.	
Gathering Space: (4 dots)	Open air arena and meeting space.	
	Outdoor space – place where writers could work outdoors.	
	Communal creativity and socializing space. Atrium.	1
	A meeting place for artists and friends to “hang out”. A gathering place – “open late”.	3
	Places to work and performs: <ul style="list-style-type: none"> <li>• cafe</li> <li>• restaurants</li> <li>• piano bar.</li> </ul> Students employed as well as able to perform for public.	
	Box office out front with cot check, concession, cafeteria and bar.	
	Marquee.	
	Lobby with baby grand.	
	Kitchen off lobby with reception area.	
	Hotel/restaurant. Elders room.	
Performance Space: (13 dots)	At least 2 dance studios with: <ul style="list-style-type: none"> <li>• piano</li> <li>• dance floors</li> <li>• bars</li> <li>• mirrors</li> <li>• air exchange</li> <li>• locker room</li> <li>• offices</li> <li>• modern sound system.</li> </ul>	1
	Main stage with permanent raised seating.	2

Category	Description	# of Dots
	Second stage with movable seating. Theatre in the round. <b>Recommended removing this from wish list.</b>	
	Recital hall.	
	Concert hall. <b>Built in sound, projection and light.</b>	
	Auditorium: <ul style="list-style-type: none"> <li>• 300 on main</li> <li>• 200 on balcony</li> <li>• good acoustics</li> <li>• technician's space.</li> </ul>	
	Performance space - place where writers can perform works in front of an audience. Writing space – small rooms possibly with comfortable chairs where writers can work leisurely.	
	Stage with all the fixings: <ul style="list-style-type: none"> <li>• back stage prop room</li> <li>• change room</li> <li>• bathroom (<b>gender neutral</b>)</li> <li>• lights</li> <li>• sound</li> <li>• multi entrances.</li> </ul>	2
	Beautiful theatre / performance centre.	
	Performance area: <ul style="list-style-type: none"> <li>• adequate stage area</li> <li>• backstage change areas (stage left and stage right)</li> <li>• decent washroom facilities (<b>gender neutral</b>)</li> <li>• rigging area – access above</li> <li>• fly capability</li> <li>• orchestra pit.</li> </ul>	5
	Medium sized performance/rehearsal space – flexible seating and lively acoustics.	1
	Performance spaces: <ul style="list-style-type: none"> <li>• full indoor multi-level theatre</li> <li>• outdoor stage</li> <li>• floating stage.</li> </ul>	2
A state-of-the-art rehearsal and performance space. <b>Portable performance space and equipment for performances, etc. outdoors.</b>		
Philosophical Requirements: (2 dots)	Local material and outdoor look.	
	Beauty. Highlight the north. Lake front. Modern.	1

Category	Description	# of Dots
	<p>Eco north.</p> <p>Environmental factors.</p> <p>Grassroots community: How to keep the community strong, community representation, necessary people of the community.</p> <p>Multi-functional spaces.</p> <p>Flexible space with flexible infrastructure – moveable walls, outlets in floors, etc.</p> <p>Exterior shell – maintenance free (natural),</p> <p>Easily serviceable infrastructure/design.</p> <p>Idea of having an interesting and unique aerial perspective that would make the centre notable from the sky.</p> <p>Having everything in one location and not in satellite spaces.</p>	
	Access – 24/7.	1
	Big windows – be able to see the outside.	
	Easy accessibility for seniors and <del>disabled</del> individuals with disabilities.	
	Teaching 21 <sup>st</sup> century. Child care. Senior friendly.	
Production Space: (6 dots)	Dressing room and make up.	
	Shared costume area with makeup, hair, etc. design.	
	Costumes: <ul style="list-style-type: none"> <li>• laundry facilities</li> <li>• storage</li> <li>• sewing area</li> <li>• fitting area</li> <li>• washroom</li> <li>• kitchen.</li> </ul>	2
	Production and storage: <ul style="list-style-type: none"> <li>• adequate proper, set, costume, production areas and storage.</li> <li>• Easy access for loading and unloading.</li> </ul>	3
	Prop and set room complete with workshop and painting space for set construction. Storage for sets and props.	1
Storage Space: (5 dots)	Lots of storage space, work stations and lockers. Gallery.	5
Studio Space: (12 dots)	<p>Studio space: <b>Separate studio spaces.</b></p> <ul style="list-style-type: none"> <li>• resident</li> <li>• guest</li> <li>• student</li> <li>• multi media</li> <li>• natural light</li> <li>• outdoor access</li> <li>• water</li> <li>• clean up</li> </ul>	4



Category	Description	# of Dots
	<ul style="list-style-type: none"> <li>• drainage</li> <li>• clay, wheeled carts</li> <li>• painting</li> <li>• sculpture</li> <li>• ceramic</li> <li>• mop-able floors</li> <li>• individual studio space.</li> </ul>	
	Practice space in the form of: <ul style="list-style-type: none"> <li>• huts</li> <li>• rooms</li> </ul>	2
	Specific disciplines space and needs (i.e. pottery, air brush paint, fibre).	1
	Rehearsal hall: <ul style="list-style-type: none"> <li>• individual practice room</li> <li>• ensemble practice room.</li> </ul>	2
	An art room with: <ul style="list-style-type: none"> <li>• heat</li> <li>• big windows</li> <li>• good lighting</li> <li>• good ventilation</li> </ul>	2
	Room for wheels. Room for kilns. Oxidation kiln. Reduction kiln. Workshops; welding, set building, sculpting tools.	
	Plenty of shelf space. Good ventilation for kiln room.	
	Big sinks for cleaning art supplies.	
	A clean space for use and storage of matt cutter and for framing.	
	Small rooms for writers to meet one on one with students. * Not needed whatsoever.	1
	Space in the grounds for raku. Outlet to outside.	
	Space rollers and pug mill. Space for hand building tables.	
Support Space: (8 dots)	Physical fitness area with: <ul style="list-style-type: none"> <li>• massage</li> <li>• physio</li> <li>• counselling</li> <li>• diet/wellness centre (some people felt this was not necessary)</li> <li>• etc.</li> </ul> Visiting physiotherapist, etc or coming in based on need or is she there on certain days? Contract or full-time hire? Dance studio will cover some of those needs.	

Category	Description	# of Dots
	<p>Flin Flon Community Centre not serving some of these need re fitness centre – should this included this or not?  Open to public? Location will be a factor.  If location of NCCCAE is far away from other gyms, Aqua Centre, etc.  Not like a prison!  Meet needs of all age groups.  Walking track.  Access to beautiful space.  Health and wellness for attendees and community residents.  Physical health key to studying effectively.  Demographics of local community – aging population.  Social interaction space.  Healing Centre – healing arts Aboriginal knowledge and traditional healing methods that are practiced in the region.</p>	
	<p>Community board room.  Technological capacity in the room.</p>	1
	<p>Arts Council office.  Good fit – lots of performances, etc. happening here so it makes sense.  Administrator, registrar, etc. Windows!!</p>	1
	<p>First aid room.</p>	
	<p>Gift shop.</p>	
	<p>Building:</p> <ul style="list-style-type: none"> <li>• rehearsal rooms – separate rooms for individual musicians; music rooms for smaller groups (4 to 5 musicians)</li> <li>• state of the art with zero net energy input</li> <li>• zero maintenance exterior</li> <li>• small kitchen</li> <li>• easy access</li> <li>• convenient washrooms</li> <li>• adequate parking</li> <li>• windows and addressing Seasonal Affective Disorder with special lighting (matches sun’s rays) designing space to maximize natural light.</li> </ul>	4
	<p>Supply outlet / art store.</p>	2
Technical Space: (3 dots)	<p>Film sound studio:</p> <ul style="list-style-type: none"> <li>• Hollywood style</li> <li>• indoor film studio</li> <li>• full production facilities</li> <li>• reference: Toronto Pinewood, Vancouver, Sask Film.</li> </ul>	1
	<p>TV and radio broadcast studios suitable for TV:</p> <ul style="list-style-type: none"> <li>• news</li> <li>• talk shows (Oprah, Leno, Letterman)</li> <li>• live shows (22 minutes, Air Farce, Rick Mercer).</li> </ul>	
	<p>Rooms</p>	
	<p>Recording studio</p>	

Category	Description	# of Dots
	Audio recording: <ul style="list-style-type: none"> <li>• solo artists, bands, groups</li> <li>• full choir, orchestra</li> <li>• score soundtracks with video productions</li> <li>• voice over, overdubbing</li> <li>• mixing and mastering.</li> </ul>	1
	Video – film post production (Foley Studio, graphic, animation, CGA, green screen). Live performance – video and sound – recording infrastructure.	1
	Crow’s nest.	

Category	Description
Repurposing Buildings:	<ul style="list-style-type: none"> <li>• Opportunities for residences.</li> <li>• Ideas for refurbishment.</li> <li>• Size and availability to the country and internationally.</li> </ul>

Over the next couple of years what is your club going to do:

Category	Description
Aboriginal:	This category should be expanded – need to consult the community (Friendship Centre) to find their needs and wants: MCB, OCN, PBCN, Metis round table with feast and gifts for thanking. Continue to integrate with other musical styles and cultures. Keep traditional art alive using cultural base teachers and concept. Economic development for artists and small businesses (i.e. business models, training, website design/maintenance, etc.).
Academic:	Classes offered via Skype or other technology. On line courses instructor posts lessons and feedback. Partner with bigger universities for video-seminar courses. Short term written in residence. Resident artist program. Visual arts instruction for community. Improve scholarship program (access). Guest professional shows (space a problem). Mentorship (masters level). Work with writers. Masters level – art talk – retreat Continue to lobby for funding. Difficult to expand due to space limits. Education: 1 to 4 year programs in lights, sound, video, film, set design, etc. Struggle to continue to maintain current programming (finances and space).
Administrative:	Plans to work with NorVA to utilize space there for writers activities. Sponsor acknowledgement. Saskatchewan Contact.

Category	Description
	Lobby money for the arts. <a href="#">Key administrators that can organize with efficiency.</a>
	Refurbish piano.
	Fundraising.
	Alternative advertising.
	Meet and greets.
	Upgrade facilities.
	Newsletter.
Camps:	All ages dance camp with drama, choral, music, etc. Summer camps.
Film:	Product short films. Canada Day and Trout Festival. Promo Flin Flon culture and arts. Local written short film.
Performance – Current/Ongoing:	Theatre/drama performances. <a href="#">Comedy, improv, etc.</a>
	Musical performances.
	<a href="#">Dance performances.</a>
	<del><a href="#">Christmas performance.</a></del>
	<del><a href="#">Classical 2012 piece with musicians.</a></del>
	Cabaret. Auction. <del><a href="#">Musical 2013.</a></del>
	Ham Sandwich: <ul style="list-style-type: none"> <li>• Minimum 2 performances.</li> <li>• Culture Days performance.</li> <li>• Possible Culture Days school aged workshops.</li> </ul>
	Choral concert at Christmas. Concert versions of musical theatre play. <a href="#">Host mass choir events for visiting groups.</a>
	Ham Sandwich: <ul style="list-style-type: none"> <li>• Canada Day.</li> <li>• Culture Days.</li> <li>• Community performance.</li> </ul>
	Jazz/improve performances.
	More performance opportunities for youth. Such as open mics and coffee houses. Art shows featuring young artists. Choral performances from youth/young adult choirs.
	Perform with visiting professionals. Sections. Touring trips.
	Guest musicians. Solo/duet performance.
	Culture Days, Christmas parade. Seniors Christmas concert.
Change Green room dance floor/sound system.	

Category	Description
	Competitions – bridging the arts and environment.
	Any art science cross over project.
Training – Master:	Instructors come to community area for short period – offer assistance via e-mail.
	Choral workshops with visiting clinician.
	Instrument clinics. Performance clinics. Conductor clinic Community concert.
	Training dance for teachers.
	Environmental programming (conservation, design/drafting, sustainability, outdoor survival).
Training – Visiting:	Courses from Winnipeg film groups and organizations, Present films at Culture Days and events.
	All ages professional dance instructors – ballet, tap, jazz, hip hop, ballroom, etc.
	Continue to look for opportunities to expand our cultural, musical experiences and abilities.
	Mentor program with professionals in industry.
	Environmental programming – science professionals PD, guest speakers, seminars.
Visual – Current/Ongoing:	<del>Art Club continues to suffer for our art. Brrrrr!</del>
	Flin Flon Pottery: <ul style="list-style-type: none"> <li>• Try and maintain existing area.</li> <li>• Try and recruit new members.</li> </ul>
	Assisting art shows.
	Visual art displays.
	Art Club: <ul style="list-style-type: none"> <li>• Encourage new membership.</li> <li>• Support NorVA.</li> <li>• Continue with our weekly gathering.</li> <li>• Try new techniques and mediums.</li> <li>• Use the room to cut mats.</li> <li>• Plan to participate in local art shows.</li> </ul>
Workshop:	Workshops – adult/senior dance programs.
	Workshops.
	Try and offer workshops in various forms of pottery.
Youth:	Youth outreach.
	Dance, acting, musical theatre classes for youth. Obviously together with Ham Sandwich or the FFCC.
	Art classes geared totally towards children. Obviously partnered with NorVA.
	Involve youth in all aspects, phases, planning.

Environmental Suggestions:	<ul style="list-style-type: none"><li>• Masters courses or PhD courses that add to a degree rather than a degree from start to finish.</li><li>• Research/thesis' on the local botany, etc.</li><li>• Drafting or design programs.</li><li>• Experimental gardens to do research about what kind of plants will grow up here.</li><li>• Using wetlands to help with mining process.</li><li>• Partners with other school for exchanges – other schools recognize the courses to count for credit.</li><li>• Need an unique proposition to entice people to attend – capitalize on what we already have.</li><li>• Join school webs we can get into that already exist.</li></ul>
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# Appendix C

North Central Canada Academy  
of Arts and Environment

Brochure for  
The Princes Charities



IF THERE IS A WILL, THERE IS A WAY.

# North Central Canadian Academy of *Arts and Environment*

*Special places exist, where ambitions and abilities in certain types of endeavors far exceed what one would expect in terms of size of population, or wealth of resources. One can perhaps cite the small Kenyan towns that produce world class runners in droves. Flin Flon has no Olympic gold, but it does have an unusually strong cultural environment. It is also a community wrestling with the legacy of old school industrialization, which is trying to recreate itself in a new spirit of respect for the environment that surrounds it.*

## ACADEMIC EXCELLENCE

### VISION.

Two old adages “If there is a will there is a way” and “Seeing Is Believing” have certainly become mottos which Flin Flon has lived by. Believing that education can open doors as well as eyes and ears has exposed our mining community to many great opportunities..

Perhaps it is out of the latter motto that the former springs. In the tradition of mining communities elsewhere in the world, Flin Flon has developed a large 70 voice choir, which has performed repeatedly with professional symphony orchestras in Manitoba and Saskatchewan, and has performed once in Carnegie Hall, New York City. The choir continues to be a meeting place for persons from all walks of life. Moreover, the strong personal bonds, shared high-level experience and commitment to artistic openness created or enhanced by Flin Flon’s choral experience over decades has helped to create a network which supports many other styles of music and many other cultural

activities, and engages much of the community with it. Up to half of the community’s population attends the Choir’s larger productions, while smaller live events crowd community calendars on an ongoing basis.

### TALENT.

We believe that excellence breeds excellence which is why we worked for seven years to bring the Royal Winnipeg Ballet to Northern Manitoba. How can one truly know whether he or she appreciates an art form unless they are exposed to the best possible opportunity to personally experience it? Ballet is a perfect example. On the surface our rough and tumble mining community may not seem the perfect touring opportunity for a world class ballet company yet in each community visited by the touring company, the performance facility was packed to capacity. Hundreds of people took a chance on this art form after which they could sincerely express an informed opinion. Using



Exhibit A Integration of European & Aboriginal culture at the *Night On An Old Trade Route* cross cultural concert

this as an example it is easy to recognize how a quality institution for northern youth can expand potential in the individual, in the community and beyond.

### WELLNESS & WELL-BEING.

Increasingly, arts programming reaches out not just to persons acting individually as consumers in a traditional concert or gallery setting, but uses art as a tool of social integration and therapy, capable of addressing groups with special health needs, or for whom socialization is difficult. However, programs of this nature, which avoid consumerism by focusing on engaging with the participant, breaking down boundaries between performer and audience, and encouraging participants to interact with each other, should not be seen as strategies limited to remedial situations, but also understood as enhancing the quality of life for all.

## DIVERSITY.



Exhibit B Young local aboriginal dancer in traditional garb

Flin Flon fosters community support across all mediums, with musicians and writers supporting visual artists, all working together rather than in competition. The NORVA gallery acts as a hub for local talent, created recently as a visual artist’s collective, with the assistance of the Government of Manitoba’s Culture, Heritage, and Tourism and the Flin Flon Arts Council among other sponsors. The arts have further acted as an instrument to the integration of northern cultures. The artistic mandate of a quality academic institution would be to help bridge the divide between European based and First Nations based art forms and genres, by exploring both traditions and fostering work which might use the best of both. A recent highlight of this involved a choral concert held in a colossal Plains Cree tipi, created uniquely for our area, which featured music and dance by both First Nations and non-Aboriginal artists. SEE PHOTO EXHIBIT A & B - Night On An Old Trade Route, Cross Cultural Concert





Exhibit C Flin Flon Culture Days 2011, Dancing Down Main Street

## CHALLENGES.

Supporting preliminary contacts, establishing new contacts, followed by identification of community needs and opportunities for development and then finding the resources, both human and material, for the delivery of programs

### TASK.

Flin Flon faces a variety of challenges in its path to implementing its plan to develop an Academy of the Arts and Environment. One challenge is broadening the base of the dialogue already underway with the First Nations community. Although key members of the First Nations community have been willing and enthusiastic partners in Flin Flon's cultural life, this is only a small fraction of the First Nations population in Northern Manitoba and Saskatchewan. Much remains to be done in expanding contacts and creating opportunities for those in smaller or further centres in The North. Ways to do this would include supporting preliminary contacts, establishing new contacts, followed by identification of community needs and opportunities for development and then finding the resources, both human and material, for the delivery of programs.

**“How exciting it would have been to meet and work with people outside the community” Mike Spencer MFA**

Another challenge is to expand contacts outside Flin Flon in the academic and artistic community. Cost factors involve logistically bridging distances, both when receiving creative contacts and when sending cadres out for development and training before returning to the region to share their skills. Moreover, this distance can be intimidating to prospective applicants. Addressing this requires an investment in communicating and educating major centres on the greater value found in Flin Flon. That being said, we have been extraordinarily lucky to have exceptional artists visit Flin Flon specifically to share their knowledge. Eg. Brad McDougall – first cast of EVITA (West End Theatre), Jeff Dimitriou (Choreographer – Hellcats and Associate Choreographer of So You Think You Can Dance Canada), Baroque Soprano – Maria Luz Alvarez and the list continues longer than one might imagine.

## INVEST.

Should the proposed project of developing a quality academic institution in North Central Canada proceed there would be countless local economic developmental benefits for the community and surrounding area. Our youth would have the benefit of many more skilled instructors within the student and staff who would be involved in the academy. One can easily imagine young artists happy to share their talents in offering private or group lessons to members of the general public. In addition to this obvious benefit the fact remains that most northern towns, cities and reserves are one-industry communities. Attracting long-term professionals such as physicians, nurses, professors etc. are subject to job security and quality of life. If more is offered, more will stay. If we had a quality academic institution not only could we attract and sustain these much needed professionals but through the students we could ‘raise the bar’ on so many more cultural opportunities for the general public. It is a lofty goal to be sure but I believe one that is possible.

Some indication of the vitality of the local arts network may also be gleaned from national rankings in the Culture Days festival, held across Canada. Based on numbers of events held over the Culture Days weekend, tiny Flin Flon came in the top 10, just behind Stratford, Ontario, a community well known for its international theatre festival, and ahead of many communities with far greater population.

Like Stratford did in the 1950's, when it first started its festival, Flin Flon is now looking for ways to build on its strong local culture and create bridges to the broader world.

### Crossing Borders

*Flin Flon is built on the border between Manitoba and Saskatchewan. As such it has a history of collaboration. Connections with Arts, Cultures, Industries and Environment are already a reality which could only blossom with expansion.*

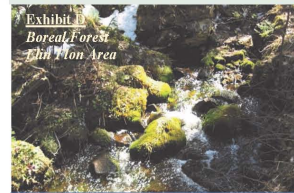
## CONNECTIONS.

The following government bodies and organizations have been contacted about the NCCAE:

- MB Premier Greg Selinger
- MP Niki Ashton (Churchill),
- MLA Clarence Pettersen,
- MB Minister of Housing
- Minister of Culture Heritage and Tourism
- University College of the North,
- The City of Flin Flon
- Manitoba Arts Council
- Canadian Heritage
- Flin Flon Arts Council
- Flin Flon Mining Academy
- Prince's Charities Canada/Matthew Rowe

## YOUTH OPPORTUNITY.

More and more students and young adults have been participating and finding opportunity to create artistic opportunities in the north. These expressions have come in the form of film, visual arts, and involvement in the community choir and theatre groups. This recent growth in interest indicates an opportunity for further investment in this demographic. The challenge now is to further stimulate this growth and embrace it through further educational opportunities.



## ENVIRONMENT.

*Aiming to support, protect and spread an understanding of the importance of maintaining and developing both the built and environmental vibrancy that is distinctive of the north...Vision Statement*

Crystal Kolt O.M.  
Cultural Coordinator  
Flin Flon Arts Council

(204) 271-0315 cell

(204) 687-5974 work

info@flinflonartscouncil.com



Youtube links: Culture Days Flin Flon 2012 Highlights  
<http://www.youtube.com/watch?v=7WIDvCIWu50>

# Appendix D

## Project Time Line

## NORTH CENTRAL CANADA CENTRE OF ARTS AND ENVIRONMENT

### TIME LINE

October 2010	Culture Days – Cultural Spaces Representative Vera Lemecha
January 28, 2011	Teleconference with Crystal Kolt, University College of the North (UCN) Vice President: Kathryn McNaughton, Flin Flon School Division: Dean Grove and Elly Spencer
January 2011	Request to meet with Minister Flor Marcelino – Culture Heritage and Tourism
January 2011	Request to meet with Premier Selinger
Spring 2011	Crystal meets with Manitoba Culture Heritage and Tourism Northern Representative: Wayne Huculak and UCN Kathryn McNaughton in The Pas
March 2011	Meeting with UCN - Kathryn McNaughton, Manitoba Arts Council – Kristen Pauch Nolin, Heritage Canada – Vera Lemecha, Culture Heritage and Tourism - Wayne Huculak, FFAC Board Members
Spring 2011	Meeting with Premier Selinger and Minister Kerri Irvin Ross
May 31, 2011	First attempt – Terms of Reference
April 26, 2011	Invitation to Arts Community for Art Space Concept Meeting (Appendix A)
June 28, 2011	Art Space Concept Team Meeting – facilitated by Cathy Hynes
March 8, 2012	Meeting in Winnipeg with Minister Flor Marcelino, Clarence Pettersen and staff
Fall 2012	Executive decision to combine sectors of art and environment
October 28, 2012	Patricia Glanville (Architect) meets with Prince’s Charity Foundation in Toronto on our behalf
November 15, 2012	Meeting with Canadian Heritage Representative: Vera Lemecha
January 18, 2013	Crystal has conversation with Prince’s Charities Foundation – Matthew Rowe
March 2013	Meeting with HUBBAY’s Don Nisbet (Northern Mining Academy) and Cal Huntley
August 2013	Meeting with MLA – FLIN FLON: Clarence Pettersen
September 2013	Meeting with Flin Flon School Division Assistant Superintendent: Dean Grove
May 2015	Confirmation of all funding for Feasibility Study regarding possible collaboration with Mining Academy
September 2013	Meeting with Rob Penner – Director Northern Mining Academy
October 1, 2013	Meeting with Premier Selinger and Dean Grove
October 15, 2013	Touched base with Sheryl Rossenberg – contact info for Moe Levy (CEO Asper Foundation)
October 18, 2013	Informal discussion with Pat Bovey: Keynote speaker at the Manitoba Arts Network Showcase Contact
October 19, 2013	Informal discussion with Assistant Deputy Minister Vania Gagnon - Culture Heritage and Tourism
October 25, 2013	Meeting with Executive Committee – discuss Task Force Committee
November 2013	Activate Task Force Committee
January 2014	Compile information in formal package
January 29, 2014	Elly Spencer finds the West Shore Performing Arts Centre on-line good model for Terms of Reference
January 30, 2014	Discussion with MLA Clarence Pettersen

February 3 and 4, 2014	Discussions with CEO's from Winnipeg Art Gallery – Stephen Borys, Royal Winnipeg Ballet – Jeff Herd and Manitoba Theatre Centre- Steven Schipper, Camilla Holland and Laura Enns
February 14, 2014	First meeting with NCCAAE Task Force Committee
February 2014	Submit formal package to Canadian Heritage/Prince's Charities Foundation, all levels of Governments, etc.
March 2014	Canadian Heritage final submission
Spring 2014	Learn of Feasibility Study submissions
Spring 2014	Schick Shiner and Associates hired as Feasibility Study consultant
June 22, 2014	Task Force Committee Think Tank
August 2014	Meeting with MLA Clarence Petterson, Minister of Tourism, Culture, Heritage, Sport and Consumer Protection Ron Lemieux, and Minister of Housing and Community Development Peter Bjornson
September 26, 2014	Confirmation of Provincial funding from Minister of Municipal Government Stan Struthers
February 2015	Evolve Consulting sub-contracted as local consultant for Feasibility Study
May 2015	Confirmation of all funding for Feasibility Study
May 31, 2015	Task Force Committee meeting
June 29, 2015	Meeting with Northern Manitoba Mining Academy and University College of the North
July 30, 2015	Meeting with Town of Banff (with Municipal Administrator of City of Flin Flon)
Summer 2015	Meeting with Niki Ashton, MP, Churchill-Keewatinook Aski
October 15 to 25, 2015	Rick Schick's first visit
October 20, 2015	Reception for Funders, Executive and Task Force Committee at Johnny's Social Club
November 13, 2015	Conference call with Janice Price, President of Banff Centre
December 1 to 8, 2015	Rick Schick's second visit. Meetings with municipalities, art groups, etc. including: <ul style="list-style-type: none"> <li>Town of Creighton (December 2)</li> <li>Tammy Dowell, Northern Lights Dance Academy (December 2)</li> <li>Rob Penner, Associate Vice President, UCN (December 3)</li> <li>Creighton School Division (December 3)</li> <li>Bunny Burke, Community Futures Greenstone (December 3)</li> <li>NCCCAE Environmental Committee (December 3)</li> <li>Flin Flon School Division (December 4)</li> <li>Flin Flon Writers Guild (December 5)</li> <li>Central Canada Film Group (December 5)</li> <li>Flin Flon Arts Council Performing Arts Committee (December 5)</li> <li>Central Canada Film Group (December 6)</li> <li>City of Flin Flon (December 7)</li> <li>Flin Flon and District Chamber of Commerce (December 8)</li> <li>NorVA Centre (December 8)</li> </ul>
December 4, 2015	Executive dinner
December 9, 2015	Meeting in Winnipeg with Douglas Risk, Past Executive Director of the Manitoba Arts Network

January 26 to February 2, 2016	Rick Schick's third visit
January 30, 2016	Executive meeting to select possible sites with follow-up meeting on February 1, 2016
March 30, 2016	Meeting with PBCN and Council in Prince Albert
March 30, 2016	Meeting and tour with Executive Director of the Rawlinson Centre (Prince Albert)
April 11, 2016	Conference call scheduled with Georgina Jolibois, MP, Desnethe-Missinippi-Churchill River (Saskatchewan). Call rescheduled.
April 13, 2016	Meeting with Pat Sanders, Acting Executive Director of the Manitoba Arts Council in Winnipeg
April 13, 2016	Meeting with Jean Francois Phaneus, Winnipeg Symphony Orchestra in Winnipeg
April 14, 2016	Conference call with David Scott, Associate Director of Granting Programs, Manitoba Arts Council
April 25 to 28, 2016	Rick Schick's fourth visit
April 25, 2016	Rick Schick and Marlene Gogal (Evolve Consulting) meeting with the Environmental Committee
April 26, 2016	Rick Schick meeting with Rob Penner, Associate Vice President of Career and Workforce Development, UCN in The Pas
April 26, 2016	Rick Schick meeting with Irvin Head, renown Canadian sculptor in Cranberry Portage
April 26, 2016	Executive toured potential sites
May 5, 2016	Introduction meeting with Akoulina Connell, Incoming Executive Director, Manitoba Arts Council
August 10, 2016	Site Selection Report received from Schick Shiner
September 30 to October 2, 2016	Culture Days 2016: Akoulina Connell, Executive Director, Manitoba Arts Council attended over 100 events to experience Flin Flon and area's wonderful arts and saw how the Flin Flon Arts Council serves as a hub for the arts in the north
October 3, 2016	Draft Feasibility Report received from Schick Shiner
November 8, 2016	NCCCAE meeting with Kat Kupca in Flin Flon
November 10, 2016	Draft Executive Summary and draft Feasibility Study received from Schick Shiner
November 17, 2016	Meeting in Winnipeg with Hon. Rochelle Squires, Manitoba Minister of Culture, Heritage and Tourism, Deputy Minister Rick Mantey, Crystal Kolt, Beth Heine (Flin Flon Arts Council President) and Dianne Russell (NCCCAE Executive)
November 25, 2016	Teleconference meeting with Frits Pannekoek (Past President, Athabasca University), Matthew Rowe (Prince's Charities Foundation), and Patricia Glanville
November 28, 2016	Crystal Kolt meeting with Stu Duncan (Partner, KPMG) in Winnipeg
November 30, 2016	Crystal Kolt meeting with Lilian Tankard (Travel Manitoba)
December 6, 2016	Crystal Kolt and Libby Stoker-Lavelle meeting with Perry Trusty (new Economic Development Officer – Flin Flon, Creighton and Denare Beach)

December 15, 2016	Addendum #1 Room Space Sheets received from Schick Shiner
January 8, 2017	NCCCAE meeting to review the Executive Summary and Feasibility Study and provide an update
January 2017	Linda Eryou checked NCCCAE business name registration
February 2, 2017	Crystal Kolt's telephone meeting with David Moss, Executive Director, National Office, Culture Days
February 6, 2017	Crystal Kolt travelled to Calgary to meet with Frits Pannekoek (Athabasca University) and Patricia Glanville regarding NCCCAE
February 7, 2017	Crystal Kolt and Theresa Wride met with Professor Alexandra Wilson and Professor Beatrice Beatty, University of Saskatchewan, Saskatoon
February 20, 2017	Received amended Feasibility Study and Site Selection Report from Schick Shiner Associates
February 25, 2017	Crystal Kolt met with Hon. Rochelle Squires, Manitoba Minister of Culture, Heritage and Tourism and Deputy Minister Rick Mantey in Flin Flon
March 15, 2017	Crystal Kolt's teleconference with Matthew Rowe (Prince's Charities Foundation) and Patricia Glanville
March 19, 2017	NCCCAE Executive meeting to review Feasibility Study and provide update.
March 20, 2017	Crystal Kolt met with Kristy Janvier re NCCCAE and dance.
March 24 – 26, 2017	Patricia Glanville visits Flin Flon and area for site visit for pilot course – building skills.
April 11 – 12, 2017	Rick Schick's visit.
April 11, 2017	Feasibility Study presented to NCCCAE Executive and Task Force Committee.
April 12, 2017	Feasibility Study presented to funders.
April 12, 2017	Feasibility Study presented to the public.
May 10, 2017	Crystal Kolt, Patricia Glanville and Frits Pannekoek (Athabasca University) meeting with Rick Mantey (Deputy Minister, Manitoba Culture, Heritage and Tourism) in Winnipeg.
May 11, 2017	Heritage and Building Skills Education in Canada – Exploring a future meeting at the Canadian Museum of Human Rights board room in Winnipeg with Crystal Kolt, Shabnam Inanloo Dailou (Director, Heritage Resources Management Program, Athabasca University), Lisa Gamblin (Facilitator/Project Co-ordinator, Frontier School Division), Patricia Glanville, Frits Pannekoek (Professor, Athabasca University), Matthew Rowe (Director, Operations and Partnerships, Prince's Charities Canada), Tim Vine via Skype (Acting Director of Operations, Willowbank School for Restoration Arts), Ray Weasel Fat (President, Red Crow College), Avery Ascher (UCN) and Katryn Kolt (IT support/secretary).
Spring/Summer 2017	Planning meetings for the NCCCAE Building Knowledge Course (to be held September 25 to 29, 2017)
September 24 - 30, 2017	NCCCAE Building Knowledge Course held in Flin Flon with the following instructors: <ul style="list-style-type: none"> <li>○ Jon Allen – Prince's Foundation/Architect</li> <li>○ Dr. Patricia Glanville – Architect</li> <li>○ Dr. Frits Pannekoek – Past President, Athabasca University</li> <li>○ Dr. Shabnam Inanloo Dailoo – Director of Heritage, Athabasca University</li> <li>○ Hilary McDonald – Archaeologist/Photographer</li> <li>○ Kjelti Anderson – Herbalism and Permaculture</li> </ul>

- Mary and Edgar Wright – Plant Species Identification and Botanist
- Thomas Heine – Geology
- Pat Bruderer – Birch Bark Biter
- Irvin Head – Sculptor
- Theresa Wride – Caribou Hair Tufter
- Ben Wride – Indigenous History
- Margaret Head Steppan - Elder

October 2018

New model:

- Keepers = Executive Council
- Visionaries = Legacy Team
- Spot Light = Guest Co-ordination
- Legal
- Financial

January 21 – 23, 2019

Inspiration Series 2.0 – Knowledge and Development with:

- Janice Price – Banff Centre CEO
- Dorothy Dobie – Pegasus Publication and former Member of Parliament
- Jean Giguere – Order of Canada and Royal Winnipeg Ballet Chair Emeritus

Meetings with Municipalities, Flin Flon School Division, Flin Flon Indigenous Friendship Centre, NorVA, Flin Flon Arts Council, NCCCAE Visionaries, Culture Days, all local festivals, Flin Flon Station Museum and NCCCAE.

Practical outcomes from the Inspiration Series 2.0 – Knowledge and Development:

- Nomination for Lacey Prize for NorVA Centre.
- Invitation for Indigenous Leadership Course at Banff Centre – Vanessa Campbell and Theresa Wride.
- Connection with Nicole Anderson, CEO, Business For The Arts, Toronto
- Potential invitation for Pictures At An Exhibition at new music festival hosted by the Winnipeg Symphony Orchestra.
- Elly Spencer invited to write a monthly column on arts and culture in Flin Flon in the Life Style 55 newspaper.
- Birch bark biting: Connecting archeologist Hilary McDonald with the Curator of the Canada Museum of History and, hopefully, connecting with the Royal Ontario Museum.

September 2, 2019

Crystal Kolt met with Nicole Anderson, CEO, Business For The Arts, Toronto

March 2 to 4, 2020

Inspiration Series 3.0 – Developing a Northern Vision with:

- Hazel Borys – Principle, PlaceMakers
- Stephen Borys – Director and CEO, Winnipeg Art Gallery (video conference)

Meetings with NorVA, Flin Flon and District Chamber of Commerce, Flin Flon Aboriginal Friendship Centre, Flin Flon Arts Council, Flin Flon City Councillors,

Main Street Committee, Look North, HUB, LYNK, SIIT, dinner reception with a diverse representation from our communities and the Visionaries.

Practical outcomes from the Inspiration Series 3.0 – Developing a Northern Vision:

- Community Lunch Club meetings.

March 6, 2020

Initial Community Lunch Club meeting at Victoria Inn attended by 18 local people representing many sectors within our communities.

April 21, 2020

The Asper Foundation granted 2,000 for the Inspiration Series 3.0 - Developing a Northern Vision.

**GOING FORWARD**

tbd

Crystal Kolt to meet with Steven Ross, Banff Centre

tbd

Crystal Kolt to meet with Chief Tammy Cook-Searson of Lac La Ronge



# Appendix E

## Task Force Committee

## NORTH CENTRAL CANADA CENTRE OF ARTS AND ENVIRONMENT

**EXECUTIVE COUNCIL:** Flin Flon Arts Council

**EXECUTIVE COMMITTEE:**

Linda Allen  
Elizabeth Andres  
Avery Ascher  
Margie Gibson  
Sonia Goodman  
Beth Heine  
Crystal Kolt (Chair)  
Joan Ledoux  
Les Oystryk  
Elfriede Reimer  
Dianne Russell  
Elly Spencer  
Libby Stoker-Lavelle  
Theresa Wride

**TASK FORCE COMMITTEE:**

Chair: Crystal Kolt  
Executive Secretary: Margie Gibson (FFAC)  
NCCCAE Communications: Libby Stoker-Lavelle (Cottage North)  
Marketing and Promotions: Dianne Russell (Arctic Radio CFAR), Elfriede Reimer, Brenda Russell, Libby Stoker-Lavelle and Valerie Durnin  
Finance: Wendy Weseen  
City of Flin Flon: Ken Pawlachuk and Caitlyn Bailey  
Flin Flon School Division: Dean Grove  
Northern Manitoba Mining Academy: Elizabeth Andres  
University College of the North: Avery Ascher  
HUDBAY Rep: ?  
Public Health/Winnipeg/Churchill: Lois Cantin  
Community Representative: Elly Spencer  
Community Representative: Sonia Goodman  
Community Representative: Beth Heine  
Community Representative: Janice Imrie  
Community Representative: Nora Fontaine  
Community Representative: Les Oystryk  
Area Representative: Elfriede Reimer  
Visual Arts and Summer Academy: Karen Clark  
Dance: Tammy Dowell and Heather Hammond

Film: George Major, Linda Allen and Dorian Kent

Writers: Alex McGilvery, Harry Hobbs, Landice Yestrau, Kevin Imrie and Libby Stoker-Lavelle

Performing Arts: Katy Anderson, Lori Lawrence, Rhonda Head, Susan Power, Tim Spencer, Beth Heine and Linda Allen

Aboriginal Community Representatives: Theresa Wride (Aboriginal Artist), Leslie Dubinak, Jill Rideout, Sharon Trubiak, Shelly Craig (Friendship Centre) and Margaret Head-Steppan (Friendship Centre)

Aboriginal Artist: Irvin Head, Rhonda Head and Theresa Wride

Environment (Local): Daniel Dillon, Paul Harrison, Landice Yestrau, Edgar Wright, Susan Shairp, Tom Heine, Dave Price, Greg East, Deb Odegaard

Youth Reps: Daniel Dillon, Natalie Milligan, Mike Spencer, Noelle Drimmie, Kevin Imrie, Katrina Windjack, Anna Jardine and Brandon Kolt

Social Justice: Stacy Becker, CC Trubiak and Alain Lachapelle

### **ADVISORS:**

Environment/Architecture: Patricia Glanville

Environment/Engineering: Alexander Fleming (Demand Side Energy)

### **BIOGRAPHIES:**

#### **Executive Committee:**

##### **Crystal Kolt, Chair**

Crystal Kolt is the Cultural Coordinator of the Flin Flon Arts Council in Flin Flon, Manitoba. She is on the Provincial Task Force for Culture Days; coordinated the successful Culture Days Flin Flon activities to be ranked in the Top 10 communities to celebrate the movement in 2013; and is on the International Council for the Royal Winnipeg Ballet. She was the recipient of the Lieutenant Governor of Manitoba's Award for Volunteerism in 2007 and was invested into the Order of Manitoba in 2012. Her other credits include taking members of the Flin Flon Community Choir to New York's Carnegie Hall (2002) for the New York Premiere of Canadian Composer Scott MacMillan's Celtic Mass for the Sea, and to New York's Lincoln Centre for Handel's Messiah (2013) and producing numerous musical theatre and classical masterworks productions including several collaborations with the Winnipeg and Saskatoon Symphony Orchestras.

Through the Flin Flon Arts Council, Crystal strives to produce, showcase and promote all genres of art and artists in Northern Manitoba and is currently working on the creation of the North Central Canada Centre of Arts and Environment. She most recently has been appointed to the Manitoba Arts Council Board of Directors.

##### **Linda Marie Allen**

I am a community volunteer interested in promoting arts/culture/learning for all. I enjoy all forms of theatre/film, have been involved with our Ham Sandwich theatre group (behind the scenes on costumes and acting) since 1994. I have also been co-costumer for all of our Flin Flon

Choir Broadway Musicals since 1997, a 20-year board member of the Flin Flon Arts Council, a 10-year board member of the Manitoba Arts Network and am currently on the Manitoba Film and Music Board. I am on this task force because Flin Flon and area boasts a vibrant arts community with many varied and talented people, has great community support and would be the ideal location for this academy. Nature lives on our doorstep, and we are a very friendly and safe community, welcoming all.

### **Margie Gibson**

I volunteer with numerous organizations involved with arts/culture and health. I am on the Flin Flon Arts Council Board and a founding member of the NorVA Centre. As an Executive Committee member, I support the Centre as it will provide our area with the best in arts and culture. I am excited about the possibilities for everyone, especially our youth.

### **Sonia Goodman**

Sonia is on the Board of Directors for the Flin Flon Arts Council and sings in the Flin Flon Community Choir. Sonia is an active member of the Flin Flon arts community.

### **Beth Heine**

In Flin Flon, I've been involved in many aspects of theatre and music. With the local theatre group, 'Ham Sandwich', I've done roles on stage and off, including directing. In the community choir, I've taken part in many performances. Currently, I am Vice-President of the Flin Flon Arts Council. Having an Arts Centre would enrich the lives of all participants.

### **Elfriede Reimer**

I am a retired university administrative assistant, but, as retirement was boring, I now work part-time as a contract graphic artist for North Roots Magazine, and as a freelance graphic designer. I am Vice-President of New Horizons Seniors, Vice-President of the Northern Visual Arts Centre (NorVA) and a member of the Denare Beach Recreation Board.

My interests are painting, reading, music (member of the Flin Flon Community Choir) and family. I also do volunteer work in my community.

### **Ellen (Elly) Spencer**

I am a member of the Executive Committee for the North Central Canada Centre of Arts and Environment building project. I also serve as the Chair of the Flin Flon Arts Council and represent northern Manitoba on the Manitoba Arts Network. I have long been passionate about the Arts, dating back to my university days as a theatre student, but have never been as involved in the production of arts and culture as in my last 13 years living and working in Flin Flon. I believe that Flin Flon's rich history of arts and cultural achievements in a remote northern community has enlivened all who came, stayed or left the region. It is the glue that supports economic development here and is too valuable to be left to chance. The size and passion of the Task Force speaks to the importance of the arts and environment in Flin Flon far better than I ever could.

Professionally, I am a Registered Nurse with 32 years experience, mainly in mental health care but also with youth, women's and seniors' health issues.

### **Libby Stoker-Lavelle**

I am a writer and editor with a background in education and communications. I currently work as the editor at Cottage North magazine, a regional human-interest publication based in Flin Flon. I also freelance as a website manager for the Northern Visual Arts Centre (NorVA) and two local schools, and serve as Vice-President of the Flin Flon Writers Guild. In my free time, I enjoy reading, writing, participating in arts and cultural events, and spending time in the great outdoors. I'm a relatively new resident of this area, but I have quickly become attached to the warm and welcoming people in Flin Flon, and the lively arts and culture scene here. I look forward to supporting the growth and development of the vibrant arts community in the Flin Flon/Creighton area.

### **Task Force Committee:**

#### **Kathleen Joyce Anderson**

I am a retired teacher. I enjoy singing, working on props and backstage for choir productions, organizing school programming for Culture Days, teaching English to adult students, reading, curling, swimming, kayaking, camping, travelling, theatre, musicals and spending time with my grandkids.

I am on this task force because Flin Flon is the ideal location for an Arts Centre. We have a beautiful setting, a vibrant arts community and the energetic, committed leadership to create, build and sustain a wonderful, welcoming educational institute.

#### **Janice L. Imrie**

Nearly two years ago, I retired from teaching. I am presently babysitting my granddaughter on a part-time basis, as well as volunteering in our local community. I have recently joined the Flin Flon Arts Council. I have attended most performances pertaining to the arts in the past. As a young teacher, I directed junior high school plays. My adult children have participated in acting and music since their youth. I have encouraged them (with music lessons, etc.), because I think it is important training. I have seen many young children and adults shine in visual and performing arts. These talents, though appreciated by recipients of our society, are often left as something one does in spare time and there's often no direct road to success. Any opportunity to develop such talents in our north would widen the road to success in many areas.

#### **Kat Windjack**

I am an educational assistant in Flin Flon. I enjoy the Arts and enjoy being a part of the Flin Flon Community Choir, Borealis, and taking part in the biannual musicals. I am on this task force because I believe Flin Flon holds great potential for being a city not just known for mining, but known for a modern, accessible and prestigious Centre for the Arts and Environment.

**Karen Astrid Clark**

I am a retired high school Visual Arts/Graphics and Drama teacher, visual artist and President of the Northern Visual Arts Centre (NorVA). As a visual artist, I enjoy working in many media. Currently fabric art and oil painting are receiving my focus. I am a passionate and articulate advocate for the Arts in my northern community. As one of the original members of NorVA, I continue to be a force for enhancing access, inclusion and growth for established artists, emerging artists and those who want to experience through practice and appreciation.

**Edgar Wright**

Semi-retired geologist; PGeo Manitoba and Saskatchewan, President of Denare Beach New Horizons Seniors Club, Secretary Treasurer of Manitoba-Saskatchewan Prospectors and Developers, volunteer for Denare Beach Rec Board, Treasurer for Borealis chamber choir, tubaist in Flin Flon Community Band, trombonist in Deck2Deck jamming group, occasional actor in Ham Sandwich, occasional Precambrian Sailing Club crew, and long time bass in Flin Flon Community Choir. I have strong computer skills in all areas of hardware and software, as well as auditing of ISO/OHSAS business systems and mineral assay analysis QAQC. I have good knowledge of boreal botany and mycology. I am on this task force because I believe involvement in the performing arts has given me skills and practice that help my career and my participation in community organizations. I strongly believe it is important to foster the younger generation's interest in the arts, so they too may benefit and contribute to stronger communities, and that this fostering requires supporting institutions and facilities such as the endeavor on which the Task Force is embarking.

**Elaine Angelski**

Elaine is a ceramic artist and teacher. She has been working in clay for over 20 years, teaching part time at the local high school and instructing pottery classes for adults and children. Elaine is a member and resident artist at the Northern Visual Art Centre in Flin Flon, associated with the Manitoba Arts Council, ACI and MAWA.

Flin Flon is Elaine's home, she understands the need for a project like this one. Opportunities for our young people are so important for the future of the community.

**Anna Jardine**

I am the junior high instrumental music educator for the Flin Flon School Division. I am also a member of three community choirs, two folk trios, and the local theatre group in Flin Flon. As part of the Youth Committee Task Force for the NCCCAE project, I am interested in the invaluable contribution to our community life that this project will bring, both in the arts and making our community a more vibrant and environmentally-friendly place to live. I also hope that this project will inspire other communities to invest in the creation of art in their areas in a sustainable and thoughtful manner.

**Lori L. Lawrence**

I teach at our local high school in the area of clothing and design. With an interest in sewing and designing in fibers, my volunteer work with the Flin Flon Community Choir has included costume creation for musicals that the group has performed over the last 18 years. My inclusion on this task force is due to my experience in creating and organizing the costume requirements for stage productions.

**Noelle Drimmie**

I am an early years elementary school teacher with an honours Bachelor of Applied Science degree from the University of Guelph's Family and Social Relations program. I hold a Master of Teaching degree from Griffith University in Australia. After leaving my home province of Ontario to teach, I fell in love with the North and the artistic endeavors it has to offer. I am currently a resident artist at the NorVA Centre and an aspiring photographer. I am eager to contribute to the arts and educational programming within this community.

**Kevin Imrie**

I am an educational assistant currently employed by the Creighton School Division in Creighton, SK. My primary passion for the last several years has been writing, although I've long had a love for music, having started piano lessons at the age of six (at times reluctantly, to which I'm sure many six year-olds can relate). I have had the privilege of participating in musicals and in plays, organizing open mic events, and have even had the opportunity to serve on the steering committee for the Northern Visual Arts Centre (NorVA) in Flin Flon, MB. It is opportunities like these that have fostered in me a strong support of the NCCCAE project, and it is my hope that an academy like this will give other aspiring artists an even greater opportunity to practice their craft, develop their skills, and gain a deeper understanding of, and appreciation for, the inspiration that the North has to offer.

**Wendy Weseen**

I am retired after working for 24 years in the Finance Office at the Flin Flon General Hospital. I now enjoy volunteering with Habitat for Humanity as their Secretary, singing with Borealis and the Flin Flon Community Choir and also act as their Treasurer. Flin Flon has such a rich arts community, a project such as this would bring so many more wonderful opportunities for growth.

**Natalie Milligan**

I am a high school teacher in Flin Flon, specializing in French Immersion. I moved to Northern Manitoba from Halifax after graduating with my Bachelor of Arts from Dalhousie University and Bachelor of Education from Mount St. Vincent University. I was shocked and extremely pleased at the amount of opportunities the diverse art and music community Flin Flon has to offer. Personally, I am extremely passionate about music, and photography. As a high school teacher, I also enjoy working with young people and helping them build confidence and explore their creativity through artistic endeavors. I would love to see Flin Flon develop its arts community

further through the NCCCAE project, as well as welcome young people and artists from other regions to expand the wealth we already have to offer!

### **CC Trubiak**

Born and raised in Flin Flon, CC Trubiak is a singer/songwriter and mental health worker. As both a multi-faceted artist and a professional in mental health, CC strongly endorses the arts as a part of wellness and self expression. His interest in the NCCCAE project stems from a passion for the arts as well as a commitment to community development.

### **Theresa Wride**

Continuous learning is part of developing skills, knowledge and gifts. As a Career Counsellor for the Flin Flon Aboriginal Friendship Centre, Theresa Wride promotes employment, education and training opportunities. She has seen the benefits of learning that leads to increased understanding of topics and opening doors to possibilities.

Theresa is a First Nations artist who creates caribou hair art that reflects her appreciation of nature. Educational institutes and community organizations have requested her to share her skill with students and community members. She finds when one becomes familiar with an art form they develop a deeper appreciation. In passing on a traditional art form, it will carry on. Theresa values the opportunity to connect with a diverse group of professionals and community members to share perspectives and provide input in attaining an Academy and Arts Centre that will strive for excellence in the arts. Working together increases productivity and performance.

### **Betty Fitzsimons**

I am a retired geophysical draughtsperson. I was born and raised in Flin Flon, and I have always been interested in the Arts. I have belonged to the Flin Flon Art Club (now the Northern Palette Art Club) for 45 years. I also currently belong to the Pottery and Photography Clubs. I am also a Resident Artist at Flin Flon's Northern Visual Arts Centre (NorVA) and serve on NorVA's budget committee. I was a member of the Flin Flon Arts Council for approximately 14 years and still help out when requested. As a member of the local art community, I have found myself painting sets, props, sewing costumes, applying makeup, hanging art shows, and generally have a great time. As a Task Force Committee member, I believe Flin Flon and surrounding communities to be warm, open and welcoming places able to inspire and nurture individuals interested in the Arts.

### **Julian Kolt**

I am a sometimes writer, editor and poet. My interests generally include various theatrical pursuits with the Flin Flon Community Choir, Ham Sandwich and volunteering with other local arts communities in and around Flin Flon. I am on this taskforce because I believe that Flin Flon is a place of great cultural richness, whose growth from its earliest days to the present has been lit with a unique pioneering spirit not only in its industrial acquisition of resources but also in its deep interest in creating a community that could set down roots and flourish. Flin Flon has



invested in itself again and again over the years to bring about a higher quality of life for its inhabitants, and I believe that with further investment it can offer a fresh perspective and growth on the provincial and even national level, if we but help it happen.

**Katryn Kolt**

I work at Western Financial Group as a Corporate Sales Representative. I have always taken a strong interest in the arts and have recognized its place in maintaining strong healthy communities. My experiences in the arts have led me to support the NCCCAE project as I feel that it has the potential to have an overwhelmingly stimulating effect on Northern quality of life, social integrity, and tourism.

**Mike Spencer**

I hold a Bachelor of Fine Art degree from The University of Manitoba and a Master of Fine Art from the Nova Scotia College of Art and Design (NSCAD). I am the manager at the NorVA Centre and the current ACI rural youth mentor in the region. I am interested in having an active role in the creation of visual arts educational programs and academy/community gallery programming.

**Thomas H. Heine**

I am a member of Ham Sandwich, our local theatre group, both as a director and performer. I am also a member of the Flin Flon Community Choir, and have performed in all of their musical productions. The Arts are critical in all aspects, not only of our society, but of our community, creating a cultural vibrancy and dynamism that is impossible to achieve by any other activity. It establishes who we are. And it is open to all.

**Stacy Becker**

I am a high school teacher at Creighton Community School. I also direct our high school choir. I recently completed a Master's of Education with a focus on social justice and anti-racist education.

**Alain Lachapelle**

I have recently moved to Flin Flon from Ottawa, where I completed a Master's Degree in Criminology and where I worked for many years at the Parliament of Canada in a variety of roles. While in Ottawa, I was also a member of different community theatre groups. Since coming to Flin Flon, I have joined the theatre group and hope to be an active member. I strongly believe in the important role of arts and culture for the vibrancy of a community and its members. I am also a strong proponent of social justice, in all its forms, which was a big component of my graduate studies. These are the main reasons I am interested in helping with the NCCCAE project.

**Brent M Lethbridge**

I have been a professional musician since the age of 15, and I have worked in concert promotion (production and stage manager) producing stadium and arena concerts from Ozzy

Osborne to musical theatre such as a Chorus Line and Beatlemania. I have a strong commitment to the performing arts, having played in the pit band for several Flin Flon Community Choir presentations, performed on stage as actor, singer, and dancer as well. Locally, I have helped produce countless live music presentations in several different formats, cabarets, concerts and socials. Currently I am a business owner in the Flin Flon Creighton area, and I have previously served 12 years on the Flin Flon School Division Board as a trustee including two years as chairman.

### **Susan C Lethbridge**

I am very interested in promoting arts in the community as the arts reflect the character and moral fibre of the citizens. Flin Flon is an isolated community but that has never hampered the big vision embodied in our spirit. "My life goes on in an endless song...How can I keep from singing."

I have been performing as a singer since I was 14, I am currently a member of the Flin Flon Community Choir, Borealis Choir and a number of other performing musical acts. I have had the privilege to perform and or record with Juno winners including Fred Penner, Tom Jackson, Steve Bell and Graham Shaw and the Sincere Serenaders and Randy Booth. I have previously been an educational assistant and continue to be a volunteer coordinator for many different groups.

### **Dianne O'Brien**

I have been living and working in Flin Flon for the past 4 decades. I have four adult children and am a community minded person with a passion for small business growth. Currently, I am the manager and senior sales consultant for 102.9 CFAR/Arctic Radio 1982 Ltd. Previous to this, I was manager of Curves, co-owner of a local IGA and the co-ordinator for the Flin Flon Arts Council. I am the president elect for the Flin Flon and District Chamber of Commerce, Chair of the Main Street Committee, support person for the Flin Flon Trout Festival, Christmas Parade co-organizer, and volunteer for various other short term projects. I am interested in this project for a variety of reasons. The first being the need for this project in Northern Manitoba, the focus on arts and education, the broad based scope of the project and the possible community and area benefit this could be for the residents of the north. We have such a broad talent and skill base in the north that is seldom utilized to its best benefit due to a lack of seeing the potential. This project is one of the most exciting things to be presented to me in my years in Flin Flon and I cannot wait to work with the great people involved to bring it to fruition.

### **Brandon Mark Elzear Kolt**

I am a fifteen year old student attending high school for my first year and getting involved in multiple extra-curricular activities as well as just volunteering for the sake of a good community. I enjoy helping others (which means getting involved) and organizing. I am on the task force committee because I'm sure the youth should care about such an academy possibly being erected.

### **Leslie Dubinak**

I work as a Family Liaison Worker with the Flin Flon School Division. I work with families to aid in the success of their children in school and also work to promote Aboriginal culture in the schools and community. I enjoy spending time with my family and in the outdoors. I am on this task force because I believe in the power of changing lives with arts and culture.

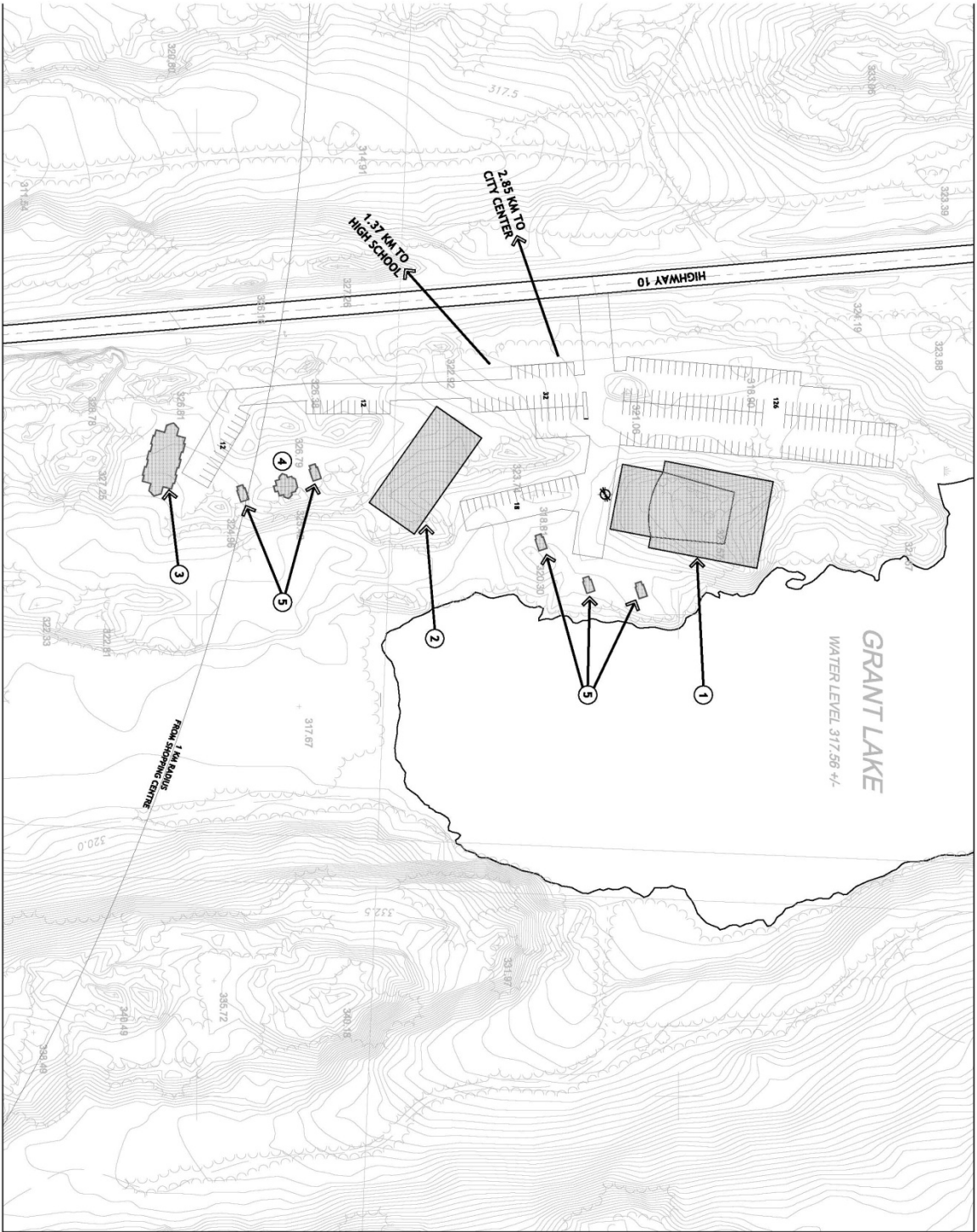
**Daniel Dillon**

I am a computer and geography teacher and technology integrator at Hapnot Collegiate in Flin Flon. I also facilitate the school's travel club and gay/straight alliance group, and participate regularly in local arts events and activities, including the Flin Flon Photography Club. In my free time, I enjoy photography, ice hockey, running, and working on DIY projects. I have lived and travelled all over the world and have never experienced a community as welcoming, and as culturally rich, as Flin Flon. With concerts every weekend, countless arts groups, and well-attended community events, this city is an ideal spot to develop a large-scale arts centre and academy.

# Appendix F

## Site Map

Initial Conceptual Layout (2011)



**SQUARE ROOT ARCHITECTURE**

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 Architecture,  
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 Traditional Planning,  
 Environmental Design

5525 50th Avenue, Lacombe, AB  
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 Fax: 403 782 0930

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Project # 11-003

**NORTH CENTRAL CANADIAN ROYAL ACADEMY of the ARTS**

Pin Point, Manitoba

**LEGEND**

1. PERFORMING ARTS CENTRE
2. UNIVERSITY COLLEGE of the NORTH
3. ARTIST RESIDENCE
4. GUEST COTTAGE
5. REHABILITATION COTTAGE
6. Parking - 200 stalls shown

**OPTION 1**

**CONCEPTUAL SITE LAYOUT**



02.01.11  
 SK-A-01

# Appendix G

## Testimonials

## Testimonials From Our Youth

***“...would give the kids a chance to come learn about the arts in their community”***

Sydni Head – high school student Cranberry Portage  
daughter of Canadian sculptor Irvin Head

***“It would be amazing! It would be a place where like minded people could grow as artists and artisans to share their passion. Why here? Because it is a beautiful city with a large community of people that appreciate and support the arts.”***

Katrina Windjack – Winnipeg (currently residing in Flin Flon)  
former School of Music student University of Manitoba Voice Major

***“It would be important to have a place where you can learn some solid quality skills before leaving your community. I had those opportunities at home and the more that kids can get the more prepared they are for University.”***

Andrew Taylor - former Flin Flon resident  
B.A. (Hons) – Theatre, University of Saskatchewan, Saskatoon, SK

***“How exciting it would have been to have the ability to meet and work with people outside of the community to bring in new ideas to explore as an artist.”***

Mike Spencer  
MFA NSCAD University, Halifax, NS  
works at NorVA Centre

***“I think that such a thing would rejuvenate the youth in this community and bring new exciting aspects of culture to the north.”***

Julian Kolt – Flin Flon writer  
B.A. (Hons) – English, University of Manitoba, Winnipeg, MB  
works at Flin Flon Reminder newspaper

***“It would definitely broaden the horizons of everyone it touched and it would make everyone better citizens of the world.”***

Nik Heine  
Sound and Light Diploma - Fanshawe College, London, ON  
Lighting designer Winnipeg and Flin Flon

***“I am currently a performing arts teacher at one of the leading arts institutes in Winnipeg. Having grown up in Northern Manitoba, it would be amazing for students and professionals throughout this***

***province to have an opportunity like this so close to home. It would offer a place for students from southern Manitoba to explore their performing arts craft in their home province, at the same time experiencing part of the province they may not have had the chance to discover. It would also be comforting to know that the place that afforded me the opportunity to discover my love of the arts would continue to provide opportunities for future generations of northern talent. “***

Robbin Fontaine  
B.Ed. - University of Manitoba, Winnipeg, MB

***“I had the pleasure of working in Flin Flon with Crystal Kolt and a wonderful team of local artists. It was truly a memorable experience for me in my already busy schedule. The passion and love of the arts which I saw in Northern Manitoba and especially in Flin Flon, renewed my sense of creative self. Providing a Quality Art Centre and Academy of the Arts in Northern Canada would be an important step in utilizing and showcasing the creative potential that resounds throughout Northern Manitoba and Canada. “***

Jeff Dimitriou  
Choreographer/Director  
Choreographer – Hellcats  
Associate Choreographer – So You Think You Can Dance Canada



Appendix H

Why Here?

# Why Here?

## TOPOGRAPHY

Surrounded by natural beauty, countless lakes and boreal forest, Flin Flon is often described most aptly as 'God's Country'. In fact, there are two lakes within the City of Flin Flon. The area is pristine and beautiful which inspires artists and community members alike. As opposed to most of Manitoba, this City Built on Rock is scenically hilly.

## SAFETY

Flin Flon has one of the lowest crime rates in Manitoba. Its citizens pride themselves in the fact that they can live a relatively carefree life-style with minimal safety concerns. Although proud of their rough and tumble mining history, we are also a welcoming community for newcomers and visitors alike. Locals know to budget extra time for shopping or taking care of business down Main Street since one block can lead to many short visits with family and friends.

## ACTIVITIES

For a small community, Flin Flon has a wide variety of activities to engage in throughout the year.

### The Arts

The **Flin Flon Arts Council** presents six to eight productions per year. Individuals can purchase a season pass which allows for entrance to any five shows throughout the year. The Arts Council also offers a variety of classes and workshops throughout the year including our popular **Flin Flon Recreational Dance** classes for ages five to 14 years. Other sponsored workshops include quilting, knitting, visual arts, culinary classes, dance classes, pottery and more.

Our **NorVA Centre** is the perfect place for all visual artists and visual art enthusiasts. This interactive art space acts as both an operating artist studio and showcase gallery. It also offers community visual arts workshops for all age groups and community Open Mic Coffee Houses. Art enthusiasts can always find the unusual gift at NorVA with a splendid variety of styles to choose from. The community can get to know both the artist and witness the art work in progress.

If pottery is a passion, one can join the **Flin Flon Pottery Club**. This group meets one Sunday each month in the Flin Flon Community Hall Pottery Room, which contains a kiln and all of the supplies necessary for your next project. Becoming a member of the Pottery club gives you additional privileges to use this facility at their convenience.

**The Flin Flon Community Choir (FFCC):** Those interested in chorus tend to get discovered and recruited rather quickly into this dynamic organization. If you enjoy choral singing, word gets around quickly and, chances are, you'll be asked to join. The FFCC alternates between classical masterworks and musical

theatre seasons. It prides itself in 'joining Community with Excellence'. Recent performances include *Chicago The Musical* (2013), *Beethoven's 9<sup>th</sup> Symphony* with the Winnipeg Symphony Orchestra (2013) and *Messiah Refreshed* in New York's Lincoln Centre through Distinguished Concerts International New York (2013).

**Ham Sandwich** is a local theatre group which offers two local productions per year using local performers and directors. If the stage is beckoning, Ham Sandwich will put you in the spotlight.

**Borealis Chamber Choir:** Comprised mostly of Flin Flon Community Choir, this more technical group of choristers perform chamber choral repertoire at a variety of community functions. Its pre-Christmas 'Lessons and Carols' ceremony is now a Christmas must do!

**Home Routes and Classical Home Routes:** These concert series provide in-home venues for small performances of folk/roots music and classical music forms. The performers are nationally recognized in their fields. Flin Flon is part of the 'Borealis' tour.

**North Star Quilt Guild:**

**Northern Palette Art Club:**

**Central Canada Film Group (CCFG):** The newest member of the arts family, the CCFG is committed to promoting and developing the cinema arts in the area. The group has recently joined TIFF's (Toronto International Film Festival) film circuit offering the latest films from that festival to our community.

**Writers Guild:**

**Writers Table:**

### Sports and Recreation

Our region offers virtually unlimited indoor and outdoor recreational and sports activities. Our long summer days invite people into the outdoors. We have what some would consider the best fishing in the world at our doorstep. Power boating, sailing, canoeing and kayaking are all popular aquatic pastimes. For those who enjoy more sedate activities, we have some excellent beaches: Sallys Beach and Denare Beach. The beach at Phantom Lake was once the summer social hub of the region. Within-town facilities include an aqua centre (home of the Aqua Jets synchronized swimming club), several splash pads, neighbourhood hockey bunks, soccer pitches, baseball diamonds, a reasonably gnarly skateboard park and the Whitney Forum (home of the Flin Flon Junior Bombers). The Forum also provides a venue for curling and figure skating.

We have a number of organizations that provide instruction for and co-ordinate various activities, including the Flin Flon Ski Club (cross-country), Flin Flon Motorcycle Association, Northern Spirit Taekwondo Academy, Border Explorers Snowmobile Club and Precambrian Sailing Club.

We enjoy a rocky 9-hole golf course, located between Flin Flon and Creighton. The Flinty Boardwalk provides wonderful views of Flin Flon around the periphery of Ross Lake.

On a less formal basis, participation and instruction is offered in gymnastics, zumba, yoga, recreational dance, figure skating, curling, volleyball, badminton and basketball. We have several City-owned and commercial fitness centres.

## HEALTH SERVICES

Health services in Flin Flon are mainly provided by the Northern Regional Health Authority. NRHA provides emergency, acute care, community and primary health care services to Flin Flon and the surrounding areas. NRHA also provides acute care services to north-eastern Saskatchewan communities.

The NRHA Medical Clinic is located within the Flin Flon General Hospital, on the 3<sup>rd</sup> floor of the building, with physicians providing both walk-in and scheduled appointments. There is also one free-standing, individual medical practice on Main Street.

The Primary Health Care Centres are located at 1 North Avenue (opposite the Community Hall) and 50 Church Street (seniors' health care services) and provide health promotion, injury prevention, chronic care and mental health services.

## THE CITY OF FLIN FLON

Flin Flon is a thriving mining community and vacationer's destination nestled in the middle of nature's magnificence. Located north of the 54<sup>th</sup> parallel of latitude, the City of Flin Flon is part of the Precambrian Amisk Volcanic Belt that is part of the Trans-Hudson Orogen.

The majority of the belt was formed approximately 1.9 billion years ago by aquatic volcanic eruptions; these intense eruptions and multiple episodes of glaciations left us the present unique landscape. The belt is the source of our mineral deposits, which are primarily zinc, copper and gold. Flin Flon is in close proximity with the Saskatchewan communities of Creighton and Denare Beach, all of which are located within a 20 km area.

Tom Creighton and David Collins discovered the main lens of the Flin Flon deposit in 1914. Hudson Bay Mining and Smelting Company established a mining and smelting complex, which resulted in the development of Flin Flon as a thriving community.

Today, Hudson Bay Mining and Smelting Co., Limited (now known as HUDBAY), is still the major employer in the area and mining is at the heart of the economy. Flin Flon has an above-average household income, making it possible to sustain a healthy retail sector. We have a prosperous business area with a number of stores, restaurants and services.

Flin Flon is Manitoba's 11<sup>th</sup> largest community, with approximately 5,836 people. Flin Flon is a border community. There are approximately 242 people in Flin Flon, Saskatchewan making Flin Flon one of two border communities in Canada, the other being Lloydminster on the Saskatchewan/Alberta border. Located at the western entrance to the Grass River Corridor, our region has forged a page in the history books as one of Canada's richest mining districts. Over 80 years old, Flin Flon continues to be a community with character, quality of life and opportunity. We share the same latitude as Belfast,

Copenhagen and Moscow, and are just over 740 km north-northwest of Manitoba's capital of Winnipeg and just over 540 km northeast of Saskatoon, Saskatchewan.

Camp Whitney: Secluded camp with rustic log cabins, community cooking house.

Aqua Centre: Indoor pool and weight room.

Pioneer Square: Local meeting place at the north end of Main Street.

#### TOWN OF CREIGHTON (closest neighbour to Flin Flon)

On behalf of the Council and the citizens, a very "Northern Hearty Welcome"!

Creighton is proud of its community, its natural beauty and the friendliness of its citizens!

The Town of Creighton, an area with a strong historical past and a promising future. Our numerous vacation resorts allow you to take full advantage of the beautiful sunrises, sunsets and picturesque lakes that are part of the Precambrian Shield. In each of our distinct seasons, Creighton offers great recreational opportunities for our guests. Whether you are taking part in our festivals or enjoying a quiet get-away, you are sure to experience our northern hospitality.

#### THE FLIN FLON ABORIGINAL FRIENDSHIP CENTRE

##### Mission Statement:

The Flin Flon Aboriginal Friendship Centre is committed to promoting and enhancing individual quality of life and Aboriginal integrity within the community through the provision of culturally sensitive programs and services.

##### Goals:

- To provide those individuals and organizations utilizing our services the necessary resources to achieve their desired outcomes.
- To provide, both independently and through partnering with other agencies and organizations, culturally sensitive programs.
- To have a thriving diverse revenue base which meets or exceeds our financial requirements.
- To ensure financial security through sound financial management and practices.
- To promote the programs and services offered by the Friendship Centre and aggressively seek new opportunities through effective marketing.
- To administer the day to day operations within the framework of the strategic plan through a holistic approach. Holistic represents dealing with the mind, body, spirit and environment.
- To have a focused and effective Board, Staff, and Volunteer Base such that our mission will be realized.

## THE FLIN FLON SCHOOL DIVISION

The Flin Flon School Division is comprised of two elementary schools, one of which offers a French immersion curriculum. We also have one high school and one alternative education facility.

We take pride in providing only the best in educational opportunities to our students, and offer a variety of programs and extracurricular activities.

Our newly designed website provides information beneficial to all involved with, or soon to be involved with, the Flin Flon School Division, whether you are a new employee, student or parent.

Our chosen colors of green and copper draw upon the characteristics of our area.

Copper was chosen to reflect the rich economic history of the area in mining and mineral exploration.

Green was selected to represent the beautiful Precambrian Shield wilderness and the colourful Greenstone igneous rocks that are found abundantly in our region.

## SERVICE CLUBS

Flin Flon Lions Club  
Flin Flon Lion Ls  
Flin Flon Kinsmen Club  
Flin Flon Kinette Club  
Flin Flon Rotary Club  
Inner Wheel  
BPO Elks  
North Star Rebekah Lodge No. 31  
Royal Canadian Legion Branch No. 73  
Legion Ladies Auxiliary  
Knights of Columbus  
Catholic Women's League  
Flin Flon Masonic Lodge No. 153  
North of 53 Shrine Club  
Flin Flon Trout Festival Association  
Flin Flon & District Chamber of Commerce

## COMMUNITY EVENTS

Bust the Winter Blues  
Denare Beach Winter Festival  
National Aboriginal Day Celebration  
Flin Flon Trout Festival  
Culture Days

## TRAVEL SERVICES

good highways  
air service  
Grey Goose  
STC  
local bus service

## SENIORS

Flin Flon Seniors Association  
New Horizons Seniors  
Northsask Seniors  
Seniors residences: Hemlock, Rotary Park and Legion housing

## YOUTH

Girl Scouts  
Boy Scouts  
Flin Flon Youth Centre  
FFanimeC  
Copper Tones

## SHOPPING

Flin Flon and area has a variety of businesses to attend to all of your needs from appliances, groceries, clothing stores, Government offices, most major banks and after you stop for lunch at one of our great restaurants such as Mugsy's, Crepes and Grapes, and Royal Ribs, to name a few, of course, you have to stop by The Orange Toad for the best latté, cappuccino and London Fog in Manitoba.

Grocery stores: North of 53 Co-op, Eddies Family Foods

Wal-Mart  
Canadian Tire  
McMunn and Yates  
Home Hardware

## FUN FACTS

Did you know that we do NOT have wood ticks in Flin Flon?

Nor do we have poison ivy.

We DO have mosquitoes, after all we are Manitoban but they really are not as much of a nuisance as those found in southern Manitoba. The City does not use pesticides to control mosquitoes.

We have one of the last actively used outdoor movie drive-ins. Aside from the regular popcorn, chocolate bars, candy and pop, treat yourself to giant pickles or a pickled egg. Located in the middle of the boreal forest 10 minutes from town this is the popular summer weekend destination for Flin Flonners and a unique experience for visitors.

#### FAMOUS NATIVE-BORN FLIN FLONNERS

Hockey stars: Bobby Clark, Gerry Hart, Ken Baumgartner and Reid Simpson

Jon Vickers, world renowned tenor

Neil Young's Dad and Grandparents

Bud Jobin, former Lieutenant Governor of Manitoba

David A. Balfour, Manitoba mining, oil, and gas law, Manitoba Red Cross, Canadian Disaster Relief Fund, Winnipeg Meals on Wheels

Sir Ronald De Witt, UK medicine and law

Roger Avary, Oscar award-winning filmmaker

Wes Montgomery, Canadian Country Music Association Broadcaster Hall of Fame

Sandy Jobin-Bevans, writer, and actor in Dawn of the Dead (2004), Harold and Kumar Go to White Castle (2004) and You Kill Me (2007)

Andrea Menard, composer, jazz singer, writer, and Gemini award-winning actress in Moccasin Flats (2003), The Velvet Devil (2006) and Rabbit Fall (2007)

Eric Nesterenko, NHL player, actor in Youngblood (1986) and For the Record (1976)

Tyhr Trubiak writer and actor known for Curse of Chucky (2013), Aegri Somnia (2008) and Be Your Own Boss (2005)

Brian McCaig, actor in Frankie and Alice (2010), Some Assembly Required (2014) and Five Days to Midnight (2004)

Jason Lucas, Native artist

Birk Sproxton, poet and novelist

David Ostry, writer and director of Gemini award-winning Milo 55160 (2006)

Dr. John Dick Fleming MacLean, builder of McGill Centre for Tropical Diseases, President of the Clinical Group of the American Society of Tropical Medicine and Hygiene

Alan Hoffman, photographer

Dawna Bennisson, painter, sculpturer and photographer

Ken Harrower, artist, actor and member of the Accessibility Standards Advisory Council of Ontario

Charlie Goldsmith, Professor of Clinical Epidemiology and Biostatistics, McMaster University, executive committee of CanUSACLEN

Kristy Koopmann, Native artist

Kerry Klassen, jewellery silversmith, operator of Queens University Stable Isotope Lab

Scott Gilmore, Founder and Executive Director of Peace Dividend Trust

Dr. Frank Gunston, first total-replacement artificial knee

Corny Michel, fiddler, recording artist

Mark Roland Henning, instrumentalist and vocalist, recording artist

Marshall Lawrence, blues guitarist, PhD psychology, recording artist



#### FAMOUS FLIN FLON CONNECTIONS

Dorothy Ash, Order of Canada, driving force behind music and theatre arts in Flin Flon

Lew Parres, PDAC 1988/89 Prospector of the Year

Albert A. Koffman, Canadian Mining Hall of Fame

Mike Muzylowski, Canadian Mining Hall of Fame

Bill Jackson, aviator, Manitoba Aviation Council Pioneer of Flight award

Dennis Charles Goll, Saskatchewan Transportation Hall of Fame

Joe Brain, prospector, founder of Joe Brain Foundation

Doreen "Dodie" Wardle, figure skating costumer and organizer, Manitoba Sports Hall of Fame

# Appendix I

## Income and Expenses for the Feasibility Study

## INCOME and EXPENSES for the Feasibility Study:

### INCOME:

Province of Manitoba – Neighbourhoods Alive! (confirmed)	\$13,050
Manitoba Local Government (confirmed)	\$25,000
HUDBAY (confirmed)	\$15,000
Flin Flon Arts Council (confirmed)	\$5,000
City of Flin Flon (confirmed)	\$5,000
Town of Creighton, SK (confirmed)	\$5,000
Village of Denare Beach, SK (confirmed)	\$2,000
University College of the North (confirmed)	\$5,000
Flin Flon School Division (confirmed)	\$2,000
Creighton School Division (confirmed)	\$2,000
LUD Cranberry Portage (confirmed)	\$2,000
Flin Flon Arts Council: City of Flin Flon loan (confirmed)	\$7,000
Fundraising (confirmed)	\$1,950
<hr/> Total Income:	<hr/> \$90,000

### EXPENSES:

Schick Shiner & Associates (consultants)	\$75,000
Evolve Consulting (Manitoban Consultant) as per itemized activity sheet	\$11,000
Travel to Winnipeg (meet with potential partners)	\$950
Accommodations (2 nights)	\$300
Per Diem (1 person, 2 nights at \$50 per day)	\$100
Local Expenses (Administration, Venue Rent, Hospitality)	\$700
Consultation with Banff Centre Administration	\$1,950
<hr/> Total Expenses:	<hr/> \$90,000

### PHASE TWO EXPENSES:

Architectural Rendering	\$25,000
Artscape Mentorship	\$9,650
<hr/> Total Phase Two Expenses:	<hr/> \$34,650

### PHASE TWO INCOME (to be determined):

Asking from the Government of Saskatchewan	\$34,650
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