



**Request for Proposal (RFP)
for The Livery Expansion
Architectural Services**

RFP 2026-07-13-001

Goderich Little Theatre



Request for Proposal

For

Expansion Architectural Services

RFP 2026-07-13-001

This Request for Proposal Closes at

35 South Street, Goderich, Ontario, Canada N7A 3L4

August 17, 2026 5:00 p.m. Eastern Time

Issued: July 13, 2026

Land Acknowledgement

The Livery is thankful that we are able to gather and share stories on this territory.

We acknowledge that the land our building stands upon today is on the traditional territories of the Anishinaabe, Haudenosaunee, and Neutral peoples and is connected to the Dish with One Spoon wampum, under which multiple nations agreed to care for the land and its resources by the Great Lakes in peace.

We also acknowledge the Upper Canada Treaties signed in regards to this land, which include Treaty #29 and Treaty #45 ½.

We recognize First Peoples' continued stewardship of the land and water as well as the historical and ongoing injustices they face in Canada.

We accept responsibility as a community organization and as treaty people to renew relationships with First Nation, Métis, and Inuit people through reconciliation, community service, and respect.

Goderich Little Theatre, Board of Directors

Adapted from the County of Huron Land Acknowledgement

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A.1 Invitation

The Goderich Little Theatre invites proposals for Architectural Consulting Services for the Livery Expansion Project.

The purpose of this Request for Proposals (RFP) is to enable the Goderich Little Theatre to identify and select the consultant whose proposal best meets the requirements of the Livery Expansion Project. Proposals will be evaluated using the criteria and scoring methodology outlined in this RFP. While evaluation scores will form an important part of the selection process, the contract will not necessarily be awarded to the highest-scoring or lowest-cost proposal. The Goderich Little Theatre reserves the right to select the proposal that, in its sole judgment, provides the best overall value and fit for the project. The Goderich Little Theatre also reserves the right to not select any of the proposals submitted.

Consultants must demonstrate a thorough understanding of the project requirements and provide a clear description of their proposed approach, methodology, project plan, schedule, and relevant qualifications and experience.

A.2 Contracting and Project Authority

The Contracting Authority for this Request for Proposal is:

Goderich Little Theatre
35 South Street
Goderich, Ontario
N7A 3L4
519-524-6262
expansion@thelivery.ca

A.3 Terms and Conditions

A.3.1 Definitions

Consultant – The firm, partnership, corporation, or other legal entity submitting a proposal in response to this RFP and, if selected, entering into a contract with the Goderich Little Theatre.

Consultant Team – The Consultant and any sub-consultants, architects, engineers, specialists, and other personnel proposed to provide services for the project.

Lead Consultant – The individual designated by the Consultant as the primary point of contact and the person responsible for overall project management, coordination, and delivery of services. The Lead Consultant shall act as the principal liaison with the Goderich Little Theatre and shall remain assigned to the project for its duration unless otherwise approved in writing by the Goderich Little Theatre.

Key Personnel – Individuals identified by the Consultant as having primary responsibility for project delivery and whose experience and qualifications are critical to the successful completion of the work.

A.3.2 Mandatory and Advisory Clauses

Mandatory clauses during the procurement are those containing the word “must”, “will” or “shall”. These clauses must be observed at all times, unless otherwise authorized by Goderich Little Theatre. Failure to comply with a mandatory requirement may result in the proposal being deemed non-compliant and removed from further consideration.

Advisory clauses during the procurement are those containing the word “may” or “should”. Consultants not respecting these clauses may be scored lower.

A.3.3 Professional Qualifications and Insurance Requirements

The Consultant should hold a valid Certificate of Practice issued by the Ontario Association of Architects (OAA) and maintain such certification throughout the duration of the project.

The Consultant shall provide proof of Professional Liability Insurance and Commercial General Liability Insurance satisfactory to the Goderich Little Theatre and shall maintain such coverage throughout the term of the contract.

The Consultant shall provide a minimum of three (3) references for projects of similar scope, complexity, or building type completed within the last ten (10) years. References should include the project name, client organization, project description, completion date, and contact information.

The Goderich Little Theatre reserves the right to verify any information provided and to contact references for the purpose of evaluating the Consultant's qualifications and experience.

A.3.4 Licensing Requirements

The Consultant assumes responsibility for compliance with all laws and regulations concerning its eligibility to submit a proposal and perform the services in the Province of Ontario and acknowledges that this RFP is governed by the laws of the Province of Ontario.

A.3.5 Queries During the RFP

Questions and requests for clarification must be submitted in writing to the Contracting Authority no later than ten (10) calendar days prior to the proposal submission deadline.

Goderich Little Theatre will only respond to the Lead Consultant contact, who will be responsible for further internal distribution as required.

A.3.6 Amendments to the RFP

Consultants are advised that only the written information issued by Goderich Little Theatre in this RFP document, and any appended documents and any associated Amendments shall be contractually binding.

A.3.7 Right to Initiate or to Terminate Negotiations

Goderich Little Theatre shall have the sole right to initiate or to terminate negotiations.

A.3.8 Right to Request Clarifications / Confirmations

Goderich Little Theatre reserves the right to request clarifications and/or confirmations from any or all Consultants regarding any aspect of the proposal. In the event such clarifications and/or confirmations are requested, the Contracting Officer will make the request to the Lead Consultant named in the proposal. A written response to each such communication is required from the Lead Consultant.

A.3.9 Payment for Proposal

There will be no direct payment by Goderich Little Theatre for the document preparation and submission in response to this RFP.

A.3.10 Debriefing

A debriefing will be provided to Consultants that are not successful in this competition, if requested in writing to the Contracting Officer within fourteen (14) days of the notification. The debriefing will include an outline of the reasons the proposal was not successful, making reference to the evaluation criteria. The confidentiality of information relating to all other proposals will be protected.

A.3.11 RFP Document Retention

Unless the Consultant in question has requested in writing the return of the proposal at the Consultant's cost, Goderich Little Theatre will retain all submitted

proposals for a period of six (6) years following notification of the results. Following that period, proposals may be destroyed in accordance with the Goderich Little Theatre's records retention practices.

A.3.12 Copyright and Use of Documents

All proposals submitted in response to this RFP may be retained by the Goderich Little Theatre for evaluation, record-keeping, and procurement purposes. The intellectual property rights associated with the Consultant's professional work products and project deliverables shall be addressed in the final agreement between the Goderich Little Theatre and the successful Consultant.

A.4 Form of Contract (Ontario)

The Ontario Association of Architects Standard Form of Contract for Architect's Services ([OAA Document 600, current edition](#)) will form the basis of the agreement between the Goderich Little Theatre and the successful Consultant.

A.5 Submission Format

Consultants shall submit one electronic copy of their proposal in PDF format. The proposal must include a completed and signed Appendix A.

The proposal must be signed by an individual authorized to bind the Consultant.

Appendix A may be reproduced by Consultants in their own format, provided that the order of the items and content remains unchanged.

Proposals will be evaluated solely on the material requested in this RFP. Supplementary materials, such as company brochures and promotional materials, will not be forwarded to evaluators.

A.6 Proposal Submission

Proposals shall be submitted electronically in PDF format to expansion@thelivery.ca.

Consultants are encouraged to provide concise proposals focused on the requirements of this RFP. Excessive marketing material and unrelated project information should be avoided.

Proposals must be received no later than August 17, 2026 5:00 p.m. Eastern Time.

It is the Consultant's responsibility to ensure that the proposal is received prior to the submission deadline. Late submissions may not be considered.

B.1 Project Background

The Goderich Little Theatre operates The Livery, a historic performing arts and community cultural facility located in downtown Goderich, Ontario. The Theatre presents a year-round program of community theatre productions, youth theatre programming, concerts, arts and cultural events, workshops, and community gatherings.

In 2025, the Town of Goderich and the Goderich Little Theatre successfully partnered to complete a Feasibility and Business Plan Study to assess the long-term needs and opportunities associated with the future growth of The Livery.

The Goderich Little Theatre is undertaking the planning and design of an expansion to The Livery facility to support the continued growth of its programming and improve accessibility, functionality, audience experience, and long-term sustainability.

The Goderich Little Theatre is seeking architectural consulting services to assist in the development of the Livery Expansion Project. The successful Consultant will work collaboratively with the Theatre's Board of Directors, Expansion Committee, interest-holders, and community partners to develop design concepts and supporting documentation for the proposed expansion.

The project will build upon the findings and recommendations of previous planning and feasibility work and will consider operational requirements, accessibility, audience capacity, patron amenities, performer and volunteer needs, building systems, code compliance, heritage considerations, and long-term sustainability.

The intent of this RFP is to engage a Consultant with experience in community, cultural, performing arts, and public assembly facilities who can guide the

project through the design and planning process and assist the Theatre in establishing a clear and achievable vision for the future expansion of The Livery.

B.2 Project Budget

The Goderich Little Theatre expects consultants to submit a fee proposal that reflects the scope of services described in this RFP.

B.3 Project Schedule

The following major milestones are anticipated for the delivery of this project:

Milestone	Date / Duration
Consultant Selection	September 2026
Architectural Design Phase	March 2027 (completion)

These milestones are anticipated and may be adjusted by the Goderich Little Theatre in consultation with the successful Consultant.

C.1 Guiding Design Principles

The design of the Livery Expansion Project shall be guided by the following principles:

- Safety and Functionality
- Accessibility and Inclusivity
- Heritage Harmony
- Sustainability
- Storage and Backstage Efficiency

C.2 Project Objectives

The expansion project is intended to address current and future operational requirements of the Goderich Little Theatre. Objectives include:

- additional washrooms (accessible)
- increased lobby and gathering space (expanded seating)
- improved backstage and storage areas
- enhanced patron experience
- support for future growth (new community and studio space) including multi-use room for rehearsals, small performances or recitals,
- improved operational efficiency (kitchen prep space, offices) for set construction, wardrobe/makeup/props
- preservation of the historic character of The Livery

C.3 Scope of Services

The Consultant shall review the 2025 Feasibility and Business Plan Study (Appendix B) and incorporate its recommendations, where appropriate, into the development of the Livery Expansion Project.

The required work includes the services detailed on the following Royal Architectural Institute of Canada's (RAIC) "Checklist: Scope of Services". Note that the services with the solid black bullets are Basic Services. Services with the clear bullets are Additional Services. Additional required services should be marked with an "X".

C.4 Project Phasing

The Consultant shall identify opportunities for phased implementation of the project where appropriate and provide recommendations regarding sequencing, constructability, operational impacts, and future expansion opportunities.

C.5 Contract Delivery Method

The Goderich Little Theatre anticipates that the project will be delivered using a stipulated price (lump sum) contract. Consultants may provide recommendations regarding alternative delivery methods should they believe another approach would better support the project objectives.

D. Proposal Requirements

Consultants shall organize their proposals in the order outlined below.

D.1 Understanding of the Project

Describe your understanding of the Livery Expansion Project, including key opportunities, challenges, and considerations associated with the project objectives, site, existing facility, and stakeholder requirements.

D.2 Consultant Team and Relevant Experience

Identify the Lead Consultant and key personnel proposed for the project. Describe their roles and responsibilities and provide information on relevant qualifications and experience.

Provide examples of similar projects completed by the Consultant Team, particularly projects involving community, cultural, performing arts, heritage, or public assembly facilities.

D.3 Approach and Methodology

Describe the Consultant's proposed approach to delivering the project, including stakeholder engagement, design development, project management, and coordination with sub-consultants and other specialists.

D.4 Communication and Project Management

Describe the proposed communication and reporting structure, including methods for stakeholder consultation, progress reporting, issue resolution, and project decision-making.

D.5 Quality Assurance and Quality Control

Describe the Consultant's quality assurance and quality control procedures and how these procedures will be applied throughout the project.

D.6 Project Plan and Schedule

Provide a proposed project plan and schedule identifying major activities, milestones, deliverables, and anticipated completion dates.

D.7 Fee Proposal

Provide a detailed fee proposal identifying professional fees, reimbursable expenses, sub-consultant costs, and any assumptions or exclusions.

E.1 Technical Evaluation of Proposals

Proposals will be reviewed and evaluated by an Evaluation Committee established by the Goderich Little Theatre. The evaluation process will involve a review and scoring of the information provided in each proposal against the criteria identified in this RFP.

Proposals will be evaluated using a scoring matrix with a total available score of 100 points.

E.2 Evaluation Committee

The Evaluation Committee may include representatives from the Goderich Little Theatre Board of Directors, Expansion Committee, and other individuals with relevant experience or expertise.

Each committee member will independently review and evaluate proposals using the established evaluation criteria. Individual scores will be reviewed and discussed by the Evaluation Committee, and a final consensus evaluation will be established.

The Evaluation Committee will make a recommendation regarding the preferred Consultant for consideration and approval by the Goderich Little Theatre Board of Directors.

E.3 Evaluation Criteria Table

Understanding of Project	15	
Consultant Team & Experience	25	
Approach and Methodology	25	
Project Plan and Schedule	15	
Fee Proposal	10	
Interview (if applicable)	10	
Total Score	100	

E.4 Evaluation Process

Proposals will be evaluated in accordance with the criteria and weighting identified in this RFP.

To be considered for selection, proposals must meet all mandatory submission requirements and achieve a minimum overall evaluation score of 70%.

Following completion of the evaluation process, the Goderich Little Theatre may invite one or more Consultants to participate in discussions, interviews, presentations, reference checks, or contract negotiations.

The Goderich Little Theatre reserves the right to select the proposal that, in its sole judgment, provides the best overall value and fit for the project. The highest-scoring proposal will not necessarily be selected.

E.5 Consultant Interviews

Following the evaluation of written proposals, the Goderich Little Theatre may invite shortlisted Consultants to participate in an interview with the Evaluation Committee.

Interviews may be conducted either in person or virtually. Interview details and scheduling information will be provided to shortlisted Consultants following the initial evaluation process.

Consultants are expected to include the Lead Consultant and other Key Personnel who will have direct involvement in the project.

Each interview will include:

- A presentation by the Consultant Team highlighting their understanding of the project, proposed approach, relevant experience, and project methodology;
- An interactive discussion with the Evaluation Committee, including questions related to the proposal, project objectives, and the Consultant's approach to delivery.

The Evaluation Committee will assess interviews based on criteria including project understanding, communication approach, team experience, compatibility with the Goderich Little Theatre, and overall ability to successfully deliver the project.

E.6 References

Goderich Little Theatre reserves the right to contact any or all project references identified in the Consultant's proposal and to consider information obtained through reference checks as part of the evaluation and selection process.

Appendices

Appendix A – Request for Proposal Submission Form

Appendix B – 2025 Feasibility and Business Plan Study

Appendix C – RAIC Scope of Services Checklist

Appendix D – Existing Drawings and Site Information (if available)

Appendix A – Request for Proposal Submission Form

Acknowledgement of Addenda

The undersigned acknowledges receipt of the following addenda issued by the Goderich Little Theatre:

Addendum No. _____ Date of Issue: _____

Addendum No. _____ Date of Issue: _____

Consultant Declaration

The undersigned confirms that:

- The Consultant has reviewed and understands the requirements of the Request for Proposals (RFP) and any addenda issued by the Goderich Little Theatre;
- The Consultant agrees that its proposal has been prepared in accordance with the requirements outlined in the RFP;
- The Consultant has the necessary qualifications, experience, and resources to provide the Architectural Consulting Services required for the Livery Expansion Project;
- The information provided in the proposal is accurate and complete to the best of the Consultant's knowledge.

The undersigned has authority to submit this proposal on behalf of the Consultant.

Consultant Information

Consultant Company Name: _____

Lead Consultant: _____

Address: _____

Phone: _____ Email: _____

Authorized Signature

Printed Name and Position: _____

Signature: _____

Date: _____

Appendix B – 2025 Feasibility and Business Plan Study

Please see the following page.

PREPARED BY:



THE LIVERY



FEASIBILITY AND BUSINESS PLAN STUDY

JANUARY 2026

We would like to acknowledge and sincerely thank the approximately 60 individuals who participated in focus groups and interviews for this Feasibility Study, including: community members who attended public meetings, Town of Goderich staff and elected officials, GLT employees, GLT Board members, and GLT committee and department heads.

We also extend our appreciation to the Expansion Planning Committee and contributors: Dave Armour, Nicole Griffin, Brenda Teichert, Lisa Hood, John Lodge, Cara Loft, and community representative Cathy Armour, for their time, insight, passion, and commitment to this process and to arts and culture in the Town of Goderich.



— PHASE I —

THE LIVERY

The Goderich Livery project was undertaken in three Phases.

PHASE I: ANALYSIS AND BACKGROUND

(FEASIBILITY AND BUSINESS PLAN STUDY INTERIM REPORT, TABLED JULY 2025)

This report provided an analysis of the following:

- Trends
- Analysis of facilities and conditions
- Adaptability of space
- Best practices
- Analysis of programs and amenities
- Future needs and options

The work was undertaken using a variety of methodologies including research, comparator assessments, interviews, focus groups, site visits and was informed by information validated or adjusted through our regular team meetings with the Livery representatives.

PHASE II: CONCEPTUAL DESIGNS AND CAPITAL AND OPERATING PROJECTIONS

This report included a preliminary concept for renovations to the existing Livery and an addition to the facility using the ‘parking lot’ footprint. A preliminary capital cost estimate was provided using current construction data and relevant project experience for both new construction and renovations to heritage structures.

The operating projections were developed using the existing budgeting categories used by the Treasurer for the Livery. Additional categories were added to both revenue streams and expenditure streams to reflect expected budget impacts. An indicative budget from another community theatre (outside Ontario) provided some insight into trends, risks and potential implications for the pro forma. Estimates for cost escalations were built into the draft budget. The budget was reviewed by the project leads as well as the Treasurer of the Livery, with adjustments made as deemed appropriate. The operating budget includes ‘Assumptions’ for the planned operation, with a base assumption that the operating model would remain ‘status quo’.

PHASE III: RECOMMENDATIONS & FACTORS FOR SUCCESS

This report has been formulated to provide a general outline regarding next steps. Given the need to assess a variety of external conditions and ensure that assumptions are correct there will be an ongoing need to assess the project status to keep the process moving forward.



PHASE I

HISTORY AND PROJECT PURPOSE

The Town of Goderich and the Goderich Little Theatre have partnered to undertake a project to determine the feasibility and business case of an expansion to the Livery Theatre. The building dates to the 1840s when it was a blacksmith and harness shop. It was expanded in 1878 by A.M. Polley into a large stone livery stable. Over time, it adapted to changing needs, serving as an auto dealership in the early 1900s and later as a building supply centre. By the late 1970s it faced demolition, but community efforts and support from the Goderich Arts Foundation saved it and transformed it into a performing arts venue. The Goderich Little Theatre assumed the mortgage in 1987 and has operated it as a theatre since, both for its own productions and for rental use. Officially designated a heritage site in 1985, The Livery is now a vibrant hub for theatre, music, and cultural events, representing a successful example of adaptive reuse and community-driven preservation.

The building has undergone some renovations, including a new roof. However, the existing space is no longer adequate and there are significant limitations affecting how it delivers performing arts and community programming. As a result, the organization is exploring opportunities to renovate and reimagine the facility to better serve the evolving needs of the arts and culture community. The goal is to create a more functional, inclusive, and accessible venue while honouring the building's heritage and ensuring long-term financial and operational sustainability.

I. BUILDING CONDITION AND CAPACITY FOR EXPANSION

One of the first steps in the process was to determine whether The Livery was structurally sound and capable of accommodating a renovation and expansion.

To support this, a building condition assessment was completed on July 4th by Paul Sapounzi of the +VG Group. The assessment involved a visual review of the building's current condition, focusing on key areas such as structural integrity, mechanical and electrical systems, and overall functionality.

HISTORICAL SIGNIFICANCE

- **ORIGINS:** Originally Polley's Stable, the stone building dates to the mid-19th century and is the only surviving large-scale livery stable in Goderich.
- **ADAPTIVE REUSE:** In the late 1970s, following municipal intervention to delay demolition, the building was transformed into a community arts centre—the Livery Theatre—preserving its heritage while securing a new cultural role.
- **HERITAGE ROLE:** It anchors Goderich's historic downtown conservation district, itself noted as one of Ontario's most intact 19th-century towns.

CONDITION ASSESSMENT

1. **STRUCTURAL FABRIC & MASONRY:** The limestone walls remain sound with minor weathering. Regular repointing is evident, though some mortar loss and sill erosion require attention.
2. **ROOF & ENVELOPE:** The metal roof appears intact and watertight with no signs of leakage in recent imagery.
3. **INTERIORS & FINISHES:** Since its conversion over 40 years ago, the interior has been updated for theatrical use. Seating and lighting are functional, though they lack modern amenities. Storage and backstage support are limited, so off-site storage is used. There is no stage left wing space for entrances or exits; instead, wing space is created using curtains, which reduces the usable stage area.
4. **BUILDING SYSTEMS:** Current mechanical, electrical, and accessibility systems appear dated. The feasibility study highlights the challenges of maintaining safety, accessibility and sustainability features.

CURRENT USE

- **CULTURAL HUB:** Operated by Goderich Little Theatre since 1983, it hosts community plays, youth workshops, music events and weddings, seating 120–180 depending on configuration.
- **REVENUE & BOOKING:** Well-used space, though constrained by limited backstage/storage capacity and mechanical limitations that hamper scheduling and revenue-generating flexibility.

KEY FINDINGS:

- **TECHNICAL ANALYSIS:** The study is assessing upgrades needed for compliance with structural, life safety, accessibility, and environmental standards.
- **CONCEPT DEVELOPMENT:** Aims to retain and highlight heritage features—stone walls, proscenium arches—while accommodating modern requirements.
- **COMMUNITY ENGAGEMENT:** Public forums indicate strong support. The Town has pledged partial funding, and the project is seeking provincial grants.

GUIDING PRINCIPLES:

1. **SAFETY & FUNCTIONALITY:** Upgraded infrastructure to support multi-use arts scenarios.
2. **ACCESSIBILITY & INCLUSIVITY:** Barrier-free access, washrooms, hearing systems, etc.
3. **HERITAGE HARMONY:** Balancing preservation of character-defining elements with contemporary interventions.
4. **SUSTAINABILITY:** Emphasis on energy and fiscal stewardship.
5. **STORAGE & BACKSTAGE:** New additions or repurposed areas to address off-site storage needs.



CONDITION ASSESSMENT – GODERICH LIVERY THEATRE

BUILDING ELEMENT	CONDITION	HERITAGE CONSIDERATIONS & RECOMMENDATIONS
Foundation & Stone Walls	Good	Historic limestone walls are stable. Minor mortar deterioration in areas. Recommend gentle repointing using lime-based mortar consistent with heritage best practices.
Historic Wood, Beams & Trusses	Fair–Good	Original timber framing is largely intact and retains heritage value. Timber members are structurally recoverable but require additional reinforcement (e.g. sistering beams or concealed steel brackets) to meet modern load standards without compromising visual character.
Roofing System	Fair	Metal cladding is serviceable. Inspection of sub-roof sheathing needed. Replace flashings, improve insulation, and maintain original slope profile.
Windows & Doors	Fair–Poor	Many openings have non-original, non-thermal inserts. Recommend heritage-appropriate replacements (e.g., wood or aluminum-clad units) to improve energy performance and maintain appearance.
Interior Finishes	Fair	Mix of original and 1970s finishes. Upgrade worn flooring and paint with breathable, reversible materials. Historic surfaces (e.g., exposed beams) should be retained and highlighted.
Mechanical Systems (HVAC)	Fair	Existing HVAC should be assessed for modern occupancy. Replacement needed with energy-efficient, low-impact systems; ducting must be sensitively routed around historic elements.
Electrical & Lighting	Fair	Outdated lighting and panel capacity. Recommend full rewire to meet OBC and theatrical demands. Incorporate efficient LED theatrical and ambient lighting with heritage-sensitive fixtures.
Plumbing/ Washrooms	Poor	Not barrier-free or sufficient for assembly occupancy. Redesign required to meet AODA and OBC, with plumbing rough-ins planned to avoid damage to masonry and historic framing.

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BUILDING ELEMENT	CONDITION	HERITAGE CONSIDERATIONS & RECOMMENDATIONS
Accessibility (AODA)	Poor	No ramp or lift access; no accessible washrooms. Requires full upgrade including accessible entrance, platform lift, and barrier-free circulation.
Fire Code Compliance	Fair–Poor	Some basic protection in place, but limited exit signage, alarm, and suppression. Requires upgrade to fire detection, egress signage, and possibly sprinkler system.
Egress/Exiting	Fair–Poor	Current configuration has limited and narrow exits. Additional compliant egress routes and widened doorways required to support assembly use under OBC.
Backstage/Storage	Poor	Insufficient and disorganized. Expansion or sensitive internal reconfiguration required to accommodate sets, props, and technical equipment.
Site Drainage & Envelope	Fair	Drainage is functional but lacks clear documentation. Recommend grading, downspout, and perimeter inspection to prevent future infiltration.

ONTARIO BUILDING CODE (OBC) CONSIDERATIONS

CODE ASPECT	CHALLENGES IDENTIFIED
Lateral Stability	Original masonry and timber framing were not designed for seismic or wind load resistance per OBC Part 4. Reinforcement (e.g., steel tension rods, wall anchors) will be required while maintaining heritage integrity.
Exiting & Travel Distance	Egress paths currently exceed maximum travel distances for assembly use. Additional exits or stairwells are required, subject to fire rating and separation constraints.
Fire Code (Part 3 & 9)	Building lacks full compliance: minimal fire separations, no suppression system, limited detection. Retrofit for fire safety without compromising heritage fabric is essential.
Accessibility (AODA + OBC Part 3.8)	Building must provide an accessible route to seating, washrooms, and entrance. Historic spatial constraints may necessitate creative interventions (e.g., discreet lift installations, modified seating zones).



II. ENGAGEMENT

The engagement phase of the project gathered insights from a diverse group of stakeholders about the future of The Livery Theatre in Goderich. There were several virtual engagement sessions including:

- **3 COMMUNITY ENGAGEMENT SESSIONS** (volunteers, actors, directors, artists, business owners, festival organizers, educators, member of the arts and culture community, and representatives from the County.)
- **1 SESSION** with GLT department heads
- **1 SESSION** with the Board of Directors

Additional one-on-one meetings were held with the CAO and Mayor, the Livery staff and one with a volunteer who was unable to join the online session.

The focus of all of the sessions was to explore needs, ideas, and aspirations for a reimagined Livery facility that continues to serve as a cultural hub in the heart of the community. Determining what success might look like in the future was also a point of conversation.

Each session reflected a deep appreciation for The Livery's historical value and its role in Goderich's cultural identity, while also expressing a clear desire to evolve the space into an updated, accessible, and multi-use facility. The feedback gathered will play a vital role in shaping the vision, planning, and next steps in the Feasibility Study.

The feedback was constructive, positive and showed the immense passion and talent of the people in the community.

KEY COMMON THEMES ACROSS SESSIONS

NEED FOR ADDITIONAL AND FLEXIBLE SPACE

- A consistent call for more rehearsal space, including multiple rooms of varying sizes to support simultaneous productions or programming.
- Need for prep/kitchen space to enhance event hosting capabilities (for both regular users and occasional rentals).

PHASE I

- Dedicated storage areas for props, sets, and equipment.
- Interest in studio spaces for smaller performances, youth programs, meetings, or classes.
- Desire to explore additional or partner spaces (e.g., Legion, Lions' Camp Klahanie, Memorial Arena, adjacent space, firebreak, etc.).
- Maximizing use of the adjacent parking lot.
- Suggestions for balcony seating to expand capacity and better utilize vertical space.
- Open to the public, i.e. cafe and public Gallery.
- Place to spotlight theatre contributors and legends from the community.
- Ensure expanded space is thoughtful in terms of concurrent uses, sound mitigation.

ACCESSIBILITY AS A PRIORITY

- Physical and financial accessibility were emphasized throughout all sessions.
- Spaces must be welcoming to all, with no barriers for audiences, performers, or volunteers.
- Social justice considerations included ensuring affordability and inclusivity in both programming and participation.
- Removing barriers to participation is more than just the physical space. Must be welcoming, opportunities to reduce fees where possible.
- Strengthen policies to provide user clarity.

HONOURING HERITAGE WHILE ENABLING GROWTH

- The charm, acoustics, and historical significance of the building must be protected.
- Participants encouraged adaptive design that maintains the spirit of the original theatre while creating space for modern uses.
- Clear interest in preserving the independent identity of GLT and its long-standing community legacy. Some discussion of branding of GLT that "Little" could have a negative connotation.
- Walk/Hall of Fame to recognize that Goderich talent has been recognized on larger 'stages'.





DIVERSE AND SUSTAINABLE PROGRAMMING

- Balance is needed between theatre productions and other revenue-generating events (e.g., weddings, musical tributes, film screenings).
- Expanded offerings could include wellness programming, family events, dinner theatre, touring productions, and more.
- Emphasis on youth engagement through music, theatre, mentorship, apprenticeships, and children's programming.
- Strong desire for additional opportunities for youth to learn and experience all types of creative pursuits.
 - o Mentorship for things like set construction, costume design
 - o Classroom/studio space for lessons
- Desire for a tech-enabled space to support virtual events, livestreams, and digital media.
- Balance between expanding programs/revenue and not eroding base of GLT.
- Continue partnerships with local organizations and festivals (Celtic Festival, First Time for Everything Festival, Service Clubs, Huron Sound Chorus).
- Potential for synergies – Blythe Theatre, Huron County Playhouse, Wingham Town Hall Theatre.

FINANCIAL SUSTAINABILITY & CREATIVE FUNDRAISING

- All groups recognized the importance of securing capital and operational funding without overextending the community.
- Suggestions included:
 - o Naming rights
 - o Service club partnerships
 - o Tiered fundraising campaigns
 - o Targeted outreach to new residents and businesses
 - o Opportunities for multi-year funding through businesses
 - o Stock dividends
- Awareness of current donor fatigue due to competing capital campaigns (e.g., hospital, downtown square renovations, Goderich Memorial Arena) and the need to be strategic and innovative in fundraising efforts.

PHASE I

COMMUNITY READINESS & CULTURAL MOMENTUM

- Strong belief in the arts as a cornerstone of community well-being, with The Livery and its current users as a vital contributor.
- Recognition that momentum is building, thanks to recent successful productions and renewed interest in local arts.
- Important to engage new residents, including seniors and families from outside the County, as part of outreach and audience development.

VISION FOR SUCCESS

- A reimagined Livery that is:
 - o Busy and vibrant daily
 - o Financially stable and community-supported
 - o A place for mentorship, education, performance, and collaboration
 - o A tech-ready hub that celebrates local talent and welcomes new voices
 - o A shining example of how heritage, arts, and innovation can coexist
 - o Becoming a “presenting” hall for touring events



MUNICIPAL PERSPECTIVE

SUPPORT FOR ARTS & CULTURE

- Supportive of the arts and culture sector and values its role in the community but emphasized that decisions ultimately come down to dollars and cents.
- Theatre plays an essential role in allowing the community to express itself.
- Livery as a key community space that the Town needs.
- Would like to see an expansion in Performing Arts because it provides our local talent a wonderful opportunity to flourish in their own community.
- It also provides an opportunity to attract people to visit our community and provides the people that live in our community the opportunity to enjoy the Performing Arts. Feels it is time to give some focus to the Performing Arts.

TOWN PRIORITIES AND STRATEGIC FOCUS

- Noted the difficulty in securing broad Council support, given multiple pressing community capital campaigns/priorities.
- Projects that currently align with the Town's Strategic Action Plan, such as Rebuilding Downtown Infrastructure project, and the Goderich Memorial Arena.
- The Livery is recognized as a valuable and well-situated downtown asset, though space limitations are acknowledged as a barrier to greater community enjoyment.

CREATIVE SPACE AND FILM INDUSTRY POTENTIAL

- Opportunity for the Livery to support the growing creative economy, including possible engagement with the Canadian Film Industry; Brad Turner (Bayfield).
- There is interest in exploring the Livery as a creative hub, potentially including office space, community uses, and 'hot desking' options.

FUNDING & GRANTS

- Municipal government is actively supporting The Goderich Little Theatre (GLT) with Federal and Provincial grant opportunities as they are announced.
- Believe that operational or capital funding should not rely on the tax levy. However, acknowledged that the Town recently entered into a Memorandum of Understanding with The Goderich Little Theatre (By-Law 101 of 2025) that provides an annual budget allocation of \$15,000 for minor capital repairs/improvements.
- Additionally, the Town further supports cultural development and the Goderich Little Theatre with a sum of \$30,000 towards the cost of GLT's Feasibility Study in the Town's 2025 Budget.
- Both the Mayor and CAO support a phased approach to any expansion or redevelopment plans.

PHASE I

TOURISM OFFICE POSSIBILITIES

- There was discussion around Tourism Goderich's desire to be located downtown. They are currently in a lease agreement at their current location. However, would be interested in co-locating in a shared space at the Livery, however it would depend on the square footage provided and its associated cost for the same.
- This could provide opportunities to boost cultural activities and visibility in the community.

QUONSET HUT

- The Town is proceeding with a third-party condition assessment of the Quonset Hut in 2025.
- The building is currently used for storage by the Town and the Livery and has some commercial tenants in this building.
- While there is an ongoing need for downtown storage, if the building were removed, the Town believes their storage requirements can be relocated.
- There is currently nothing allocated in the 2025 Budget to replace this building.

PARKING CONSIDERATIONS

- Did not see the loss of the adjacent parking lot as a major barrier to any Livery Expansion.



PHASE I

ARTS & CULTURE SUPPORT

Emphasized that the current Council and administration believe the delivery of arts and culture programming should come from third-party organizations, such as the GLT, rather than the Town itself, which does not have the staff capacity or resources to manage such programming directly.

Supportive of a phased-in approach to growth and reiterated strong support for the Livery and the arts and culture community.

SUCCESSION PLANNING

A question was raised regarding the succession plan for the Livery and the next generation of leadership/board membership at Goderich Little Theatre (GLT).

OVERALL FINDINGS

These sessions showcased a passionate, creative, and forward-thinking arts community with a shared vision for The Livery's future. While opinions varied on some details, there was overwhelming consensus on the importance of accessibility, sustainability, youth engagement, and preserving the Livery's unique character. The feedback gathered will inform the next phase of planning and help ensure that The Livery remains a beloved and evolving cultural home for generations to come.





III. DESIRED AMENITIES FOR EXPANSION

Based on data collected through community engagement, industry trends, and operational needs, a number of priority amenities were identified that could be included in a potential facility expansion. These features are intended to enhance cultural programming, support local talent, improve user experience, and ensure long-term operational sustainability while diversifying revenue sources.

DEDICATED STUDIO SPACE

A flexible, acoustically treated studio space would support rehearsals, intimate performances, workshops, and music practices. This space would relieve scheduling pressure on the main stage and allow concurrent programming and rentals.

SEPARATE COMMUNITY PROGRAMMING ROOM

A multi-purpose room designed for local organizations, schools, and cultural groups would enable educational programs, meetings, and musical and creative community-led initiatives. This space would support The Livery's broader mandate as a cultural and civic gathering place.

NEW ATRIUM WITH MULTI-USE FUNCTIONALITY

A welcoming atrium space is envisioned as both a central gathering area and a flexible public space. It could house a seasonal or permanent gift shop, a small bistro or café service, rotating art displays, a cultural "Wall of Fame" honouring local artists and contributors, and an exhibit or gallery space for visual arts. The atrium would also enhance visitor circulation and be home to Goderich Tourism and serve as a gathering place during intermissions, events, or civic functions.

SET AND WARDROBE WORKSHOP AREA

A designated backstage area for set construction, painting, prop and wardrobe storage, and costume design is essential to support the growing technical and creative demands of productions. This would improve efficiency and safety for volunteers and staff while reducing clutter in performance areas and create a bond with all production players.

PHASE I

LEASE-READY AND SHARED-USE SPACE

The expansion could include office or studio space that can be rented to partner organizations, local artists, or entrepreneurs in the creative sector. This would provide an additional revenue stream while supporting the broader arts and culture ecosystem in Goderich.

ADMINISTRATIVE OFFICES

Dedicated office space would allow for proper staff accommodations, storage of sensitive documents, and improved organizational workflow. As the programming and operational complexity of The Livery grows, so too does the need for permanent administrative infrastructure.

STORAGE AND TECHNICAL SUPPORT AREAS

Expanded storage for lighting equipment, seating risers, costumes, promotional materials, and maintenance tools is critical to maintaining a clean, safe, and professional environment. Storage should be secure, accessible, and tailored to the specific needs of a theatre environment.

IMPROVED STAGE AND BACKSTAGE EXPERIENCE

Upgrades to the existing stage area and backstage environment are needed to meet current safety standards, enhance the performer and crew experience, and accommodate a wider range of productions. This includes improved lighting grids, rigging systems, dressing rooms, acoustics, and circulation pathways for cast and crew.

IMPROVED THEATRE SEATING CAPACITY

To accommodate growing audiences and increase revenue potential, improvements to the existing seating capacity are a priority. This could include architectural modifications to extend the side seating banks or the creation of a second-level balcony. Expanding capacity would help The Livery meet increasing demand, support larger productions, and improve overall audience comfort and accessibility.





IV. POTENTIAL PROGRAMS FOR EXPANSION

Feedback received through the engagement process supported by ideas that may generate new/diversified revenue options suggested the potential for new program delivery.

The ultimate design for a renovated and expanded facility, including adjacencies and scheduling considerations, will define what the annual suite of offerings may include.

THEATRE RELATED PROGRAMS

These could include options to support larger productions, or smaller programs that cater to specific areas of interest. Music practice space, music lessons, voice coaching, costume design, technical training (woodwork, sound, lighting), set design and workshops on all theatre production personnel (Director, stage manager, technical services etc.) were all noted as opportunities. Expanded programming productions including Relaxed Performances, performances with a focus on specific themes or seasonal features (holiday events, St. Patrick's Day etc.) could be considered.

Options to present in a smaller venue (more intimate space) could be expanded.

PRESENTATION PROGRAMS

If the Livery considered expanded hosting of presentations and external shows, several program options are possible including musical tributes and film screenings. The recently hosted Tragically Hip tribute is a successful example of this program type.

SOCIAL OPPORTUNITIES

The Livery, despite its limitations, has proven popular as a venue for weddings, family gatherings and social events. Enhanced facility amenities (upgraded food service area, expanded seating capacity, adjacent outdoor patio space) could see these options continue to grow. Dinner theatre and murder mystery evenings were noted as an option to further explore.

PHASE I

DIRECT PROGRAM OPTIONS

Interest was expressed for a range of program choices. These could include yoga, wellness programming, cooking classes, instruction in various artistic endeavours (pottery, photography, beading, digital arts, mixed media). Smaller programs may include readings, book clubs and 'maker space' choices.

TECH-ENABLED PROGRAMS

Expanding programming to include a progressive approach to the use of space, providing the option to support virtual events, livestreaming and enhanced digitization. This area would provide great potential with a younger audience, partnership with schools and the opportunity to mentor interested participants with existing expertise available within the Livery and the broader Goderich community.

CHILDREN AND YOUTH

Several comments noted the importance that early exposure to the Livery as a young person had on their future interest in the arts. Mentorship and expanded options for children and youth could be a priority. Direct involvement through 'shadowing' existing roles (making props and wardrobe, poster design, set decoration) could spark the interest of younger participants while cultivating the next generation of Livery volunteers. Additionally, after-school programs, March Break/Summer Theatre or Art Camps would meet a growing need for childcare in the community.

OUTREACH WITH EXISTING FESTIVALS AND FACILITIES

Programs and workshops that bring together existing events (Celtic Festival, First Time for Everything Festival, Art in the Square) using indoor and outdoor space to build on existing creative options and strengthen relationships could be expanded. Depending on future expansion and organizational direction, working with other 'presenting' facilities could be considered and may lead to other program ideas to ensure volunteer and technical support is maximized, while overhead costs could be minimized.





V. POTENTIAL FOR DIVERSE REVENUE SOURCES

Funding programs for art organizations vary and may not be available to all applicants. Consideration on the focus for an expanded Livery, including its organizational structure and role with overall program and facility management, may impact what grant programs will be available going forward. Grants are only one potential source of capital and operational funding.

CAPITAL FUNDING SOURCES

ONTARIO TRILLIUM FOUNDATION (OTF)

- **CAPITAL GRANTS:** Improve community facilities and physical spaces. Capital grants provide funding over one year to help organizations respond to the capital needs of Ontario's communities. It is vital that you engage your local MPP to advocate for the project.

Maximum award: \$200,000

Deadline: Early spring annually

- **SEED GRANTS:** Building capacity to plan for future programs and services. Could be used to support the fundraising campaign.

Maximum award: \$100,000

Deadline: Summer annually

CANADA CULTURAL SPACES FUND

The CCSF is committed to providing equitable funding opportunities that reflect the many perspectives of Canada's cultural life. Special considerations may be given by the program to funding applications submitted by organizations located in rural or remote areas, Indigenous, underrepresented or equity communities and groups, such as Black or racialized communities, 2SLGBTQI+, D/deaf people and people living with a disability, or official language minority communities. It is vital that you engage your local MP to advocate for the project.

The objectives of the Canada Cultural Spaces Fund (CCSF) are to contribute to:

- improved physical conditions for arts and heritage cultural spaces for creation, collaboration, presentation, preservation, and exhibition; and
- increased and improved access for Canadians, including Indigenous, under-represented and equity groups to arts and heritage cultural spaces in their communities.

Maximum award: \$1m*

Deadline: Applications ongoing

**must be accompanied by a business plan.*

LOCAL SERVICE CLUBS

Organizations like the Lions Club, Kinsmen and Kinette and the Rotary Club are natural partners for capital projects. Contributions can vary, but these clubs have expertise in fundraising that can be invaluable for a larger project like the Livery expansion.

MUNICIPAL GOVERNMENT

Both Huron County and the Town of Goderich may have access to additional funding sources, especially if related to mitigating climate change or promoting tourism.

DEPARTMENT OF CANADIAN HERITAGE

The Canada Arts Presentation Fund – Development Stream supports organizations present arts festivals and series. This funding is available only for presenting professional groups (minimum of 3 presentations per year).

OTHER POTENTIAL FUNDING

- Public-Private Partnership (P3s)
- Building Communities Through Arts and Heritage
- Canada Council for the Arts
- Ontario Arts Council
- Ontario Cultural Attractions Fund
- Department of Canadian Heritage
- Private and public foundations



Canada Council
for the Arts

Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency
un organisme du gouvernement de l'Ontario



SPONSORSHIP/NAMING RIGHTS

Sponsorship and naming rights are strategic partnerships in which organizations, typically businesses, provide financial or in-kind support to a facility, program, or event in exchange for public recognition and brand exposure. In the case of naming rights, the sponsor's name is prominently attached to the venue—such as a cultural centre, arena, or theatre—for a defined period of time. This arrangement benefits both parties: the sponsor gains visibility and goodwill in the community, while the recipient (often a municipality or non-profit organization) secures funding to support capital improvements, programming, or operations. Naming rights agreements are typically formalized through contracts that outline the duration, financial terms, and recognition entitlements. In rural areas, these partnerships are increasingly being used to sustain and enhance valued community facilities.

Many organizations use fundraising professionals to secure these sponsorships, and a commission is commonplace.

There are many examples of naming rights for arts organizations in both urban and rural areas (Stockey Centre, FirstOntario Arts Centre). In addition, amenities within a venue can also be part of a sponsorship package, such as The Margaret Stephens Stage at the Memorial Hall in Blyth. Community members can become involved also by buying seats with a name plaque. (In Milton, all interior physical spaces were sponsored as part of the initial fund-raising campaign. (theatre, black box, green room, atrium, gallery, individual program rooms and seats). Many years later, the Town agreed to sell the overall facility naming right to First Ontario and dedicated the new infusion of cash to an annual operating budget contribution.

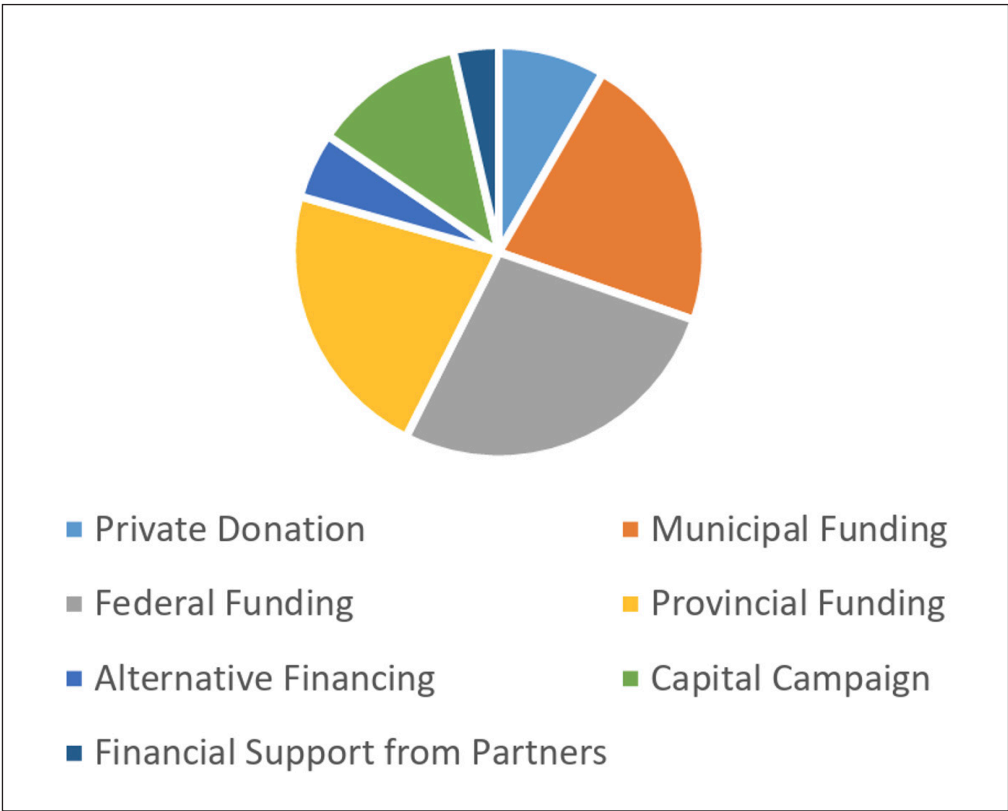
Here are just a few examples of recent naming sponsorships

- **MARKHAM, ON:** Flato Theatre, 12-year deal for \$2.3million
- **GREY HIGHLANDS, ON:** \$50,000 to see the theatre (part of a larger complex) renamed the Thomas Wheildon Theatre (10 years). This theatre is part of a larger complex and is a model where different assets in a building can have different levels of sponsorship/naming rights.

A 2020 report by the Ontario Arts Council and Arts Build Ontario published a Creative Space Case Study looking at best practices for cultural infrastructure¹. The study looked at a number of recent builds/renovations, both large and small and urban and rural. They looked at different aspects of these projects, including how they were financed. The following chart shows how projects were funded, with the majority of funding coming from governments – local, provincial and federal.

1. <https://www.artsbuildontario.ca/wp-content/uploads/2020/04/Best-Practice-Report-2020-FINAL-ENG.pdf>

MAIN FUNDING SOURCES FOR PROJECTS

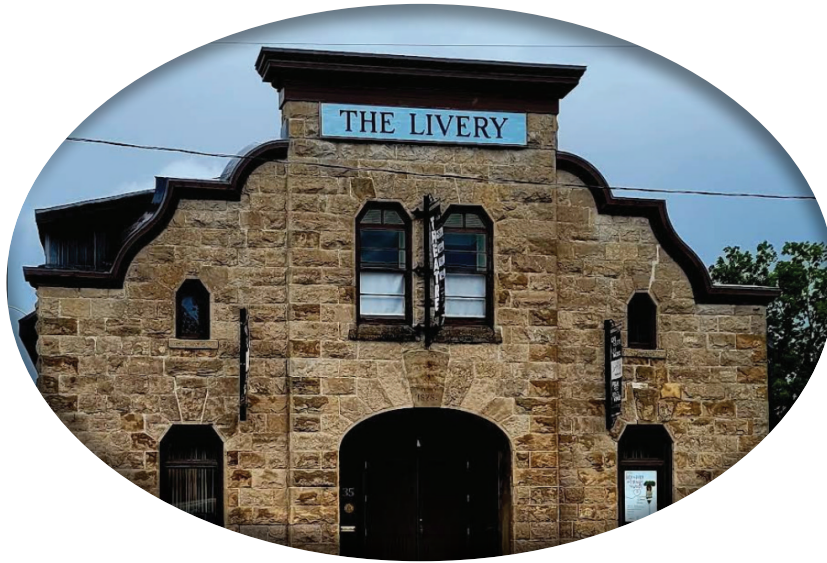


OVERALL FINDINGS

A fully functional theatre such as the one envisioned in Goderich must be sustainable, with both capital and operating revenues, supported by adequate infrastructure to serve both artists and audiences. Sufficient parking is essential not only for patrons but also for performers, staff, and suppliers, ensuring accessibility and reducing friction during high-attendance events. Equally important is a well-equipped back-of-house area that provides performers with space for rehearsals, costume changes, and set building, critical to professional-quality productions. Beyond the stage, the theatre should act as a cultural hub, offering dedicated community spaces for local artists and arts organizations to collaborate, meet, and hold workshops. A properly staffed and visible box office enhances audience experience and operational efficiency, while integrated food and beverage service—ideally including wine or refreshments—adds a layer of hospitality that improves performances and encourages ongoing community engagement. A café or lounge area that operates beyond show hours can transform the theatre into a gathering place, promoting fellowship, creativity, and an enduring sense of civic pride.



— PHASE II —



NEW AND EXPANDED GODERICH LIVERY

VISION FOR THE RESTORED AND EXPANDED LIVERY BUILDING

After the final redevelopment is complete, the revitalized Livery Building will celebrate Goderich's artistic heritage while positioning the facility as a safe, functional, and inclusive hub for arts, culture, and community engagement. The design will balance the preservation of its historic charm with thoughtful contemporary interventions that support a broad range of cultural and community activities.

GUIDING DESIGN PRINCIPLES

- 1. SAFETY & FUNCTIONALITY** – The restored facility will feature upgraded structural and mechanical systems to meet current safety codes and support multi-use arts scenarios, including theatre, music, visual arts, and community gatherings.
- 2. ACCESSIBILITY & INCLUSIVITY** – The entire building will be barrier-free, with accessible seating, washrooms, elevator access to all levels, hearing assist systems, and inclusive wayfinding signage.
- 3. HERITAGE HARMONY** – Restoration efforts will protect the building's character-defining heritage features while integrating new additions that complement the existing architectural identity.
- 4. SUSTAINABILITY** – Energy efficiency, durable materials, and cost-effective operations will be prioritized to ensure both environmental and fiscal stewardship.
- 5. STORAGE & BACKSTAGE EFFICIENCY** – Adequate and purpose-built storage areas will be incorporated to reduce reliance on off-site storage and improve the functionality of backstage operations.

PROPOSED SPATIAL LAYOUT

1. MAIN THEATRE

- **EXPANDED SEATING:** Additional seating along the sides and the introduction of a balcony level, increasing capacity while maintaining intimacy and sightlines.
- **ACCESSIBILITY:** Integrated accessible seating throughout, improved viewing lines for individuals with mobility or sensory impairments, and inclusive technical systems (e.g., hearing loop).
- **STAGE & PERFORMANCE AREA:** Enhanced rigging, lighting grids, and stage flooring to accommodate a broader range of performances.
- **RESTORATION FOCUS:** The heart of the project, preserving architectural elements while upgrading acoustics, lighting, and seating comfort.

2. BACK OF HOUSE

- **IMPROVED BACKSTAGE AREAS:** Expanded stage left and stage right wings for performer circulation, prop movement, and quick set changes.
- **BACKSTAGE STORAGE:** Dedicated storage rooms for sets, props, and costumes, reducing clutter and improving operational flow.
- **SAFETY UPGRADES:** Additional exits and stairwells for compliance with fire and life safety codes, ensuring secure evacuation routes.

3. LOBBY & GATHERING SPACE

- **RECONFIGURED LOBBY:** A welcoming, multifunctional area designed for pre-show gatherings, intermissions, and post-event receptions.
- **FLEXIBLE USE:** Equipped to host social events, art showcases, and community fundraisers.
- **FEATURES:**
 - o Food and Wine Bar to enhance patron experience.
 - o “Wall of Theatre Contributors” recognizing local donors, volunteers, and artists.
 - o Art and Culture Display Zone highlighting local and regional creative works.
 - o Information & Ticket Hub serving both the Livery and broader Town of Goderich tourism and cultural programming.

4. NEW COMMUNITY AND STUDIO SPACES

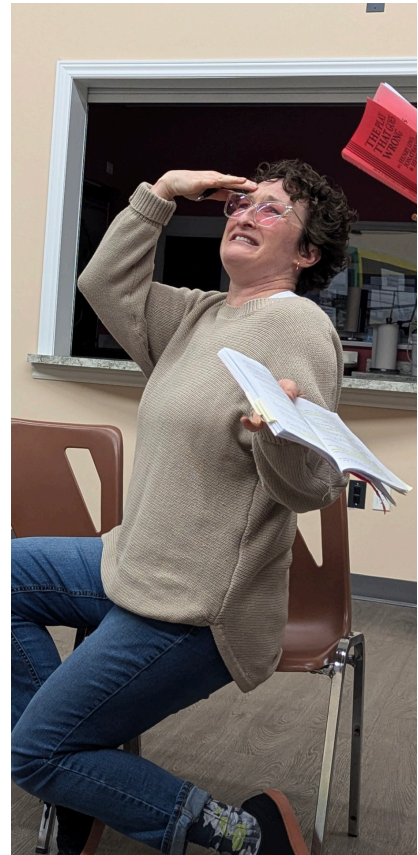
- **TWO MULTI-USE ROOMS:** Designed for community programming, rehearsals, corporate meetings, workshops, or small performances/recitals.
- **FLEXIBILITY:** Equipped with movable partitions, acoustic treatments, and AV systems for adaptable use.
- **EDUCATIONAL FUNCTION:** Suitable for youth programs, arts education, and partnerships with schools or community organizations.

5. SECONDARY PERFORMANCE / REHEARSAL SPACE

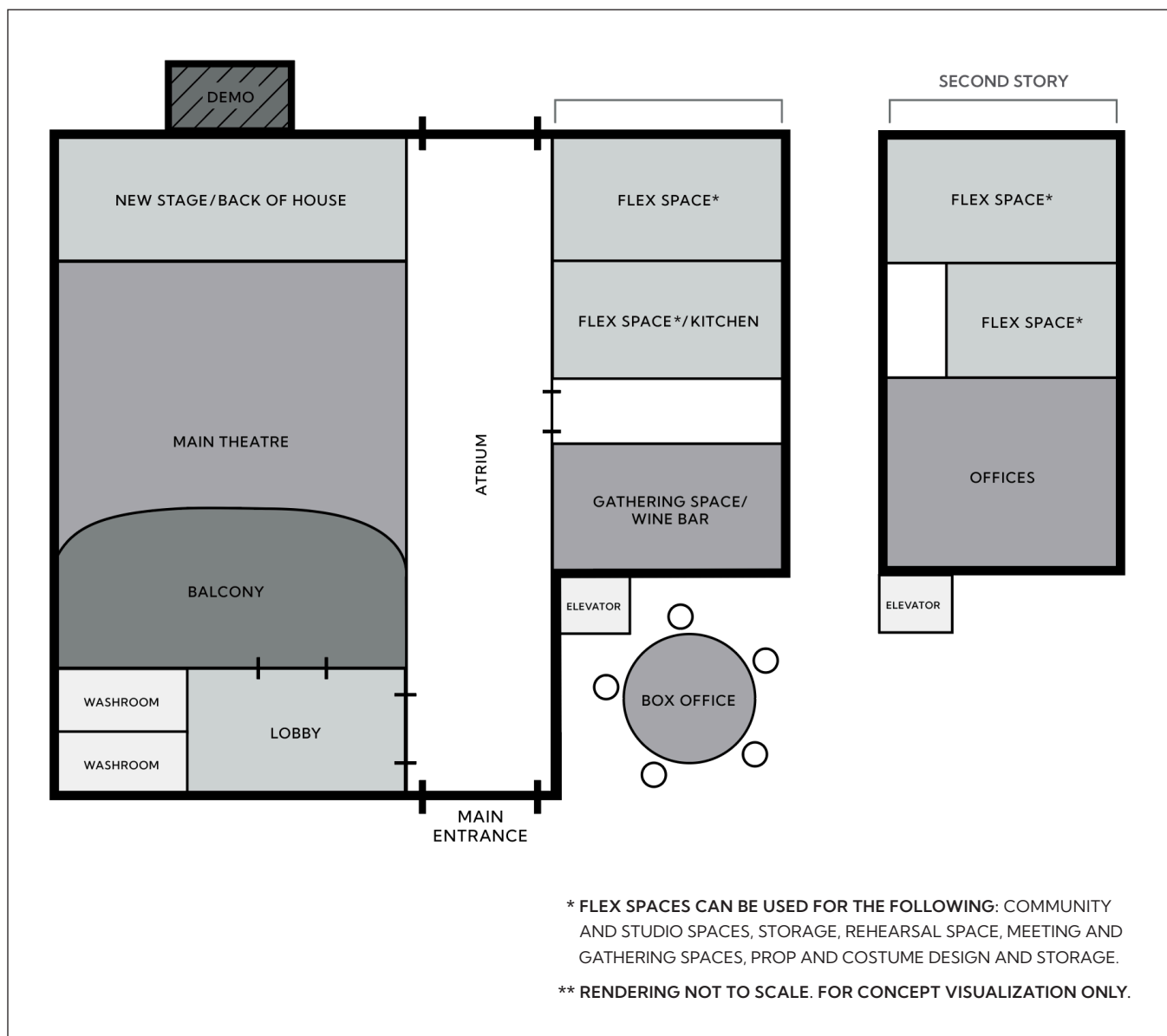
- **DEDICATED REHEARSAL HALL:** Designed to mirror the main theatre's dimensions and acoustics, allowing productions to rehearse off the main stage.
- **INCREASED EFFICIENCY:** Enables simultaneous event programming, maximizing booking potential and community access.
- **CONVERTIBLE USE:** Space can also host smaller performances, readings, or cultural gatherings.

6. WORKSHOP AND PRODUCTION SPACES

- **INTEGRATED WORKSHOP AREA:** For set design, costume creation, and prop repair—keeping creative work within the building.
- **VENTILATION AND UTILITY ACCESS:** Safe and functional spaces for technical work, equipped with proper tools and materials storage.
- **OFF-SITE STORAGE:** While reduced, a satellite storage area will remain for large-scale or infrequently used theatre equipment and props.



CONCEPTUAL SKETCH



OVERALL FLOW AND CONNECTIVITY

The building's design will prioritize smooth circulation between the public, performer, and technical zones, ensuring clear boundaries for safety while maintaining accessibility throughout. A combination of glass, lighting, and open-plan transitions will connect the historic theatre core to the new, contemporary additions, celebrating both the past and future of Goderich's arts community.



BUSINESS MODEL OVERVIEW

In assessing the proposed renovation and expansion of the Livery Theatre in Goderich, it is important to evaluate not only the capital and design considerations but also the optimal framework for the sustainability of its future governance and operation.

This section of the report presents three potential business models, considering the strengths and weaknesses of each. This information will help to determine the most effective structure for ensuring the theatre's long-term financial sustainability, administrative efficiency, and community benefit. Each model outlines a distinct approach to ownership, management, and funding, enabling stakeholders to make informed decisions regarding the stewardship of this significant cultural asset and its continued contribution to the social and economic vitality of the region.

I. STATUS QUO – GODERICH LITTLE THEATRE (GLT) INDEPENDENT MODEL

Under the current model, the Goderich Little Theatre (GLT) owns and operates the Livery Theatre as an independent, volunteer-run organization. GLT is governed by a volunteer board of directors and manages all aspects of the facility's programming, rentals, and maintenance. The organization presents approximately four amateur theatre productions per year and supplements its revenue through facility rentals for social gatherings, musical performances, and visiting theatre groups.

GLT's operating structure is lean, with only two paid part-time staff positions — a Treasurer and a Building and Event Coordinator — responsible for day-to-day administration and facility management. All other aspects of governance, production coordination, marketing, and maintenance rely heavily on volunteer effort. This model reflects a strong community identity, and the theatre has successfully cultivated a loyal audience base through decades of local engagement.

Several comparable volunteer-driven theatres across Ontario illustrate the strengths and challenges of this model:

- Theatre Aurora (Aurora, ON) leases and operates as a volunteer-led community theatre, producing multiple plays each season with a small core of paid staff for administration. Volunteers contribute to every aspect of production, from set construction to front-of-house operations, enabling the theatre to maintain affordable programming and deep community engagement.

- Guelph Little Theatre (Guelph, ON) relies heavily on volunteers for artistic production, technical support, and governance, while employing a small number of paid staff to oversee administration, box office, and facility coordination. The theatre has successfully maintained a mix of community-driven productions and educational programs for youth, demonstrating how volunteer-based models can sustain diverse programming.
- Ottawa Little Theatre (Ottawa, ON) operates as a fully amateur theatre with volunteer boards and committees overseeing productions, fundraising, and operations. While the theatre engages some paid support staff, volunteers remain essential for set design, costumes, lighting, and stage management. Its long-standing reputation demonstrates the potential of volunteer-run theatres to thrive through strong community networks, despite limited access to larger grants or municipal funding.

While these examples illustrate the potential of an independent model to foster strong local ownership, they also highlight key challenges. Volunteer-driven theatres often struggle with limited operational capacity, as specialized skills in marketing, grant writing, facility management, and audience development may be scarce. Financial pressures related to utilities, insurance, maintenance, and capital reinvestment can strain resources, particularly when the building requires modernization or expansion. Furthermore, access to funding streams is often constrained, as many provincial and federal grants prioritize professional or municipally backed programming.

As the Livery Theatre considers renovation and expansion, the independent model would allow GLT to maintain full creative and operational control while preserving the theatre’s strong volunteer culture. However, sustaining and growing audience engagement, diversifying revenue streams, and ensuring long-term financial viability may become increasingly challenging without external support, partnerships, or increased professional staffing. It will continue to be challenging to attract and retain volunteers that can sustain the existing investment from many of the GLT Board, who have been passionate about the oversight of the facility for years.

ADVANTAGES	RISKS
• Maintains full control of creativity and operations • Low overhead costs without municipal oversight • Proven success • Ensures GLT retains ownership of facility and programming • Could increase community engagement.	• Limited organization capacity • Difficulties in retaining volunteers for the ‘next generation’ • Financial limitation to secure capital costs • Limited access to grants or funding streams without municipal support or by having professional artist’s structure • Financial pressures to rising costs of maintenance, utilities, insurance and increased legislation standards.



II. MUNICIPAL SUPPORT PARTNERSHIP

Under a Municipal Support Partnership, the Town of Goderich would assume a more active role in supporting the operations of the Livery Theatre, while maintaining the Goderich Little Theatre (GLT) as a key programming and operating partner. This approach would recognize the Livery Theatre as an important cultural and community asset—similar in value to municipally supported recreational or sporting facilities—and position it within the Town’s broader strategy for arts, culture, and tourism development.

In this model, the municipality could enter into a formal agreement with GLT (e.g., a service agreement or operating contract) that defines shared responsibilities for operations, maintenance, and programming. The Town’s participation might include annual operating support, assistance with facility upkeep and utilities, or joint management of capital renewal funds. In return, GLT will continue to deliver high-quality community theatre and maintain an active volunteer base that animates the space and fosters community engagement. Municipal staff could also provide support for programs and events, providing the community with a broader range of program options.

A municipal partnership could also strengthen the Livery Theatre’s eligibility for grant programs that require public-sector involvement or matching funds, such as those offered through the Ontario Trillium Foundation, Ontario Cultural Attractions Fund, or federal heritage and infrastructure programs. Moreover, municipal endorsement could lend credibility to future corporate sponsorships and naming-rights opportunities, which could be structured in ten-year increments to generate stable, predictable revenue streams for operations or capital improvements. Naming opportunities could extend beyond the building itself to include individual spaces—such as the auditorium, lobby, rehearsal room, or outdoor plaza—offering local businesses and donors visible recognition for their contributions while reinforcing community ownership and pride in the facility.

Comparable examples exist across Ontario where municipalities and arts organizations have successfully leveraged naming rights and sponsorships to strengthen cultural infrastructure. In Stratford, the Stratford Festival Centre and its various stages have benefited from long-term corporate sponsorships that support ongoing operations and capital renewal. In Owen Sound, the Roxy Theatre has worked with the City to secure naming partnerships and municipal funding that sustain its programming and building maintenance. Similarly, in Collingwood, the Simcoe Street Theatre operates through a shared investment model, where local donors and the Town jointly fund improvements, often recognized through naming plaques and seat sponsorships.

PHASE II

These precedents demonstrate that structured partnerships between municipalities and community arts organizations can deliver lasting financial stability while enhancing civic engagement and local pride.

The partnership model would align with how many municipalities across Ontario support local cultural infrastructure—by investing in staff capacity, programming coordination, and facility management to ensure long-term sustainability. The Livery Theatre, as a downtown anchor institution, contributes not only to the community’s cultural life but also to the local economy through tourism and spin-off spending in nearby restaurants, shops, and accommodations.

Depending on the Town’s desired level of involvement, the partnership could range from partial operational funding support to a joint governance structure (e.g., a shared management committee or advisory board composed of municipal staff, GLT representatives, and community members). This arrangement would enhance accountability, improve communication, and allow for shared planning related to scheduling, capital improvements, and programming alignment with broader municipal events and initiatives. It would also contribute to ensuring the longevity of this important cultural and heritage asset within the inventory of community facilities.

ADVANTAGES	RISKS
• Provides stable municipal support for operations, maintenance or utilities • Increase grant program options requiring public sector support • Strengthens community investment with facility upgrades • Opportunity to share staffing, promote Goderich together and offer more art and culture programming • Potential to increase sponsorship and naming right with Town’s support • Town’s cultural, tourism and downtown revitalization strategy is heightened	• Municipal involvement may reduce GLT’s decision-making and programming • Requires formal legal agreements • Longer to make decisions as additional steps are required • Dependent on budget cycles and Council priorities so uncertainties in funding • Municipal has many diverse and/or competing priorities • Reduced volunteerism, as residents might see it as the Town run • Requires a lot of communication and municipal staff might have a high turnover • No level of increased support exists currently

III. OPERATING COMPANY MODEL

Since assuming ownership of the Livery Theatre, Goderich Little Theatre (GLT) has been responsible for all aspects of the facility’s operation, including maintenance, programming, and the coordination of external rentals. While GLT functions as a registered non-profit organization with charitable status, its capacity to access operational funding is limited due to its designation as an entirely amateur theatre company.

Under this option, a new non-profit organization would be established with a primary mandate to present a range of professional arts events at the Livery Theatre. This entity would manage the overall operations of the venue, expand its artistic programming, and strengthen its role as a regional cultural hub. GLT would continue to operate as the resident or principal tenant, with a formal Memorandum of Understanding (MOU) in place to ensure priority access to the theatre’s facilities for rehearsals and performances.

This new operating organization would be eligible to apply to the Canada Arts Presentation Fund (CAPF)—a federal program that provides financial assistance to Canadian non-profit organizations involved in the professional presentation of the performing arts. CAPF supports two distinct funding streams, each with its own eligibility criteria and funding levels, based on the type and frequency of programming activities. Importantly, all CAPF funding must be directed toward professional productions, meaning that while the new organization could access federal support for presenting professional artists and events, these funds could not be used to subsidize GLT’s amateur productions. The development stream is a good option to gain experience as a presenter. Organizations are eligible to claim up to 50% of presenting expenses in this stream.

Other funding may also be available from the Canada Council, OTF and Ontario Arts Council.

ADVANTAGES	RISKS
• Access to additional funds (up to 50% of costs) related to presenting professional concerts, or other arts activities in the Livery. • Funding can be used to pay artists, instead of splitting box office. • Allows GLT to focus on their own productions/coproductions • Could yield access to other funding streams from Canada Council or OAC for presenting activities (e.g. emerging artists, creation). • Paid staff could continue to work for the new company and maintain current support for GLT. • All box office, maintenance, etc. would be taken over by the new company. • Provides unique identity for the theatre, separate from GLT, which could increase community engagement.	• New company <u>must be a nonprofit entity</u> and present at least three professional shows during the year. This could be a festival format or a “series”. • Funding not available in first year of operation. • Presentations must include one artist or group from outside of Ontario. • Funding not secure, especially in early years. • Need for additional volunteers with suitable skills sets for board. • Additional work for financial management, grant writing etc. • May have an impact on GLT operations if concert series or festival infringes on production time for GLT.

IV. HYBRID GOVERNANCE MODEL – MUNICIPAL SUPPORT AND PRESENTER PARTNERSHIP

The fourth option represents a hybrid approach, combining elements of the Municipal Support Partnership and Operating Company (Presenter) models, while retaining aspects of the Status Quo through continued ownership of the Livery Theatre building by the Goderich Little Theatre (GLT).

Under this model, a new non-profit corporation would be established—distinct from GLT—to act as the operating and presenting organization for the Livery Theatre. This corporation would oversee building operations, facility management, and professional programming, while GLT would lease the facility from the new entity and continue to produce its community theatre seasons as the resident company.

The municipality would play a strategic role as a supporting partner, contributing to the sustainability of the theatre through annual operating or maintenance support—similar to its approach to recreation and sports facilities. This recognition of the Livery Theatre as an important cultural and economic asset would align with the Town’s broader objectives for arts, culture, tourism, and downtown revitalization.

This model allows for shared investment and mutual benefit:

- The municipality’s participation would unlock greater access to grant programs and funding streams that require a public-sector or professional arts component (e.g., Ontario Trillium Foundation, Canada Arts Presentation Fund, Ontario Arts Council).
- The new corporation could hire staff, pay artists, and present professional programming, expanding the theatre’s reach beyond community productions.
- GLT would retain its artistic independence and heritage role while benefiting from enhanced operational stability and professional infrastructure.

Through this approach, the Livery Theatre could evolve into a multi-use cultural hub—hosting both community and professional performances, concerts, and festivals—while maintaining its deep volunteer and local roots. The hybrid model would also support long-term capital reinvestment planning, improve governance capacity, and ensure that the facility remains financially and operationally sustainable.

FINANCIALS

LIVERY PROJECT — HIGH-LEVEL COST ESTIMATE

(Provided by +VG Architects, in 2025 dollars)

RENOVATION AREA:

7,000 sq. ft. × \$800/sq. ft. = \$5,600,000

NEW CONSTRUCTION AREA:

10,000 sq. ft. × \$650/sq. ft. = \$6,500,000

BASE TOTAL: \$11,011,000

The high-level estimate for the complete Livery project is \$10–13 million, based on:

- New construction at approximately \$650 per sq. ft., and
- Renovation of the existing structure at approximately \$800 per sq. ft.

These figures assume the project will preserve much of the building’s original patina while ensuring it becomes safe, functional, and appropriately equipped for multi-use arts programming.

ALIGNMENT WITH ONTARIO CONSTRUCTION TRENDS

Current industry data in Ontario indicates:

- New commercial construction typically ranges from \$150–\$400 per sq. ft., depending on type, complexity, and finish level.
- Renovation projects generally cost more due to constraints of working within existing structures, with specialized renovations reaching \$300–\$450 per sq. ft.
- Major cost drivers include:
 - o Elevated material prices, especially concrete and wood, due to supply chain pressures and tariff uncertainty.
 - o Skilled labour shortages, continuing to drive up wage rates.
 - o Regulatory requirements, such as updated building codes and extended permitting timelines.

Based on recent comparable projects, the cost assumptions for the Livery are consistent with current market conditions.

POTENTIAL COST OPTIMIZATIONS

Depending on design decisions and programming needs, there may be opportunities to reduce costs by 10–15% (\$1,210,000–\$1,815,000) by:

- Prioritizing utilitarian finishes,
- Simplifying structural approaches, and
- Choosing a more compact new-build component.

PHASE II

ITEMS NOT INCLUDED AT THIS STAGE

This high-level estimate does not yet include:

- Contingency allowances
- Project management / communications costs
- Specialized construction premiums
- Escalation assumptions beyond current market trends

These would be incorporated during the detailed design stage once the preferred concept, building envelope and program are confirmed.

LIVERY BUDGET PROJECTIONS SUMMARY

REVENUE

Earned Revenue	Current Year	Year 1	Year 2	Year 3	Year 4
Programming					
Workshops	\$ 13,665	\$ 16,398	\$ 19,678	\$ 23,613	\$ 23,613
Camp		\$ 36,000	\$ 43,200	\$ 51,840	\$ 51,840
Box Office/Memberships	\$ 131,148	\$ 145,172	\$ 160,872	\$ 179,264	\$ 183,567
Rental					
Theatre Events	\$ 17,100	\$ 20,520	\$ 24,624	\$ 29,549	\$ 29,549
Theatre Additional Performances		\$ 10,000	\$ 12,000	\$ 14,400	\$ 17,280
Rooms		\$ 17,500	\$ 21,000	\$ 25,200	\$ 25,200
Tourism Office		\$ 36,000	\$ 43,200	\$ 51,840	\$ 51,840
Contributed Revenue					
Grants/Fundraising	\$ 117,833	\$ 94,646	\$ 109,735	\$ 127,458	\$ 132,104
Sponsorship	\$ 21,275	\$ 25,530	\$ 30,636	\$ 36,763	\$ 36,763
Misc. Income	\$ 12,344	\$ -	\$ -	\$ -	\$ -
Total Income	\$ 313,365	\$ 401,766	\$ 464,944	\$ 539,927	\$ 551,757

EXPENSES

Artistic	Current Year	Year 1	Year 2	Year 3	Year 4
Programming & Artists fees	\$ 63,442	\$ 72,752	\$ 76,963	\$ 80,182	\$ 73,179
Advertising & Marketing	\$ 10,150	\$ 15,733	\$ 20,452	\$ 22,497	\$ 23,622
Admin					
Salaries	\$ 58,540	\$ 99,391	\$ 104,274	\$ 109,397	\$ 114,775
Office Costs	\$ 44,051	\$ 49,244	\$ 53,738	\$ 55,928	\$ 57,335
Occupancy Costs	\$ 85,377	\$ 122,688	\$ 130,224	\$ 138,377	\$ 146,240
Total Expenses	\$ 261,560	\$ 359,809	\$ 385,651	\$ 406,383	\$ 415,151
Net Income/(Deficit)	\$ 51,805	\$ 41,957	\$ 79,293	\$ 133,544	\$ 136,606

POTENTIAL FOR PHASING

Given the overall vision for the facility and the accompanying capital budget estimate, there are options related to next steps.

- 1. PROJECT IS PHASED:** a phased approach commencing with a renovation of the back of the existing facility (from proscenium to back of building), resulting in an approximately 2000 sq ft project. This will improve the existing building but will not yield any revenue, and may in fact, negatively impact revenues during the construction phase.
- 2. ADDITIONAL PHASES TO PROCEED AS BUDGET AND PROGRAMMING DISRUPTION OPTIONS ARE CONSIDERED;** completion of existing renovation, phased addition for new spaces. Other.
- 3. FUNDING IS SECURED TO UNDERTAKE THE ENTIRE PROJECT.** This may include contributions from other levels of Government, a secured fund-raising campaign (target set with front end financing from Town or others to be repaid over time).
- 4. OTHER PHASED OPTIONS AND/OR A SCALED DOWN PROJECT,** including a 'do nothing option' to be considered.
- 5. REDUCE THE SIZE OF THE NEW-CONSTRUCTION COMPONENT.** This can be achieved by re-evaluating storage needs and workshop functions, including the possibility of off-site storage or more compact on-site solutions. A smaller addition would reduce both capital and operating costs.



— PHASE III —



PHASE III

RECOMMENDATIONS & FACTORS FOR SUCCESS

INTRODUCTION

The recommendations have been formulated to provide a general outline regarding next steps. Given the need to assess a variety of external conditions and ensure that assumptions are correct there will be an ongoing need to assess the project status to keep the process moving forward. For clarity, there are several actions that are intended to be sequential, while others are concurrent. The 'Expansion Steering Committee' established by the Goderich Little Theatre Board will need to continually monitor the order and completed actions to manage the pathway forward. This includes (not in order):

- Board acceptance to move forward and organizational capacity
- Level of Town support – ongoing and capital (initial investment or over time)
- Phased or full implementation
- Fund raising target and level of success
- “Plan B” - for Livery operations during period/s of interruption
- Unforeseen conditions – site impact for expansion, heritage impacts, code related issues, approval timelines
- Changing political/community interest and priorities/municipal priorities

PROJECT MANDATE & ALIGNMENT

A. SECURE BOARD MANDATE AND LEADERSHIP

- Finalize conceptual drawings and overall budget from MGA report. Retain architect if required to prepare 'discussion worthy' concept plans.
- Hold a **facilitated Board retreat** to:
 - o Review the report and its implications

PHASE III

- o Ensure new Board members are fully briefed on the project’s rationale, history, and sustainability goals (financial and human resources).
- o Final assessment on Board capacity and readiness to take on the project. Identify gaps that might require external expertise (fundraising, legal, etc).
- Establish a **Board Implementation Committee** to:
 - o Confirm project scope
 - o Clear terms of reference and decision-making thresholds
 - o Report regularly to the full Board

CRITICAL SUCCESS FACTORS:	
	Board endorsement at milestones.
	Appoint board champion.
	Volunteer leadership secured (capacity).

B. PREPARE AND DELIVER PRESENTATION TO TOWN OF GODERICH COUNCIL (TARGET: MARCH)

- Reinforce the social and economic value of arts and culture to the municipality, including ROI data, tourism growth, community inclusion.
- Present a unifying vision for arts, culture, tourism, and equity, diversity & inclusion under one roof.
- Share a high-level 12–18-month timeline (through November 2026 election period), noting upcoming Board decisions on:
 - o Phasing strategy, development approach and capital campaign
- Acknowledge competing municipal and community priorities (Big Dig, Hospital, Arena).
- Clarify:
 - o The GLT’s intent to lead the project
 - o The essential role of volunteers and community partners
- Demonstrate fiscal responsibility and operational sustainability, acknowledge construction cost, phased approach and that it will only advance if funding milestones are achieved.
- Request Town consideration on:
 - o Relocating the Tourism Office to an expanded Livery
 - o Recognizing Arts & Culture as a pillar in the next municipal strategic plan (anticipated Q1 2027)
- Note that any financial request would realistically target 2027–2028 budget years

CRITICAL SUCCESS FACTORS:	
	Town support in principle and alignment to Town strategic priorities.
	Town capital funding secured, in addition to annual operating.

FEASIBILITY & STRATEGIC CHOICES

C. ASSESS CAPITAL CAMPAIGN POTENTIAL AND RISKS

- Leverage:
 - o Current and former Board expertise
 - o Past donors and major patrons
 - o Town staff and community leaders
- Test community willingness for a multi-year, large-scale capital campaign.
- Identify:
 - o Realistic fundraising ranges
 - o Major gift and naming potential
- Work directly with potential funders (OTF, Canadian Heritage, etc.) to develop plan for one-time grant funding as well as operating/presenter funding possibilities.

CRITICAL SUCCESS FACTORS:	
	Positive response from community/potential donors for sustained campaign.
	Capital funding available from foundations and/or government funders.

D. SELECT DEVELOPMENT APPROACH

- Decide between:
 - o **Phased renovation**, or
 - o **Single comprehensive build**

Analyze cash flow and financing implications

- If phased, confirm:
 - o **Phase 1 (Core & Public-Facing):**
Accessibility, backstage, washrooms, life safety, mechanical systems, atrium, lobby, public art/gallery, Tourism integration
 - o **Phase 2 (Revenue-Generating):**
Additional flex spaces (i.e., rehearsal and programming studio space)
- Develop a **3-year booking and programming outlook** to assess:
 - o Construction downtime
 - o Revenue impacts and operational disruption

CRITICAL SUCCESS FACTORS:	
	Fundraising prospect supports approach (phase or single).
	Operational capacity goals are met.
	Positive outcome from initial risk assessments.
	Life-cycle costs are understood and manageable.

CAPITAL CAMPAIGN

E. LAUNCH CAPITAL CAMPAIGN

- Recruit:
 - o Campaign Chair
 - o Campaign Cabinet/Board
 - o Grants Lead
 - o Succession plan
- Develop:
 - o Campaign materials/Case for support
 - o Create enhanced conceptual design concepts
 - o Updated brand identity for The Livery
 - o Communication Plan
- Segment fundraising targets:
 - o Major donors (naming rights)
 - o Business and industry
 - o Service clubs and community organizations
 - o Patrons and users
 - o General public
 - o Government funders and foundations
- Define:
 - o Naming opportunities with values
 - o Corporate partnership options
 - o Commitment levels
- Complete and Evaluate:
 - o Grant applications (ongoing)
 - o If fundraising is below expectations, develops alternate strategies

CRITICAL SUCCESS FACTORS:	
	Sustainable, long-term leadership in place.
	Case for support is developed.
	Early momentum achieved in community at large.
	Engagement Plans.

F. HYBRID GOVERNANCE MODEL

- Establish and phase in a new not-for-profit corporation to manage the facility as an arts presenter.
- Negotiate a long-term operating agreement ensuring:
 - o GLT remains the resident community theatre
 - o Guaranteed access (terms to be defined)
- Secure modest annual Town support (maintenance, utilities, staffing).
- Communicate how this model benefits:
 - o Strengthens grant eligibility
 - o Supports major sponsorships and partnerships

CRITICAL SUCCESS FACTORS:	
	Sustainable, long-term leadership and framework in place.

DESIGN & DELIVERY

G. COMPLETE CONCEPTUAL DESIGN

- Use a competitive architectural process (RFP or design competition).
- Produce high-quality concepts and drawings that:
 - o Support fundraising
 - o Reflect phased or full-build strategy

H. FINAL DESIGN & OPERATIONAL PLANNING

- Advance full architectural and engineering design.
- Confirm:
 - o Flexible program spaces
 - o Creative office / lease opportunities
 - o Storage solutions (on-site or off-site)
- Develop a detailed operating budget in parallel.
- Remove or scale back elements that exceed operating capacity.

CRITICAL SUCCESS FACTORS:	
	40–50% of funding is secured.
	Approach allows for a phased or single build approach (as decided above).

OPERATIONS, PARTNERSHIPS & PROGRAMMING

I. STRENGTHEN OPERATIONAL CAPACITY

- Secure:
 - o Full-time Operations/Rentals Manager
 - o Part-time Technical/Facility Coordinator
- Maintain volunteer-led creative and community roles.
- Ensure professional administration and box office support (with Tourism Goderich).

J. DEEPEN COLLABORATION WITH TOWN & TOURISM GODERICH

- Share resources, programming opportunities, and spaces.
- Explore long-term support mechanisms:
 - o Annual operating support
 - o Capital contributions
 - o Loan or debenture arrangements

K. EXPAND PROGRAMMING GRADUALLY (CONCURRENT)

- Pilot programs onsite and offsite before construction is complete.
- Test demand, partnerships, and staffing models.
- Ensure programs are “launch-ready” when new spaces open.

SUMMARY

This is a period of an unprecedented transformational opportunity for the Livery. To continue to provide the rich and impressive history of operation in the Goderich area, the Board and committee have an enormous, albeit challenging, opportunity to create a first-class centre for the arts for future generations. This will build on a history of success in the performing arts, while providing opportunity and incentive to meet a variety of new and emerging interests for all ages and abilities in a thriving environment in the heart of the Town of Goderich.



— APPENDICES —

APPENDIX A

Community Demographic Information

The population in Goderich shows modest growth over the next 25 years. Based on the 2020 census, the median age rate is 27% higher than the provincial average, which is common in smaller, rural areas. While household income is lower than the provincial median, this is also not unusual when you factor in that there are many retirees in the community.

CURRENT DEMOGRAPHICS

POPULATION

7,881



+3.3% SINCE 2016

HOUSEHOLDS



3,667

65% OWNER OCCUPIED

MEDIAN AGE

27%↑
PROV. AVG.



MEDIAN HOUSEHOLD INCOME

\$69,500

24%↓ PROV. AVG.



PRIMARY LANGUAGE

99%



UNEMPLOYMENT RATE

9.3%

+3% ↓ PROV. AVG.



FUTURE PROJECTIONS

POPULATION

≈ 8,063 (2024)

≈ 10,500 (2050)



GROWTH RATE



APPENDIX B

Background Research

This section presents the data available on the many positive impacts of arts and culture. Some of the data pre-dates the COVID-19 pandemic, but all indicators show that the performing arts sector is returning to pre-COVID activity levels.

Cultural Tourism (from 2023 Ontario Arts and Culture Tourism Profile) ²

- According to a 2023 survey by Forum Research and the Ontario Arts Council, the average arts and culture trip has **nearly triple the impact** on non-arts and culture trips (e.g. sport tourism, sightseeing). Roughly **\$11.4 billion** is spent on arts and culture tourism in Ontario, resulting in **\$5.7 billion** in direct value-added to the province.
- Arts and culture tourists not only spend more, but they also stay longer. About 40% of Canadians travelling for arts and culture spent three or more days, while only 13% of non-arts and culture visitors stayed for the same length of time.
- Over 30% of Canadian arts and culture tourists visiting Ontario attended a play or performance.
- The majority of arts and culture tourists are over the age of 35, but there is also strong representation from people aged 25-34 (22% of visitors).
- Arts and culture activities featured in one eighth of all tourist trips to or within Ontario: Over 18.4 million unique tourist trips to Ontario included arts and culture activities.



Arts and Culture tourism generates \$11.4 billion in communities across Ontario

Relevance to The Livery: With an enlarged, renovated and accessible space, has the potential to draw new audiences, especially during peak holiday seasons.

² Ontario Arts and Culture Tourism Profile, August 2023. Forum Research and the OAC.
<https://www.arts.on.ca/oac/media/oac/Publications/Research%20Reports%20EN-FR/Economic%20Contribution%20of%20the%20Arts/Ontario-Arts-and-Culture-Tourism-Profile-2023-FINAL-s.pdf> Accessed July 2025.

Economic Impacts

- In 2022, the cultural sector contributed \$26 billion to the Ontario GDP. This includes all creative industries.
- Live theatre/performance contributed \$3.6 billion (\$1.3 billion in Ontario) to the Canadian economy (2023), and over 70,000 jobs.
- **65%** of skilled workers agree that a thriving arts and cultural scene is something they would look for when considering moving to a new community. (Nanos, 2016)
- **80%** of Ontarians agree that an active local arts scene helps communities attract business. (Nanos, 2017)

65% of Ontario business leaders say that a thriving arts and culture scene is something that would make it easier to attract top talent to their community.

(Nanos, 2016)



- In a 2010 survey of 18 mid-sized Ontario cities, all municipalities reported using cultural and recreational amenities as a tool for downtown revitalization. **83%** deemed the strategy to be an effective tool. (University of Waterloo)
- According to the Federation of Canadian Municipalities, “arts, culture and heritage improve the ability of municipal governments to **influence local economic development** by attracting and retaining a skilled and talented workforce.” (FCM, 2016)
- **88%** of Ontarians agree that arts and cultural activities are important to a community’s economic well-being. (Environics, 2017)

Relevance for The Livery: Understanding the economic impact for local businesses can be used to help build sponsorships from local businesses.

Health and Social Impacts

- **57%** of attendees to theatre/comedy report very good or excellent health, as opposed to 48% of non-attendees. (Statistics Canada, 2016)
- **93%** of Ontarians believe that arts activities help enrich the quality of our lives. (Nanos, 2017)
- **90%** of Ontarians agree that an active local arts scene helps make a community a better place to live. (Nanos, 2017)

APPENDICES

- **88%** of Ontarians believe that if their community lost its arts activities, people living there would lose something of value. (Nanos, 2017)
- **92%** of Ontarians agree that exposure to arts and culture is important to individual well-being. (Environics, 2017)
- **84%** of Canadians agree that engaging children in the arts helps them be more creative and expressive. (Business for the Arts, 2015)
- **97%** of Ontarians agree that engaging children in the arts is important to their overall development. (Nanos, 2017)
- **78%** of Canadians believe that the arts help children from disadvantaged communities succeed. (Business for the Arts, 2015)
- **88%** of Ontarians agree that participating in arts activities builds a shared sense of community identity. (Nanos, 2017)
- **90%** of Ontarians agree that arts experiences help bring people from diverse backgrounds together as a community. (Nanos, 2017)
- **86%** of Ontarians agree that the arts help us express and define what it means to be Canadian. (Nanos, 2017)

Relevance for The Livery: Understanding the powerful impact that the arts have on mental and physical wellbeing and its importance for children is part of the story of why the Livery is so important.

Volunteerism

- A 2012 survey reported that for every paid staff member working in arts and culture, there were 17 volunteers donating their time and talents.

Relevance for The Livery: The main tenant, GLT, is almost exclusively operated by volunteers, who bring incredible economic value to the theatre.

The evidence is very strong that arts and culture contribute to local economic growth, as well as being vital for the health and wellbeing of citizens.

APPENDIX C

Current Trends in Small, Rural Theatres Similar to Goderich

Why People Participate in Theatre

The top reason people participate in theatre in a community like Goderich is a strong sense of social connection and community engagement, which aligns with findings from the Business / Arts and NANOS Research study on Canadian arts participation. The study found that the primary motivation for attending or participating in arts activities—including theatre—is the desire to connect with others and experience a sense of belonging. In smaller communities like Goderich, local theatre provides a vital gathering place where people can come together to share stories, express creativity, and celebrate local culture.

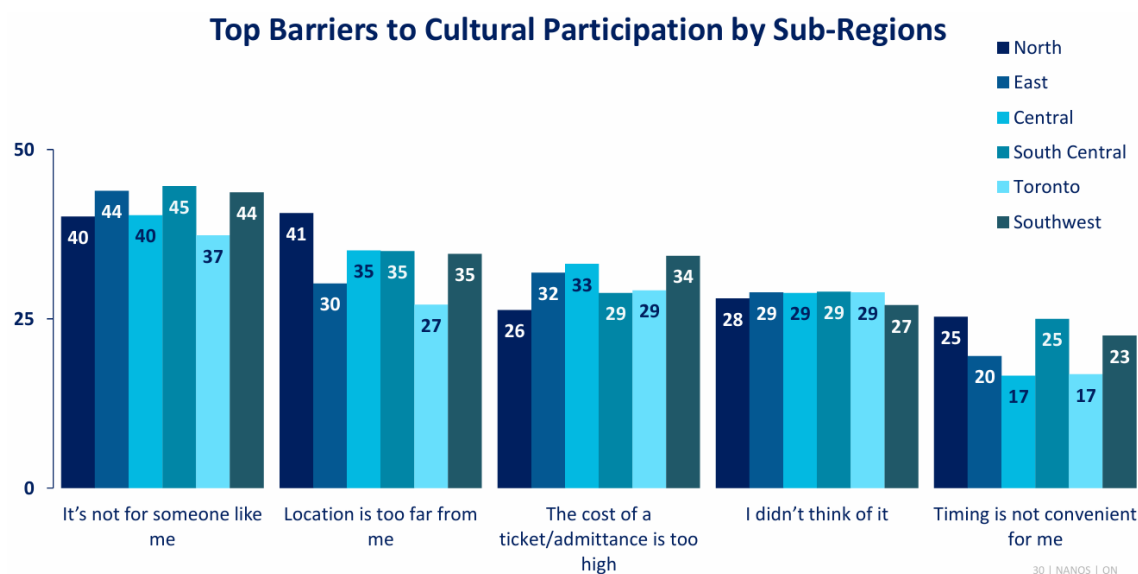
At The Livery, participation is driven by the opportunity to be part of a collaborative community effort that fosters friendships, supports local talent, and builds civic pride. This sense of connection goes beyond the stage; it includes volunteering, social events, and educational programs that strengthen the fabric of the community. The study also highlights that people value arts experiences that resonate personally and culturally, which is especially meaningful in rural towns where shared history and identity play a big role.

Barriers to Participation

Even when a theatre like The Livery in Goderich is experiencing growing attendance, it is important to recognize that many residents still face barriers or hesitations about attending performances. Understanding these reasons helps guide outreach, programming, and facility planning to ensure growth is inclusive and sustainable.

- **Perception** Many people perceive theatre as something "not for someone like me." People who don't see their own stories, language, age group, or cultural identity reflected on stage may assume it's not meant for them. Continued audience growth may reflect a core, culturally engaged group, but others in the community may still feel disconnected or uninvited.
- **Physical or Geographic Barriers** In rural areas, even a short drive can feel like a commitment—especially at night, in winter, or for older adults. Additionally, if performances overlap with work shifts, childcare duties, or other community events, attendance may drop. While The Livery is central, people in surrounding rural areas may face transportation or scheduling challenges.

- **Affordability Concerns** Even though many small theatres offer modest pricing, attending a live performance may still be seen as a luxury for families, seniors on fixed incomes, or those facing economic pressures. There may be silent gaps in accessibility—people who want to attend but assume they can’t afford it.
- **Lack of Habit or Awareness** People often develop routines around sports, seasonal events, or TV streaming. If theatre isn’t part of that lifestyle—or if promotions don’t reach them—it may simply fall off the radar. Audience growth might reflect excellent engagement with those already involved, but others may need more targeted outreach.
- **Facility Limitations or Accessibility** Some people may be deterred by physical constraints—such as limited mobility access, dated amenities, or discomfort with tight seating or poor sightlines. Others may avoid the theatre if they’ve had negative past experiences.
- **Limited Cultural Representation or Variety** Theatre seasons often rely on classic comedies, family-friendly fare, or familiar works. This may unintentionally exclude younger, culturally diverse, or artistically adventurous audience members. A stronger mix of content can help serve a fuller cross-section of the population.
- **Social Discomfort or Insecurity** For some people, especially newcomers or those unfamiliar with theatre, stepping into a traditional performance space can feel intimidating. Dress codes, theatre etiquette, or not knowing what to expect can keep people away. Continued growth should go hand-in-hand with demystifying the experience through welcoming staff, relaxed performances, and outreach events.



Access to Capital Funding

Funding from the Federal and Provincial governments has not kept pace with the rising costs of operating a live performance venue. In particular, capital funding is dwindling as both the Federal and Ontario provincial governments focus investments on much needed housing. The need for capital upgrades at The Livery aligns with a widespread rural trend: many cultural buildings require investment to improve efficiency and reduce operational costs. Energy retrofits, better climate control, and improved backstage functionality are priorities to ensure long-term sustainability. Older buildings, such as the Livery, are also in high need of accessibility enhancements.

Expanding Beyond Theatre to Serve Broader Audiences

In Goderich, The Livery has become more than a theatre—it's a cultural anchor. Programming has grown to include concerts, visual arts events, speaker series, and social functions, reflecting the town's evolving interests. This trend toward broader cultural offerings is essential in a rural setting like Goderich, where one venue often serves multiple community roles. The definition of what constitutes a cultural space is changing rapidly and the Livery is already embracing that change.

A Need for a Flexible, Multi-Use Cultural Hub

As the only dedicated performing arts venue in the area, The Livery is increasingly called upon to support not only the Goderich Little Theatre but also musical acts, a film series, youth programs, and civic gatherings. Currently, there are no other large social spaces in the Town of Goderich except for the Legion and banquet rooms in hotels. The current space at the Livery, while beloved, is limiting. Expanding or reconfiguring the space to support a broader range of activities—while maintaining its heritage character—aligns with what rural theatres across Ontario are doing to stay viable and responsive.

Emphasis on Local Talent and Community Partnerships

There is a strong tradition in Goderich of celebrating local voices. The Livery's ongoing partnerships with local musicians, schools, artists, and volunteers align with the national trend of deepening community collaboration. This grassroots approach helps build both a loyal audience and a vibrant creative economy within the town.

Heritage Preservation with Modernization

As a heritage-designated building, The Livery is both an asset and a challenge. Goderich is part of a broader rural movement working to preserve historic venues while upgrading them to meet contemporary standards—especially around accessibility, comfort, and technology. A sustainable renovation plan could bring in energy-efficient systems, accessible entrances and washrooms, and technical improvements, all while protecting the building's historic charm.

Volunteer Power and Capacity Gaps

Like many small towns, Goderich relies on a strong volunteer base to power its arts programming. However, there's growing recognition that consistent programming, fundraising, and technical delivery require more support. The Livery, like its peers, may need to explore part-time staffing, succession planning for volunteers, and skills training to keep up with demand.

Blending In-Person with Digital Tools

The pandemic pushed The Livery and similar venues to consider digital tools—from online ticketing to livestreaming. While in-person events are returning strong in Goderich, hybrid capabilities remain important, especially for reaching homebound residents, seasonal visitors, or younger audiences used to digital access.

Demonstrating Cultural and Economic Impact

In a town like Goderich where cultural tourism plays a role in the local economy, measuring and communicating the impact of arts and culture is key. Whether through attendance tracking, partnerships with local businesses, or youth engagement metrics, The Livery has an opportunity to showcase its importance as a community and economic driver. As the provincial and national data cited above shows, the impact of the arts is wide ranging and affects all citizens.

Strengthening Accessibility and Inclusion

The Livery, like many rural theatres, is working to be more inclusive. Upgrades to physical accessibility, gender-neutral washrooms, diverse programming, and pay-what-you-can pricing models can help ensure that the space remains welcoming to all residents and visitors—regardless of age, income, or ability. Managing this approach requires intentional planning and a full understanding of financial targets to ensure the Livery can continue to thrive.

Community Ownership and Pride Above All

The Livery represents a powerful point of pride for Goderich, contributing to the community identity and vitality. Like many rural theatres, it thrives on community loyalty, history, and emotional connection. Any future plans for renewal or expansion should build on that foundation of local investment, ensuring the community continues to see themselves reflected in the space and its programming.

What It Means for Goderich and The Livery

The Livery only has a capacity of 180. Data shows that while rural theatres often draw solid local attendance, they rely heavily on diversified programming, hybrid formats, and external funding to remain sustainable. Capital investments and expanding physical footprint—like adding ancillary event spaces—have enabled venues in similarly sized communities such as Tweed and Blyth to grow both audience and revenue. Ultimately, The Livery's ambition to renovate and expand aligns well with established trends across Ontario.

APPENDIX D

Goderich (and surrounding area) Event Venue Rental Rates

The Goderich region offers a broad selection of venues, encompassing municipal, community-run, private, and commercial facilities suitable for various events.

Municipal and Community Venues

These venues are typically operated by the municipality or local community organizations and are governed by public fee schedules and policies.

Maitland Recreation Centre (MRC) & Memorial Arena

- Bookings for multi-purpose room and gymnasium are handled through the YMCA.

Facility/Room	Rental Type	Regular Rate	Not-For-Profit Rate
Sifto Arena Floor (MRC)	Basic Rate (no tables/chairs)	\$793.50	\$595.00
	Consecutive Days (no tables/chairs)	\$733.00	\$549.75
	Basic Rate (with tables/chairs)	\$955.00	\$716.25
	Consecutive Days (with tables/chairs)	\$881.00	\$660.75
Sky Harbour Room (MRC)	Room Rental (Bar Only)	\$124.00	\$93.00
	Meeting (Hourly)	\$30.00	\$22.50
	Meeting (Full Day)	\$216.00	\$162.00
Memorial Arena Floor	Basic Rate (no tables/chairs)	\$610.00	\$457.50
	Consecutive Days (no tables/chairs)	\$530.50	\$397.50
	Basic Rate (with tables/chairs)	\$791.50	\$593.25
	Consecutive Days (with tables/chairs)	\$702.00	\$526.50
	Stag and Doe/Dance	\$1,032.00	N/A

APPENDICES

Memorial Arena Auditorium	Event Rental (dance, games night)	\$600.00	\$450.00
	Meeting (Per Hour)	\$40.00	N/A
	Meeting (1/2 Day - 4 hours)	\$145.00	N/A
	Meeting (Full Day - 8 hours)	\$255.00	N/A

Note: SOCAN fees of \$143.00 are extra for music at both the Memorial Arena Floor and Auditorium.

**All prices are +HST*

The YMCA also lists the Memorial Arena as a meeting space available for rental for up to 1,000 people.

Goderich Columbus Convention Centre and Banquet Hall

- Flexible space for events of varying sizes.
- **Main Hall:** 5,974 square feet, licensed for up to 500 people depending on layout. The hall can be divided into two smaller areas (2/3 and 1/3).
- **Amenities:** Two kitchens, updated washrooms, free parking for over 500 vehicles, fully wheelchair accessible, full bar/lounge.
- **Lounge Area:** A private space for up to 35 people, equipped with a large screen TV (HDMI), white board, projector screen, small kitchenette, and washrooms. The rental cost is \$150.00 per day plus applicable taxes.

Goderich Columbus Convention Centre Rental Rates (Main Hall):

Hall Size	Full Hall	2/3 Hall	1/3 Hall
Fridays/Saturdays	\$1,000.00	\$725.00	
Sundays-Thursdays	\$750.00	\$460.00	
Any Day of the Week			\$345.00

Benmiller Community Hall

This hall offers tiered rental options for its facilities:

- **Upper Floor:** \$125
- **Lower Floor:** \$75
- **Entire Building:** \$200
- **Grounds with Building:** Add \$25.00 to building rental cost
- **Grounds and Diamond Lights with Building:** Add \$50.00 to building rental cost

**All prices are +HST*

Goderich Legion (Branch 109)

The Legion offers tiered rental options for its facilities:

- **Upper Floor:** \$300-350 (Large hall. Seats 200/Standing 230)
 - **Bar service** is \$25/hr additional
- **Main Floor:** \$100 (Back Room. Smaller gatherings (50 people))
- **Basement:**
 - Meeting Room: \$75 (Seats 30-35)
 - Games Room: \$75 (approx. 20pp / two pool tables)
 - Full Basement \$150

**All prices are +HST*

**Rental rates are for 'full-day' (operational hours vary: i.e. Sat – 12noon – 9pm).*

Huron County Museum

The museum provides two (accessible) spaces for rent.

- **Museum Lounge:** Located on the second floor, seats up to 25 people. Includes: sink and refrigerator.
- **Museum Theatre:** Located on the main floor, seats up to 70 people. Includes: full multimedia capabilities.

Rental Fees (Per Hour/Per Room):

User Type	Use During Regular Operation Hours	Museum After Hours
County or Heritage Partners	FREE	\$25.00
Non-Profit Groups	\$10.00	\$35.00
Others	\$15.00	\$40.00
Photographers/Film Makers	\$50.00/hour (Use of site as venue)	

Private and Commercial Venues

Goderich Sunset Golf Club

The club offers a banquet area, halfway house, and a patio overlooking the 18th green, suitable for events from 20 to 175 people.

- **Events Hosted:** Tournament meals, special occasions (retirement, anniversary, showers), business meetings, celebrations of life, and Christmas parties.
- **Amenities:** Full-service bar, tables, chairs, sound system, 2 large projection screens, and catering supplied by the venue.

Brussels Four Winds Barn

A wedding and event barn that can host everything from community events and farmers' markets to weddings and private events.

- **Included in Rental:** Entire building and grounds.
 - Reception area, versatile stoned ceremony room, coatroom and fully accessible washrooms on both levels.
 - Harvest tables and chairs, fully-equipped kitchen, use of dinner and dessert plates, cutlery, bowls, coffee cups, wine and water glasses.
 - Staff washes all the dishes.
 - Bartenders (mixes and ice) are included. Drinks are for purchase
- **Not included:** Food or drinks. (Caterer to be contracted by renter)
 - Alcoholic drinks: \$8.50; mocktails: \$5; pop/juice/bottled water: \$3. All drink prices include taxes. Bar operates by consumption. Renters can choose an open, donation, toonie or cash bar to help offset the cost.
- **Rental Rates:**
 - Weekday rental – \$900 plus tax
 - Weekend rental – \$1,000 plus tax

Lune 1860

An historic manor on 88 acres, designed for small, private gatherings.

- **Capacity:** Maximum occupancy of 100 people seated.
- **Booking Policy:** Only one event is hosted at a time, providing exclusive access to the grounds. Renters can use their own preferred vendors without landmark fees. The main floor is for events; other areas are a private residence.
- **Available Spaces:**
 - **The Garden:** Up to 100 guests.
 - **The Fountain:** Up to 100 seated guests.
 - **The Light Room:** Up to 40 seated guests.
 - **The Dark Room:** Up to 28 seated guests.
 - **The Arc:** Up to 20 seated guests.
 - **The Table:** Up to 18 seated guests.
 - **The Loft:** A separate cathedral-inspired barn assembly hall for up to 100 guests, with a fully equipped kitchen.
 - **The Garden Terrace:** Up to 70 seated guests.
- **Corporate event rentals**
 - **Flat rate:** For events with up to 18 guests, the cost is a \$4,000 flat rate, plus \$150 per person.
 - **Included:** Set menus and non-alcoholic beverages.
 - **Minimum spend:** A minimum spend of \$1,000 for food and non-alcoholic beverages.
- **Other rentals**
 - **Tableau rentals:** Lune 1860 also offers individual rental items from various "Tableau" collections.
 - **Price range:** Rentals range from approx. \$230 to - \$2,700+, depending on the specific item.

Comfort Inn & Suites, Goderich

The hotel provides meeting space for small events or wedding receptions.

- **Meeting Facilities:** 2 meeting rooms. Total meeting space is listed as 14,532 sq. feet, with a banquet capacity of 807 people.
- **Room Details:** The two meeting rooms, "Victoria A" and "Victoria B," are each listed with dimensions of 27 x 25 x 0 meters and a size of 675 sqm / 7265.6 sq. mi.
- **Rates:** Request a proposal for fee.

East Street Cider Co.

Craft cidery, that offers its taproom as a venue for private and semi-private events.

- **Capacity:** Up to 60 people.
- **Booking Policy:** No rental fee is charged, but a minimum bar tab applies.
- **Offerings:** Over 50 different craft beers, wines, and non-alcoholic drinks, plus a rotating tapas and sharables menu.

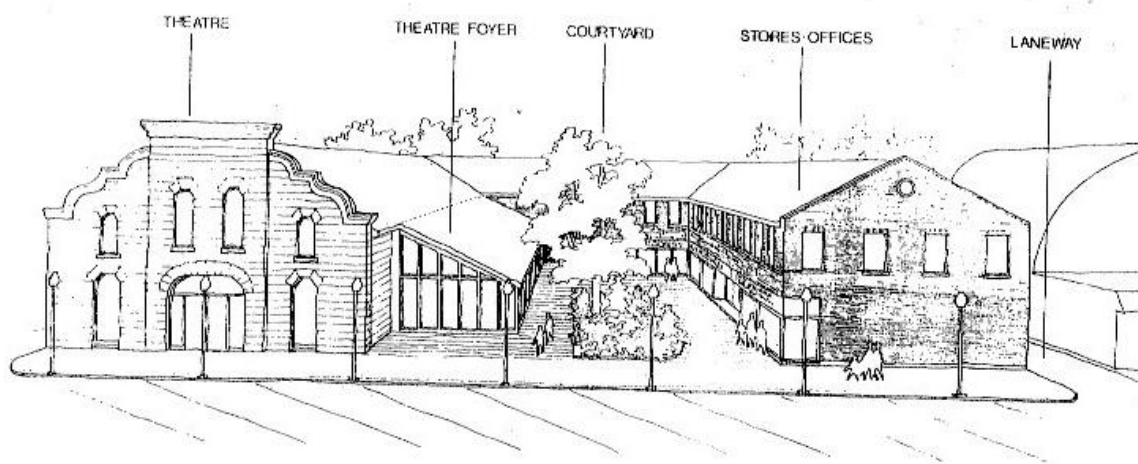
Appendix C - RAIC Scope of Services Checklist

Project Inception	Project Assessment	Concept Approval	Approvals from Authorities	Awards of Construction Contract		Substantial Performance of Construction/Occupancy Permit
1.0 PRE-DESIGN	2.0 SCHEMATIC DESIGN	3.0 DESIGN DEVELOPMENT	4.0 CONSTRUCTION DOCUMENTS	5.0 BIDDING OR NEGOTIATION	6.0 CONSTRUCTION – CONTRACT ADMINISTRATION	7.0 POST-CONSTRUCTION
ARCHITECT'S SERVICES ○ Facility Programming ○ Space Relationships/ Flow Diagrams ○ Project Development Scheduling ○ Project Budgeting ○ Life Cycle Cost Studies ○ Economic Feasibility Studies ○ Agency Consulting/ Review/Approval ○ Site Selection/Analysis Utilization ○ Environmental Studies ○ Energy Studies ○ Existing Facilities Surveys ○ Client-Supplied Data Coordination ○ Services Related to Project Management ○ Presentations ○ Marketing Studies ○ Special Studies ○ Re-Zoning Assistance ○ Project Promotion SPECIAL CONSULTANTS' SERVICES ○ Legal Survey ○ Geotechnical Analysis ○ Project Financing	ARCHITECT'S SERVICES ● Client-supplied Data Coordination ● Program and Budget Evaluation ● Review of Alternative Design Approaches ● Architectural Schematic Design ● Schematic Design Drawings and Documents ● Statement of Probable Construction Costs ● Client Consultation ○ Interior Design Concepts ○ Special Studies (Future Facilities, Environmental Impact, etc.) ○ Special Submissions or Promotional Presentations ○ Special Models, Perspectives or Computer Presentations ○ Project Management ○ Agency Consultation CONSULTANTS' SERVICES ● Structural Design Concepts ● Mechanical Design Concepts ● Electrical Design Concepts ● Statements of Probable Costs SPECIAL CONSULTANTS' SERVICES ○ Civil Design Concepts ○ Landscape Concepts ○ Statements of Probable Costs	ARCHITECT'S SERVICES ● Client-supplied Data Coordination ● Design Coordination ● Architectural Design Development ● Design Development Drawings and Documents ● Statement of Probable Construction Costs ● Client Consultation ○ Interior Design Development ○ Special Studies/Reports (Planning Tenant or Rental Spaces, etc.) ○ Promotional Presentations ○ Models, Perspectives or Computer Presentations ○ Project Management ● Agency Consultation CONSULTANTS' SERVICES ● Structural Design Development ● Mechanical Design Development ● Electrical Design Development ● Statements of Probable Costs SPECIAL CONSULTANTS' SERVICES ○ Civil Engineering Design Development ○ Landscape Development ○ Detailed Construction Cost Estimates or Quantity Surveys	ARCHITECT'S SERVICES ● Client-supplied Data Coordination ● Project Coordination ● Architectural Construction Documents (Working Drawings, Form of Construction Contract and Specifications) ● Document Checking and Coordination ● Statement of Probable Construction Costs ● Client Consultation ○ Interior Construction Documents ○ Alternative Bid Details and Special Bid Documents ○ Project Management ○ Agency Consultation CONSULTANTS' SERVICES ● Structural Construction Documents ● Mechanical Construction Documents ● Electrical Construction Documents ● Statements of Probable Costs SPECIAL CONSULTANTS' SERVICES ○ Civil Engineering Construction Documents ○ Landscape Documents ○ Detailed Construction Cost Estimates or Quantity Surveys	ARCHITECT'S SERVICES ● Client-supplied Data Coordination ● Project Coordination ● Issue Bidding Documents ● Issue Addenda ● Bid Evaluation ● Construction Contract ● Client Consultation ○ Separate Bids or Negotiated Bids ○ Services Related to Bidders' Proposals ○ Project Management CONSULTANTS' SERVICES ● Issue Bidding Documents ● Issue Addenda ● Bid Evaluation SPECIAL CONSULTANTS' SERVICES ○ Issue Bidding Documents ○ Issue Addenda ○ Bid Evaluation	ARCHITECT'S SERVICES ● Field Review ● Progress Reports/ Evaluation ● Process Certificates for Payment ● Interpretation of Contract Documents ● Review of Shop Drawing Product Data/Sample ● Change Orders ● Substantial Performance Report and Certification ● Client Consultation ○ Interior Construction review ○ Full-time Project Representation ○ Administration of Separate Contracts ○ Project Management ○ Promotional Material ○ Record Drawings ○ Agency Consultation CONSULTANTS' SERVICES ● Structural review/ Reports ● Mechanical review/ Reports ● Electrical review/ Reports ○ Record Drawings ○ Certification of Progress SPECIAL CONSULTANTS' SERVICES ○ Civil Construction review ○ Landscape Inspection ○ Detailed Cost Accounting	ARCHITECT'S SERVICES ● Field Review ● Deficiency Assessment ● Review of Warranties ● Total Performance Inspection and Certification ● Client Consultation ● Start-up Assistance ● One-year Warranty Inspections OTHER SERVICES ○ Fine Arts/Crafts/ Graphics ○ Non-building Equipment Selection ○ Building Analysis and Reports ○ Services Related to Alterations and Demolition ○ Life Cycle Cost Monitoring ○ Environmental Monitoring ○ One-year Warranty Inspections CONSULTANTS' SERVICES ● Start-up Assistance ● Systems Performance Review ○ Non-building Equipment Selection ○ Life Cycle Cost Monitoring ○ Services related to Alterations and Demolition

- Basic Services as per Base Percentage Fees shown on page 11
○ additional services

Appendix D – Existing Drawings and Site Information

Rendering by Chris Borgal (circa 1970s). Note: this provided strictly for awareness of one of the concepts considered over the years as a potential expansion. There is no expectation to replicate this, nor any other imagery within the appendix of this RFP.



The Livery Theatre is located at 35 South Street in Goderich, Ontario. The legal description is Plan 457 Lot 171 Lot 172 PT; Lot 124.

Historic records indicate that the rear portion of The Livery was erected during the 1840s as a harness shop by Samuel Seegmuller. By 1878, M. Polley had added two sections to accommodate his livery stable business. After the turn of the century, when horses gave way to automobiles, the building became the first local car dealership. In 1974, it was transformed into a building centre.

In 1978, the building was slated for demolition. Goderich Town Council recognized the historical importance of the building and forestalled the demolition, allowing time for a private purchase. A local architect recognized the potential for a theatre and a group of enthusiasts formed the Goderich

Arts Foundation with The Livery as their foundation for promoting the arts in the community. The Livery was purchased by the Goderich Little Theatre (GLT), with the support of this community, several years later.

The Livery sits within one of the Town of Goderich's three designated [Heritage Conservation Districts](#) (The Outer Square) and is also considered a [Part IV heritage property](#).

Since 1983, the Goderich Little Theatre has operated as a non-profit corporation in The Livery - an inclusive and vibrant centre for the arts.