

Soundstage Future Use Consultation Study



Prepared by: Cultural Planning and Development Branch

Ministry of Parks, Culture and Sport

June 2016

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Executive Summary

The Canada-Saskatchewan Production Studio (Soundstage), a purpose-built facility for film and television production was opened in 2002. The Ministry of Central Services owns the facility and the Ministry of Parks, Culture and Sport covers accommodation costs for the Soundstage production studios and ancillary spaces. Creative Saskatchewan is currently administering film and event bookings in the facility.

Between 2002 and 2011 the Soundstage was rarely used to its' full potential. To explore opportunities for future use of the Soundstage, the Ministry of Parks, Culture and Sport undertook stakeholder consultations accompanied by an historical use analysis. This report summarizes the results of that work and is intended to inform strategic, operational and marketing policies and plans for future use of the Soundstage.

In fall 2015, consultations were conducted including an online survey targeted to existing and potential users of the facility, as well as open to all interested parties, and focus group sessions with key stakeholders. Both were designed to highlight opportunities for new uses. Focus group discussions with key stakeholders drilled further to attempt to find ways to balance the needs of film and television production with other events and activities.

Key discussion points in the consultations included the following:

- Multiple-use opportunities:
 - Film and television production;
 - Education, training, a business incubator and an artist-in-residence;
 - Office space for creative entrepreneurs and cultural organizations; and
 - Event and rehearsal space to support arts, culture, heritage and creative industries.
- Other considerations:
 - Film and television require flexibility in their booking schedule;
 - Event and activity hosts require guaranteed bookings;
 - Policies need to be developed to manage facility logistics; security, legal, health and safety obligations; competition concerns with existing venue providers; and
 - Multiple uses may require variable user rates and future facility improvements.

This report summarizes stakeholder input toward accommodating multiple uses in the facility. It recommends that key spaces be retained for film and television production. It also recommends policies and plans to guide strategic use, operations, development and marketing for the Soundstage be developed.

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Introduction

The Canada-Saskatchewan Production Studio (Soundstage) was opened for film and television production in October 2002. It is located at the corner of College Avenue and Broad Street in Regina, and adjacent to the University of Regina's College Avenue Campus with direct links to the Canadian Broadcasting Corporation (CBC) production facility. The Soundstage is owned and maintained by the Ministry of Central Services and leased by the Ministry of Parks, Culture and Sport (PCS).

The production facility includes three large stages (stage 1 – 15,000 square feet with a capacity of 850 people, Stage 2 – 6000 square feet or 295 people and Stage 3 – 8000 square feet or 575 people) as well as two production offices, ancillary spaces for hair, makeup, wardrobe, dressing rooms, storage and lunch room. The facility currently houses Creative Saskatchewan and the Provincial Protocol Offices on the first floor along with five of the provincial creative industry associations on the third floor. Not including common areas, such as hallways, 61,000 square feet is available for lease or rent.

From 2002 to 2013 the day-to-day operation of the Soundstage was managed by SaskFilm and was used solely for the production of feature films and television series. When SaskFilm discontinued operations in 2013, responsibility for the day-to-day management was transferred to Creative Saskatchewan who expanded the usage beyond film and television production to include creative industry workshops and events such as Saskatchewan Fashion Week.

In recent years, PCS heard from stakeholders, mainly the creative industry associations, that in order to grow and contribute to the province's economy they require space and capacity building opportunities. Stakeholders specified that they require space for offices and business operations, meeting rooms, and creation space or studios. They also highlighted the need for capacity building in the way of professional skill development, stronger collaborations, networking and partnerships, knowledge-sharing, showcasing, marketing, business training and mentorship.

In order to better understand the needs of the various stakeholders, including the needs of the film and television sector, PCS engaged in stakeholder consultations in September 2015.

Purpose and Methodology

Historical Use

Data collected by SaskFilm during the time they provided the day-to-day management (2002-2013) was analyzed in order to determine the actual use of the facility. Data charts have been generated to show which spaces were most used for film and television production and provide an indication of which spaces have been underused.

Online Survey

The online survey was open from August 3 to September 20, 2015. The survey was promoted online via websites and social media through PCS, Creative Saskatchewan, the Saskatchewan Arts Board, SaskCulture and the creative industry associations: SaskBooks, SaskGalleries, SaskMusic, Saskatchewan Craft Council, Saskatchewan Interactive Media Association, Saskatchewan Media Production Industry Association (SMPIA), as well as Dance Saskatchewan and the Saskatchewan Association of Theatre Professionals.

Focus Group Sessions

Focus group sessions were held over a five-day period in mid-September and were attended by 54 of the 69 stakeholders invited. The stakeholders were selected through referrals from creative industry associations and provincial funding agencies, as well as government-identified stakeholders and partners in cultural delivery. Sessions included representatives from municipal and provincial government, tourist attractions, educational institutions, economic development institutions and film professionals (SMPIA had at least one representative at each meeting). Representatives from the Ministry of Central Services and Creative Saskatchewan also attended.

This consultation summary represents the findings of the historical use analysis, the online survey and focus group sessions and presents a prioritized list of opportunities, considerations and recommendations. Descriptions of the methodology for the consultations, a schedule, participant list and questions, as well as online survey statistics are provided in appendices found at the end of this summary report.

Historical Analysis

The Soundstage is a significant annual investment of public funds by government. Since 2002, PCS and SaskFilm have tracked costs and revenues in each space at the facility. Creative Saskatchewan has been administering bookings since July 2013 without spatial analysis.

Accommodation Costs

Chart 1 specifies the accommodation costs paid by PCS to the Ministry of Central Services (Central Services) for the period 2006 to 2016. The accommodation costs are listed in the budget for PCS and governed by the lease agreement between Central Services and PCS.

Chart 1 - Soundstage Accommodation Costs 2006 - 2016

<i>Fiscal Year</i>	<i>Costs</i>	<p>The Soundstage accommodation costs are specific to repair, maintenance and replacement of the building, leased premises and parking stalls (i.e. heating, maintenance, insurance, utilities including heat, electrical, water and sewer, maintenance of fixtures and washrooms, and supplies for cleaning, maintaining or operating the facility).</p> <p>* For the fiscal year 2012-13, a decrease in accommodation costs occurred when 12,000 square feet of space leased from CBC was returned.</p>
2006-07	\$1,133,459	
2007-08	\$1,233,274	
2008-09	\$1,258,285	
2009-10	\$1,287,952	
2010-11	\$1,273,496	
2011-12	\$1,045,453	
2012-13*	\$ 732,263	
2013-14	\$ 723,292	
2014-15	\$ 730,000	
2015-16 projected	\$ 730,000	

Historic Revenues and Use of Spaces for Television and Film Production

SaskFilm was contracted by PCS to provide administrative functions for the Soundstage. SaskFilm marketed, booked and rented space in the Soundstage. Revenues from space rental and the most commonly used spaces for film and television production have been analysed.

From 2002-2013, revenue for each space in the facility was tracked by SaskFilm. An annual summary shows that from 2004 to 2008, during the years in which the television series *Corner Gas* and *Renegade Press* were in production, all of the production stages were in use.

The two production offices were also in heavy use during those years with earnings up to \$40,000 per year. Other ancillary areas tend to earn much smaller revenues per year, ranging from \$500 to \$5,000 per space. The story, scale, length and budget of a production all impact how much space is needed and the revenue potential for a production booking.

To understand the future use potential of each space, an examination of space rentals grouped by types of space was conducted in Charts 2 to 7. Note: data for 2003-04 was not included in the data set from SaskFilm, therefore, is not included in the charts.

Production Stages

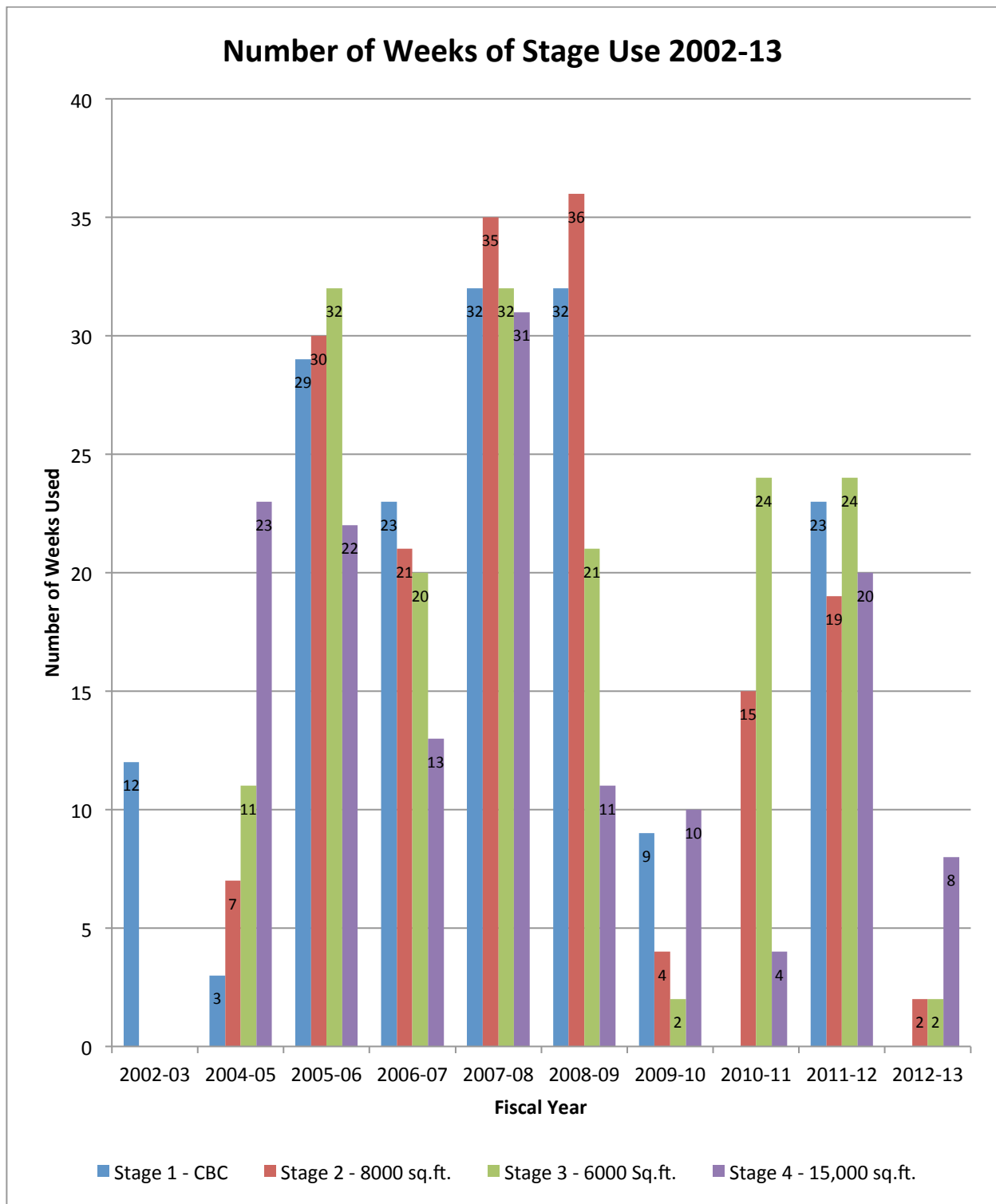
The production stages are used for film shooting with actors, human-scale sets (such as Ruby's Diner from *Corner Gas*), miniature sets for flyover shots, and set and prop layout during shoots. From 2002-13, the stages were numbered differently than they are today, as follows:

Chart 2 – Change of Studio Numbering

<i>2002-13 (then)</i>	<i>2014-16 (now)</i>	<i>Square feet</i>	<i>Chart colour</i>
Stage 1 - CBC	CBC – Stage 1	4080	Blue
Stage 2	Stage 3	8000	Red
Stage 3	Stage 2	6000	Green
Stage 4	Stage 1	15,000	Purple

Chart 3 depicts historic use of the production stages between 2002-13 and shows that the most popular stages for production in the Saskatchewan Soundstage have been Stage 2 (red) and Stage 3 (green) stages, or the two smaller ones, which were used heavily in television production.

Chart 3 - Soundstage Production Stage Use 2002-2013

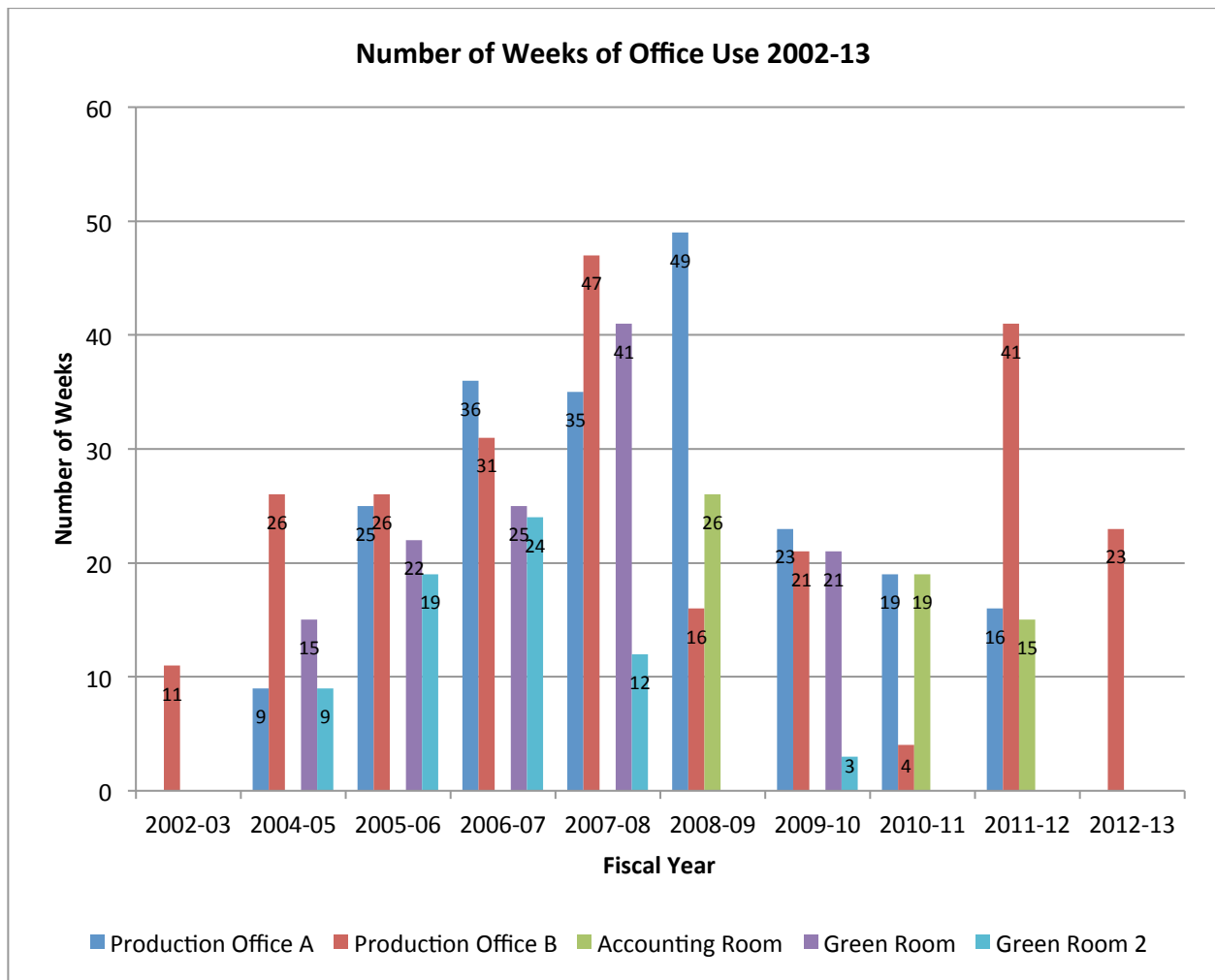


Production Offices

Production offices are used by the producers of a film and television project for administrative functions and business coordination. They contain private offices for executives, shared office space with desks and chairs for staff, telephone, internet and printing equipment, etc.

Chart 4 depicts the use of Soundstage production offices. During production of television series both Production Office A and B were in use, but since then the most popular has been Production Office B. The accounting room is more highly secured than other spaces to address the sensitivity of its function; however, it was only rented out during three seasons.

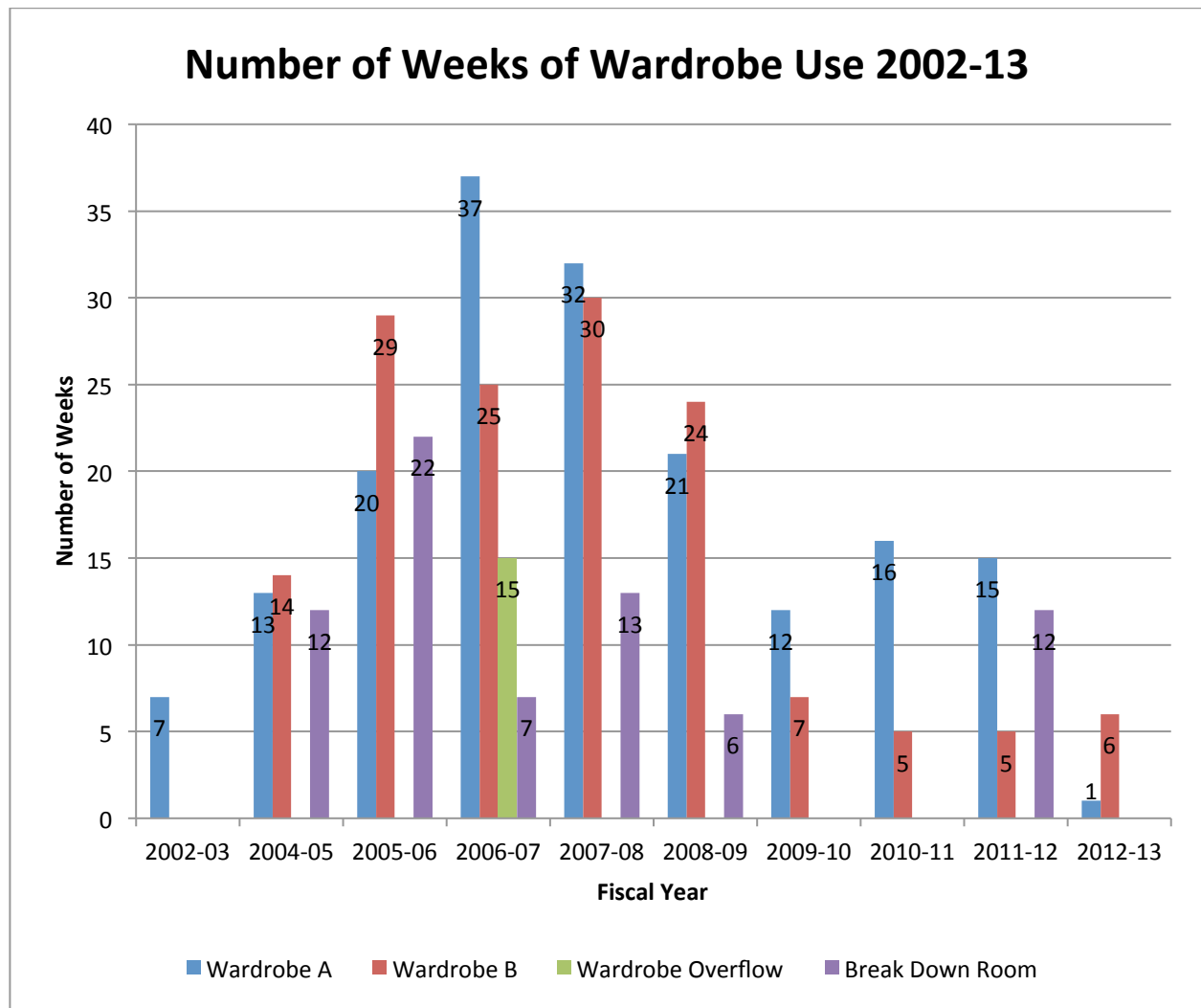
Chart 4 - Soundstage Production Office Use 2002-2013



Wardrobe and Costume Design Spaces

The wardrobe and costume design spaces contain design boards, desk space for the designer, sewing tables and laundry facilities. Chart 5 depicts the use of wardrobe and costume space. The most popular wardrobe room for film and television production has been Wardrobe A – it is larger and has a change room for actors.

Chart 5 - Soundstage Wardrobe and Costume Design Space Use 2002-2013

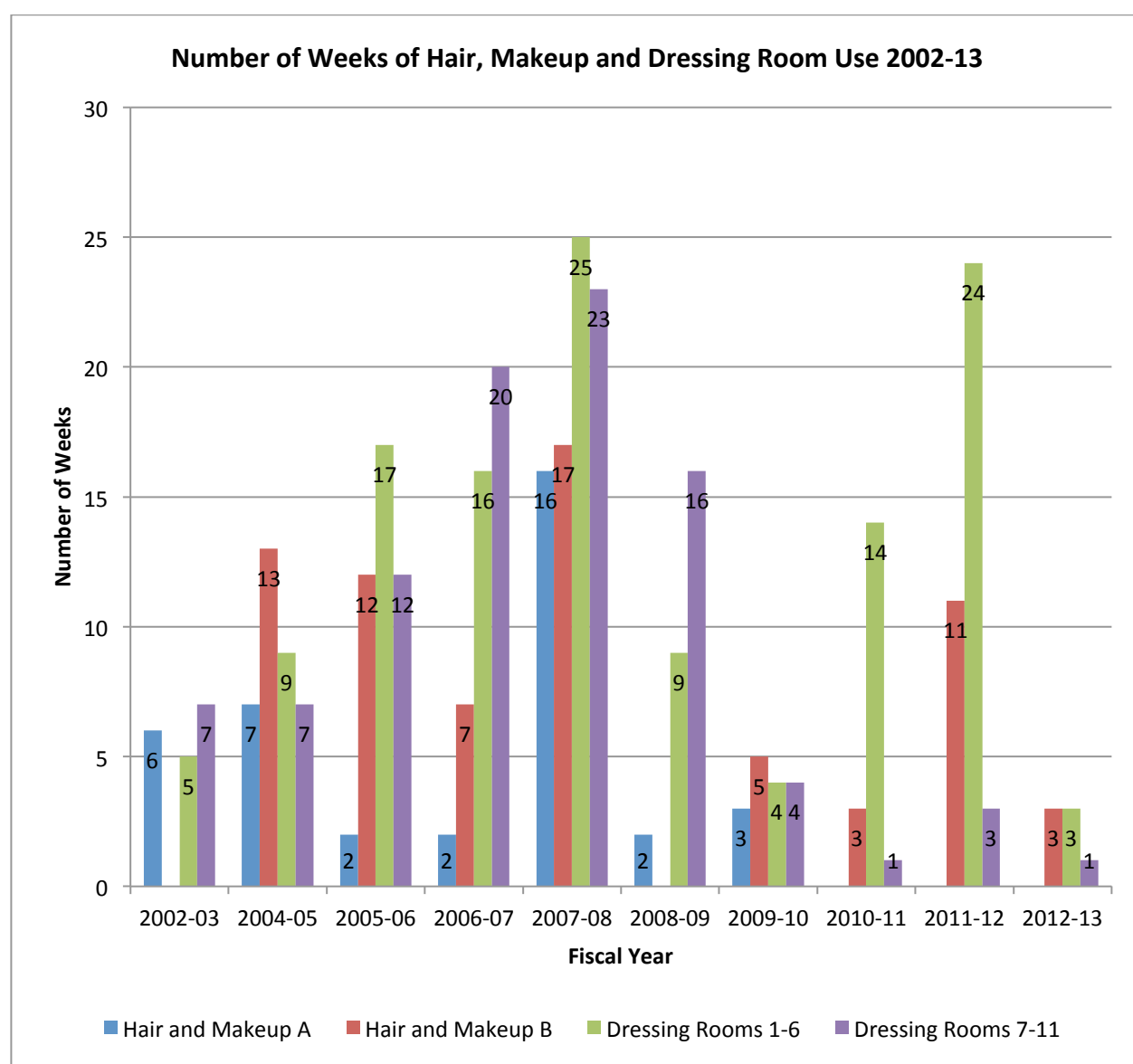


Hair and Makeup and Dressing Rooms

Hair and makeup rooms are used to prepare the actors' physical appearance, including hair colouring and styling, wigs; and makeup and special effects.

Chart 6 depicts the use of dressing rooms and hair and makeup space. This chart shows that spaces used the most and, therefore generating the most revenue, have been Hair and Makeup B (the larger of the two rooms) and Dressing Rooms 1-6 (with personal washrooms).

Chart 6 - Soundstage Hair and Makeup and Dressing Room Use 2002-2013



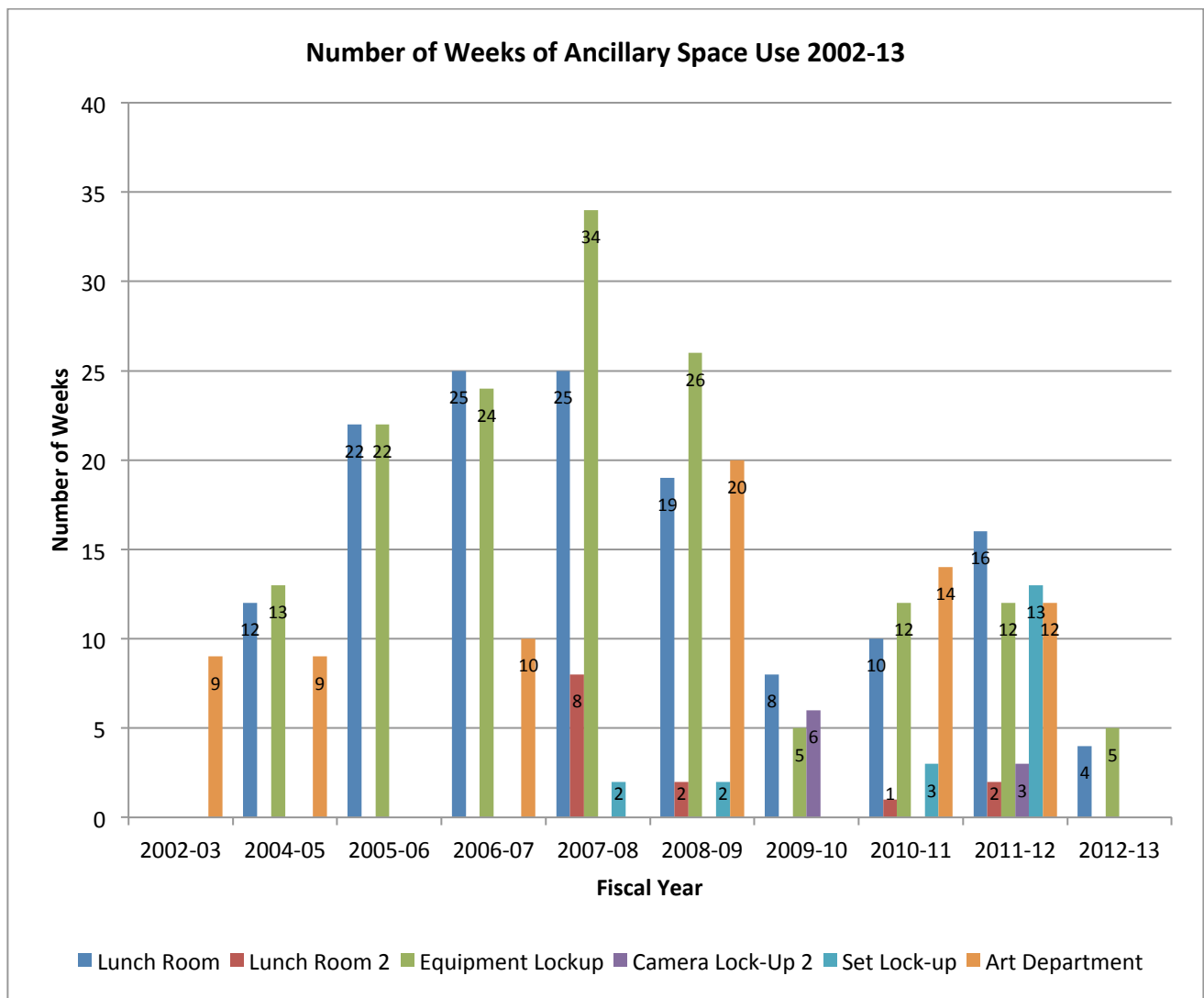
Soundstage Ancillary Space

Ancillary spaces are used to support various functions of film and television production, including:

- Lunch room;
- Equipment, camera and set lockups; and,
- Art department which can be used for set and prop painting.

Chart 7 shows the use of ancillary space. The Lunch Room is often used; however, Lunch Room 2 is not typically used.

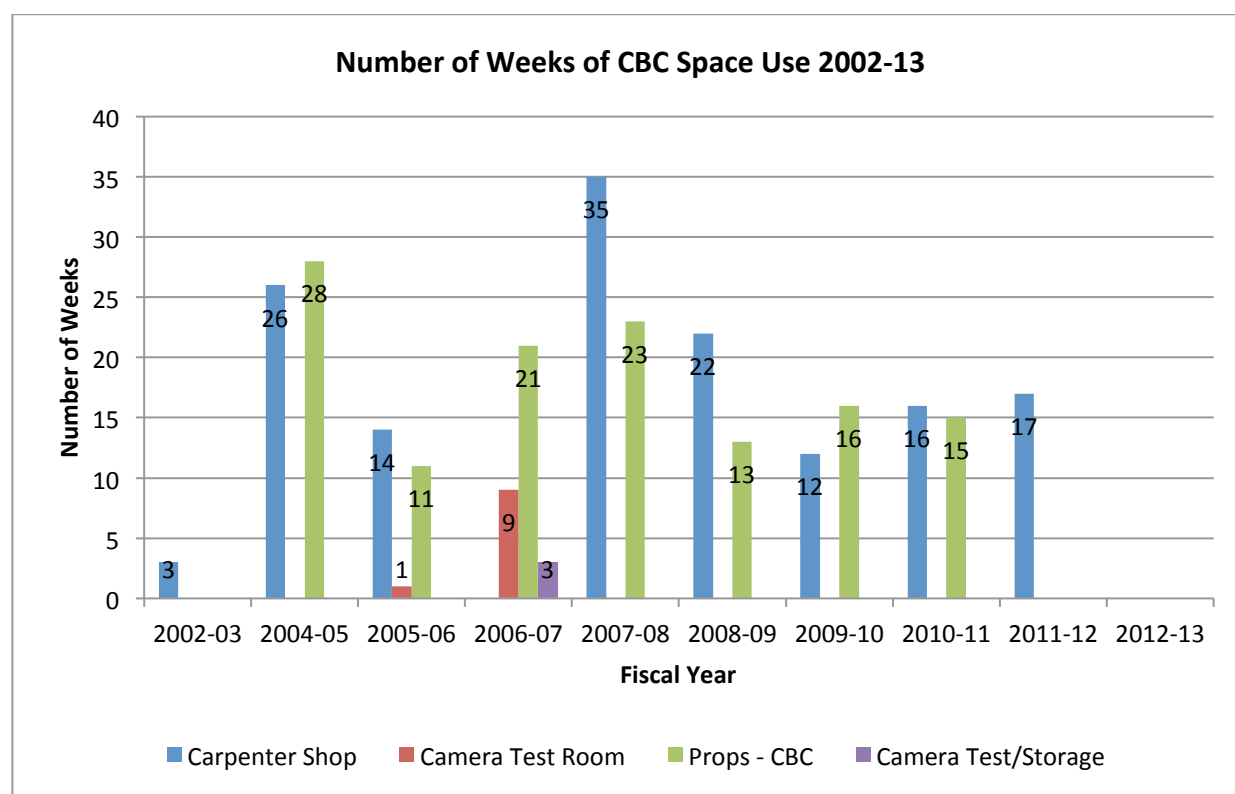
Chart 7 - Soundstage Ancillary Space Use 2002-2013



Space in CBC Building

The CBC building has extra facilities that were used during the television series production in the Soundstage. The carpenter shop was used to build sets and props. The props room was used to build and store props. The camera testing rooms were used for their intended purpose. Chart 8 depicts the use of spaces in the CBC building.

Chart 8 - Soundstage Use of Space in CBC Building 2002-2013



In summary, Charts 2 to 8 highlight the spaces most used and rented during the years the facility was managed by SaskFilm. Deeper analysis of the information shows that television production typically occurs in winter months, while film production tends to occur in summer months. The seasonality of film and television production influences the annual average utilization of the Soundstage.

Historic Utilization

The Soundstage capacity utilization information provided by SaskFilm is a measure of facility use. It refers to the proportion of available space and time leased over the course of each year (space rented divided by space available equals percentage).

The average annual utilization of the Soundstage was 42 per cent, depicted in Chart 9. While high season use from April to September was often booked nearly 90 per cent, from October to March it was typically near zero per cent except during years with television series production. At all times, elements of the building remained vacant or unused.

Chart 9 - Average Annual Capacity Utilization of the Soundstage 2002 – 2013

<i>Fiscal Year</i>	<i>Percentage</i>	
2002-03	17%	
2003-04	19%	
2004-05	68%	*Percentage went up when 12,000 square feet was returned to CBC.
2005-06	57%	
2006-07	44%	
2007-08	64%	**Partial year to September 30, 2013 when SaskFilm statistics ceased.
2008-09	54%	
2009-10	21%	
2010-11	40%	***Not including 2013-14
2011-12*	57%	
2012-13	15%	
2013-14**	4%	
Average 42%***		

The capacity utilization calculation above includes all space available for rent to film production under SaskFilm's former management agreement with PCS. This included all of level 1 in the main building: three stages and supporting spaces (hair and makeup, dressing rooms, wardrobe, lunch rooms, and storage). It does not include the former SaskFilm office space or any other office space on level 2 or 3 of the main building. It includes CBC space up to September 30, 2011, when that lease expired.

Who We Heard From

Online Survey

The online survey data showed 414 people initiated the questionnaire with 262 people answering each question. Data shows a good representation of stakeholders from various disciplines participated, including 37 per cent from film and television and 63 per cent representing various creative arts, arts administration, marketing, and education fields. Because people involved in culture and creative arts tend to be multidisciplinary, Chart 10 shows some participants work in multiple fields.

Chart 10 - Field of work or discipline (up to three could be chosen by participants)

Response	Chart	Percentage	Count
Architecture		3.1%	13
Arts, Culture or Heritage administration or management		22.1%	93
Communications, marketing and/or advertising		18.1%	76
Dance		2.6%	11
Digital and new media		12.1%	51
Economic development		4.0%	17
Education		10.9%	46
Fashion arts		5.9%	25
Film and television		36.6%	154
Fine craft		2.4%	10
Graphic design		4.0%	17
Interactive media		5.5%	23
Jewelry arts		1.7%	7
Music and sound recording		10.7%	45
Publishing and/or writing		7.6%	32
Retail management		3.8%	16
Theatre		12.4%	52
Visual art		8.6%	36
Other, please specify...		22.3%	94
Total Responses			421

Chart 11 shows that of the participants, 55 per cent work in profit-oriented business while 45 per cent work in the not-for-profit sector, including government and other organizations such as collectives.

Chart 11 - Type of work (one response per person)





Response	Chart	Percentage	Count
For profit		55.0%	227
Not-for-profit		26.4%	109
Government: federal, provincial or municipal		13.1%	54
Other, please specify...		5.6%	23
		Total Responses	413

Chart 12 shows that 77 per cent of participants are between the ages of 21 and 50 years.

Chart 12 - Age Category (one response per person)

















Response	Chart	Percentage	Count
16 to 20 years of age		1.9%	8
21 to 30 years of age		25.8%	107
31 to 40 years of age		30.4%	126
41 to 50 years of age		21.3%	88
51 to 60 years of age		15.0%	62
61 years of age or more		5.6%	23
		Total Responses	414

Chart 13 shows the majority of participants (79 per cent) were from Regina with the remaining from various communities throughout Saskatchewan and Canada (Vancouver, Calgary, Winnipeg and Toronto).

Chart 13 - Location of business or professional activity

Response	Chart	Percentage	Count
Lloydminster		0.2%	1
Lumsden		0.5%	2
Melville		0.2%	1
Moose Jaw		1.7%	7
North Battleford		0.2%	1
Prince Albert		0.5%	2
Regina		79.6%	331
Saskatoon		12.0%	50
Yorkton		0.5%	2
Other, please specify...		4.6%	19
		Total Responses	416

Consultation Results

In this section, the results of the online survey and focus group discussions are combined to highlight the priorities identified by participants.

1. The Most Important Issues

Participants were asked what they believe is the most important issue facing the Soundstage. Here are the main issues presented by multi-disciplinary participants:

- Under-use of the facility;
- A short-term plan is needed while planning for the longer term;
- Public promotion is necessary to highlight the purpose and role of the Soundstage in the community;
- The Soundstage was purpose-built for film and television and not for public use; and,
- Niche markets for the facility must be found without negative impact to existing venues.

These issues demonstrate an understanding of the considerations facing the facility. In the online survey, respondents were asked about their specific interests in using the space. Results suggested 60 per cent are interested in film and television production; 33 per cent in creative production and rehearsal space; 32 per cent in a cultural office hub; 30 per cent in a creative business incubator; and 29 per cent in booking events.

2. Film and Television Production

Participants see the Soundstage as a film and television production studio and looked for opportunities to complement that use. Among the suggestions is a marketing partnership between the Soundstage and the Canadian Broadcasting Corporation (CBC) to promote state-of-the-art facilities for production of film, television, sound recording, broadcasting and more.

Other suggestions to increase use include:

- An anchor tenant from film, television, interactive media or digital media to spur spin-off activity and revenue (suggestions included Bell Media, Shaw Media or Rogers Media);
- Improvements to the stages to make them more accessible to smaller and local productions such as a green screen (62 per cent of respondents) and flats (pieces of set scenery which are painted and positioned on stage to give the appearance of buildings or other background – 48 per cent of respondents), in-house sound and lighting systems; and,
- Incentives or scaled rental rates to attract film and television productions, commercials, music videos, gaming production, interviews, and other screen-based media uses.

A set of questions in the online survey was targeted specifically to respondents who are professionals in the film and television sector to assess realistic facility needs for production of a \$1 million film. The following spaces were identified as priorities:
















- Stage 1;
- Production A;
- Equipment lockup;
- Green Room;
- Lunch Room;
- Dressing Rooms – up to five;
- Hair and Makeup Room – at least one room; and,
- Wardrobe Room – at least one room.

These results were also seen in the analysis of historical use of the production spaces by film and television. Comments about film production suggest that a \$1 million budget film would likely shoot on location, not in the production studios, because the production budget would be too small to warrant studio rental or set builds. However, a small production would need office and ancillary spaces.

3. Creative Business Incubator

In both the online survey and focus groups there was great support for the concept of a creative incubator* with 70 per cent of online survey participants who would or were likely to use a creative incubator. Roughly 45 per cent indicated the incubator could focus on film and television, 21 per cent on digital and new media and 15 per cent on music and sound recording, while the final 19 per cent was comprised of various ideas with much smaller numbers.

Chart 14 - Types of creative industry to be incubated

Response	Chart	Percentage	Count
Architecture		3.7%	11
Communications and advertising		9.3%	28
Dance		2.3%	7
Digital and new media		20.6%	62
Fashion arts		7.0%	21
Film and television		45.5%	137
Fine craft		5.0%	15
Graphic design		3.7%	11
Interactive media		9.3%	28
Jewelry arts		3.0%	9
Music and sound recording		14.6%	44
Publishing		6.6%	20
Theatre		12.0%	36
Visual art		9.0%	27
Other, please specify...		15.6%	47
		Total Responses	301

**A creative incubator provides programs, communication and activities to boost business potential. Its aim is the creation of new jobs through the development of new and existing businesses. It helps organizations and entrepreneurs build skill capacity through workshops and training programs.*




Of particular note from the online survey are the priorities identified for specific skill-building:

- Advertising and promotion;
- Business intelligence and market research;
- Grant writing;
- Marketing and market export;
- New technologies;
- Philanthropy and seeking investors;
- Sales and distribution; and,
- Social media.

4. Cultural Office Hub

When considering ideas for alternate uses, 72.9 per cent of respondents indicated that they would or might use a cultural office hub*.

Chart 15 - Would you use a cultural office hub?

Response	Chart	Percentage	Count
Yes		43.2%	169
No		27.1%	106
Maybe		29.7%	116
		Total Responses	391

** A cultural office hub is a collection of creative entrepreneurs, organizations and businesses operating in one location. It is a collaborative, affordable and flexible way of moving small business into shared office space and generating opportunities for interaction that may lead to creative cross-pollination and innovation.*

Many participants thought office space should primarily be made available to companies and organizations related to film production and then offered to other creative entrepreneurs, artists and cultural organizations. At the same time, participants recognized the value of mixing disciplines in one location to spur networks and foster innovation. Online survey participants suggested a cultural office hub with:

- Private and shared office space, boardroom access, and creative production space;
- Leased office space, rented boardroom space and creative production space; and
- Kitchen facilities, Wi-Fi, printer/copier, teleconferencing and videoconferencing, mailboxes and storage lockers.

5. Events, Exhibits, Performances and Rehearsal Space

Participants indicated that public events could balance with film and television production to ensure the facility is functional as a Soundstage. A majority of respondents online (74 per cent) and in focus groups agreed that the Soundstage could support creation, production and rehearsal for various creative arts. In particular, events and activities that were of short duration and one-offs (that could be easily re-located, if necessary) were seen to have the greatest potential to coordinate with film and television production. Examples of complementary activities include photography and other workshops, commercial shoots, dance and theatre rehearsal, large exhibits, dance or fashion productions, marketing and trade show or showcasing events.

In Chart 16 participants indicated the types of events best suited to the Soundstage are those related to arts, culture and heritage, such as fundraisers, galas or performing arts exhibitions, and a majority indicated they would like to see events open to the public.

Chart 16 - Uses best suited to complement film production at the Soundstage

Response	Chart	Percentage	Count
Events that are exclusive to arts, culture and heritage		58.0%	152
Events that are open to the public		55.3%	145
Fundraiser or gala		52.3%	137
Marketing events		24.8%	65
Networking events		3.4%	9
Performing arts		51.1%	134
Trade expositions		18.7%	49
Other, please specify...		27.1%	71
NONE OF THESE		8.4%	22
		Total Responses	262

In addition, it was suggested that events need to be coordinated with film and television production by giving film and television priority for a large stage (84 per cent agree). If not booked for film, stages should be available for other uses (69 per cent agree) while only 28 per cent believe that film and television production should work around other annual events. These responses highlight the complexity of coordinating multiple uses in one facility.

Limited conversation was devoted to the possibility of the Globe Theatre renovating and occupying Stage 3 in the Soundstage from 2016 to 2019 during renovations at its home theatre. It was agreed that such use must not preclude use for film and television or other creative sector activities. There is concern that, once in the facility, increasing amounts of space may be needed by the Globe Theatre.

Various activities were seen by participants to be viable. To accommodate events, exhibits, performance and rehearsal space at the Soundstage, participants highlighted logistical considerations regarding space bookings, security, safety, legal codes, and potential refits. Stakeholders promoted strong plans to coordinate production and activities with multiple users.

6. Facility Planning

Discussions around facility planning led to the question of facility operations management. Approximately 30 per cent of online participants are in favour of a full-time facility coordinator from Creative Saskatchewan to manage the Soundstage – as the provincial film commission, the agency will need to coordinate film production schedules with other uses. Another 30 per cent are in favour of a neutral independent facility coordinator. The remaining 40 per cent had various suggestions for facility governance, including a tenants association, third party property management and Central Services, however none formed a majority. Participants generally suggested strategic, operational and marketing plans are needed to direct Soundstage management.

Stakeholders believe that strong plans are required to help coordinate a number of revenue-generating opportunities such as:

- Rent from tenant leases in a creative business incubator and cultural office hub;
- Rent from events and rehearsals at the Soundstage;
- Rent from film and television production;
- Rent from existing tenants;
- Pursuing sponsorship opportunities; and
- Considering a sliding rental rate scale to provide access to both for profit and not-for-profit users.

7. Opportunities for Collaboration

Participants suggested a variety of collaborative opportunities that could generate activity at the Soundstage.

- A cultural cluster along College Avenue:
 - Create a recognized profile for the area surrounding the Soundstage, perhaps a Centre of Excellence for Culture and Creative Arts that extends to other institutions;
 - Build opportunities for collaborations, events and promotions with the CBC, University of Regina, Darke Hall, Conservatory of Music, Lifelong Learning Centre, the Royal Saskatchewan Museum, Wascana Centre Authority and the Provincial Capital Commission.
- The creative incubator:
 - Partner with Regina Regional Opportunities Commission and others to provide common business skills training through incubator services;

- Explore Public-Private Partnership opportunities and corporate sponsorships;
- Seek synergies with Skills Canada, Canadian Cultural Human Resources Council, Canada Council for the Arts, and post-secondary institutions; and,
- Pursue coordination of educational programs related to film production; and
- Foster existing and develop new programs and mentorship opportunities for the film industry.
- The film industry and production stages:
 - Partner with airlines, hotels, restaurants and car rental agencies to market Saskatchewan locations for film and television production.
 - Coordinate with other soundstages in Alberta and Manitoba for co-productions;
 - Partner with CBC to market facilities, locations, crew and post-production services; and,
 - Develop relationships with organizations to help boost the employment and training benefits to provincial residents by developing innovative incentives on Soundstage rentals to productions that use Saskatchewan musicians, train students, etc.

This list of potential collaborations provides a starting point for many conversations to build the creative sector at the Soundstage in Saskatchewan.

In summary, participants suggested the Soundstage be used to support film and television production, a creative business incubator, a cultural office hub and, events, exhibits, performance and rehearsal space with the condition that strategic, operational and marketing plans be developed to ensure policy, protocol and logistical considerations are adequately addressed. From this consultation and data analysis, several recommendations have been identified.

Key Recommendations

Stakeholders believe that the Soundstage, with careful planning, policy development and coordination, can support film and television production and be adapted for complementary multiple use by other creative arts and artists. It has the potential to contribute to the cultural, social and economic growth of the province.

All participants agree that the Soundstage maintain a focus on arts, culture, heritage and creative industry activities. Based on their input and an examination of past facility use, there are a number of recommendations related to supporting the film and television industry, a facility operations manager, facility plans and development.

Soundstage space to support film and television production

The following key spaces should be maintained to support film and television production:

1. Stage 1 (15,000 square feet), with no physical changes, because it is the most versatile with the ability to house more than one stage set at a time and has a sub floor for specialized basement or water film shoots. It can also be used for film and television, screen-based media (gaming, music videos, etc.) and event production;
2. Production Office A or B and an option on the Accounting Room because it has heightened security for accounting network systems;
3. One wardrobe room and the breakdown room retained for film and television production; the other wardrobe space is currently rented to BrenShen Costume Design and could remain so. Use of the breakdown room depends on the story and scale of production. However, since each wardrobe room has laundry facilities, it is possible to do simple breakdown there;
4. Hair and Makeup B (larger room) and Dressing Rooms 1-6 could be retained for film and television;
5. Lunch Room 1, with kitchen facilities, continue to be available for that purpose; and
6. Existing tenants in smaller ancillary spaces could continue there or they could move to the cultural office hub proposed in Production Office A or B.

Facility Management

1. Establish Creative Saskatchewan (the Saskatchewan Film Commission) as the facility operations manager of the Soundstage;
2. Establish a full-time facility operations manager position at Creative Saskatchewan to implement the operational plan within existing budget;
3. Establish policies, standards and protocols to guide all facility users and minimize user conflicts; and
4. Creative Saskatchewan to identify comprehensive criteria and draft rental agreements for event booking and management.

Facility Plans

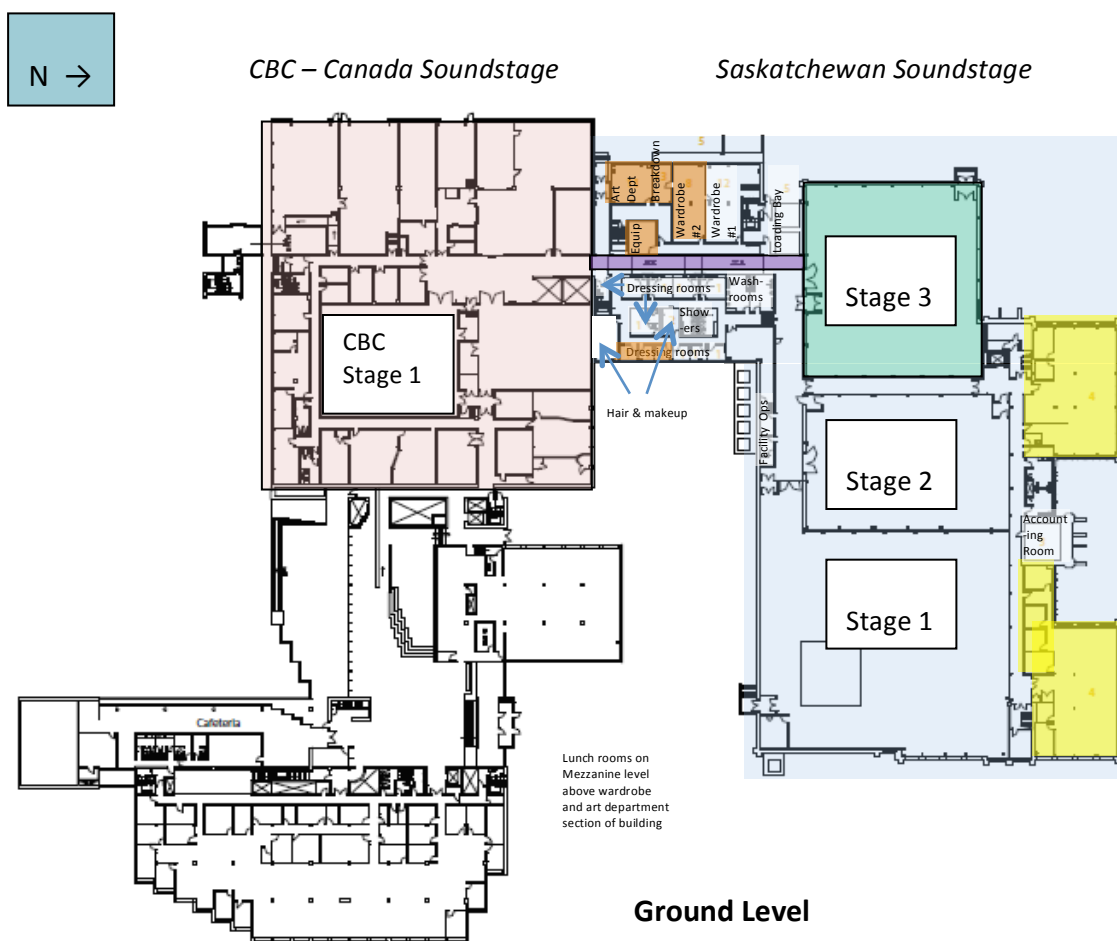
1. Outline a high-level strategic plan to guide operational and marketing plans.
2. Engage a business consultant to develop the detailed facility operational plan that will include, among other elements, budgetary concerns, rental rate card, potential secondary revenue sources and cost projections.
3. Creative Saskatchewan to develop a marketing plan to position the Soundstage in Canada and on the prairies, identify target markets and highlight sponsorship and fundraising opportunities.
4. Strike a round table of key stakeholders, such as neighbouring institutions and authorities (discussed earlier), to build relationships, coordinate activities and initiatives, identify potential collaborations and explore cluster development.

Facility Development

1. Establish a creative incubator to provide revenue-generating education, training and mentorship programs to emerging and established creative entrepreneurs.
2. Establish an Artist in Residence program to coordinate educational training and mentorship programs.
3. Explore the option of the Saskatchewan Filmpool Cooperative as a key tenant of the Soundstage as they are a key link in providing educational opportunities within the facility.
4. Establish a cultural office hub to rent offices to profit and not-for-profit entities related to creative industries, arts, culture and heritage.
5. Consider temporarily accommodating Globe Theatre performance space in Stage 3 from mid-2016 to late-2019; encourage the company to rent ancillary space in the Canadian Broadcasting Corporation building to minimize the impact on other Soundstage development plans.

Floor Plans of Canada-Saskatchewan Production Studios

- The Canada (CBC) Soundstage and Saskatchewan Soundstage combine to create the Canada-Saskatchewan Production Studios.
- PCS leases and pays for the Saskatchewan Soundstage from Central Services
- Mezzanine (not shown) above Saskatchewan Soundstage wardrobe spaces contains a lunch room and multipurpose room, each approximately 900 sq.ft.






Second Floor – Office Space

- PCS leases Creative Saskatchewan space from Central Services
- Lease is in process for Creative Saskatchewan to rent from PCS

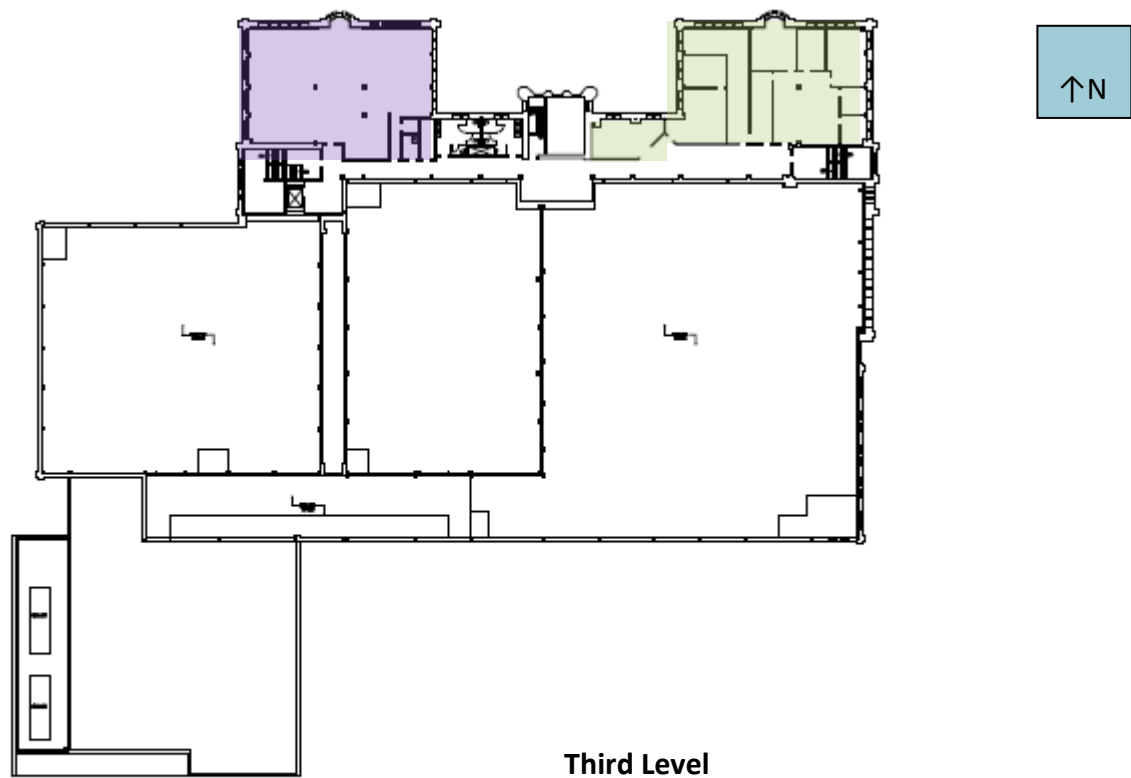


Source: Ministry of Central Services

	Creative Saskatchewan offices
	National Film Board (NFB) offices
	Protocol offices

Third Floor – Office space

- Creative industry associations lease space directly from Central Services



Source: Ministry of Central Services



Creative industries offices



Vacant office – potential creative business incubator

Methodology

Objectives

The consultations were intended to build an understanding of production opportunities and discuss new uses, gauge interest in office space and a creative business incubator and identify ways to balance film and television production with other events and activities. The intended outcome was to broaden perspectives on the use of the facility.

Target Audience

The online survey was targeted to culture sector stakeholders, existing and potential users of the facility, and open to all interested parties.

The focus group sessions were targeted to key stakeholders from government, crown agencies and provincially funded organizations and institutions with a stake in future uses of the Soundstage. It also included key representatives from the film community, creative industries, cultural organizations, event producers, artists and creative professionals. See list of participants on page 37 for details.

Data Collection

Direct invitations were sent to key stakeholders and organizations to participate in focus group sessions, while an announcement inviting participants from the culture sector more broadly to an online survey was posted on the websites of SaskCulture, the Saskatchewan Arts Board and Creative Saskatchewan. Focus group participants were also invited to complete the online survey. Focus group sessions built on the content of the online survey to address facility opportunities and logistics.

Inter-jurisdictional research was used by the Ministry to identify leading practices with respect to cultural facilities in Canada with specific attention paid to the Soundstage and Saskatchewan contexts.

Data Analysis

Online survey results were aggregated, displayed in bar graphs and percentages, while comments from participants were grouped to identify priorities.

Focus group discussions were captured by note-takers during the sessions and on flip charts by the facilitator. Participants prioritized the flip chart notes using coloured dots; these priorities were then included in the notes from each session. Focus group priorities from each session were aggregated to identify overall priorities for stakeholders.

This client-focused approach to planning and the impact of stakeholder inputs for future facility use align with the Lean methodology.

Consultation schedule – Focus groups

#	Dates	Session Times	Estimated tour time	Estimated Focus Group Discussion Time
1	Monday, September 14 th	13:30 to 16:30	14:00	14:15
2	Tuesday, September 15 th	9:30 to 12 noon	10:00	10:30
3	Tuesday, September 15 th	14:00 to 16:30	14:30	15:00
4	Wednesday, September 16 th	9:30 to 12 noon	10:00	10:30
5	Wednesday, September 16 th	14:00 to 16:30	14:30	15:00
6	Thursday, September 17 th	9:30 to 12 noon	10:00	10:30
7	Thursday, September 17 th	14:00 to 16:30	14:30	15:00
8	Monday, September 21 st	9:30 to 12 noon	10:00	10:30
9	Monday, September 21 st	14:00 to 16:30	14:30	15:00

Stakeholder participant list – Focus groups

Participated (alphabetical):

- ArtSpace Saskatoon
- CityTV
- Conexus Centre of the Arts
- Creative City Centre
- Creative entrepreneurs
- Creative Saskatchewan
- Cultural organizations
- Curtain Razors
- Dance Saskatchewan
- Fashion Week
- Film industry:
 - ACTRA
 - Autumn Productions
 - Directors Guild of Saskatchewan
 - Film Department, University of Regina
 - IATSE 300
 - IATSE 669
 - Karma Film
 - Montague Entertainment
 - Rob Pytlyk Photography
 - Sask Filmpool Cooperative
- Mackenzie Art Gallery
- Ministry of Central Services
- Professional creative industry association members
- Queer City Cinema
- Regina Chamber of Commerce
- Regina Civic Museum
- Regina Regional Opportunities Commission and Tourism Regina
- Regina Symphony Orchestra
- Royal Saskatchewan Museum
- Sask Filmpool
- Saskatchewan Arts Alliance
- Saskatchewan Arts Board
- Saskatchewan Association of Theatre Professionals
- Saskatchewan Craft Council
- Saskatchewan Interactive Media Association
- Saskatchewan Media Production Industry Association (SMPIA)
- Saskatchewan Science Centre
- SaskBooks

- SaskGalleries
- SaskMusic
- The City of Regina
- University of Regina Conservatory of Performing Arts
- University of Regina Faculty of Fine Arts
- Wascana Centre Authority

Regrets:

- BrenShen Costume Design
- Canadian Broadcasting Corporation
- Directors Guild of Canada
- Echolands Creative
- Globe Theatre
- IATSE 295
- National Film Board
- New Dance Horizons
- Provincial Capital Commission
- Recent event producers and staging companies
- Saskatchewan Hotel and Restaurant Association
- SaskCulture
- The City of Saskatoon

Focus Group Agenda

Time	Activity
15 mins	Welcome and round table introductions Outline purpose and activities for the day
10 mins	Graphic presentation
20 - 30 mins	Tour of the Soundstage facility
48 - 70 mins	6 Key questions x 8 to 12 mins each
20 mins	Priority ratings
5 mins	Wrap-up and thank you
120 - 150 mins	Total

Facilitator's questions – Focus groups

- 1. What is the most important issue facing the Soundstage and why?*
- 2. Thinking about all the spaces you have seen on the tour, what opportunities do you see happening at the Soundstage?*
- 3. In addition to film and television production, what may be the best or most feasible opportunities to more fully utilize the facility?*
- 4. What potential challenges do you see between film and television production and other uses?*
- 5. What solutions do you propose to overcome those potential challenges?*
- 6. If you had the resources to make the Soundstage better, what would you do and why?*
- 7. What opportunities do you see for collaboration between the Soundstage and other organizations?*

Online questionnaire

The Sound Stage is both a valuable cultural asset and a significant investment for the Province of Saskatchewan that benefits our creative community. The facility houses state-of-the-art film and television production studios and has also been a unique venue for other forms of creative art, such as Fashion Week.

In past consultations with the arts and culture sector, stakeholders have told us they support the re-use of vacant office space at The Sound Stage for a cultural hub and a creative incubator. Now, we would like to move ahead to further develop and implement some of your ideas and want to ensure that future uses consider a balance that supports film and boosts other creative opportunities.

We are looking for your input to help inform future uses at The Sound Stage and build a strong and vibrant facility in our province's capital city. Thank you for your interest in this exciting project! Click "Next" to begin the survey.

Demographics

What field of work or discipline are you in? Choose up to three that apply.

- ☐ Architecture
- ☐ Arts, Culture or Heritage administration or management
- ☐ Communications, marketing and/or advertising
- ☐ Dance
- ☐ Digital and new media
- ☐ Economic development
- ☐ Education
- ☐ Fashion arts
- ☐ Film and television
- ☐ Fine craft
- ☐ Graphic design
- ☐ Interactive media
- ☐ Jewelry arts
- ☐ Music and sound recording
- ☐ Publishing and/or writing
- ☐ Retail management
- ☐ Theatre
- ☐ Visual art
- ☐ Other, please specify... _____

How would you describe your business? Choose all that apply.

- ☐ Full-time
- ☐ Part-time
- ☐ Sole proprietorship
- ☐ Partnership

- ☐ Association or organization
- ☐ Volunteer
- ☐ Other, please specify... _____

Which one of the following best applies to you?

- ☐ For profit
- ☐ Not-for profit
- ☐ Government: federal, provincial or municipal
- ☐ Other, please specify... _____

What is your age category?

- ☐ 16 to 20 years of age
- ☐ 21 to 30 years of age
- ☐ 31 to 40 years of age
- ☐ 41 to 50 years of age
- ☐ 51 to 60 years of age
- ☐ 61 years of age or more

Location of your business:

- ☐ Estevan
- ☐ Humboldt
- ☐ La Ronge
- ☐ Lloydminster
- ☐ Lumsden
- ☐ Melfort
- ☐ Melville
- ☐ Moose Jaw
- ☐ Nipawin
- ☐ North Battleford
- ☐ Pilot Butte
- ☐ Prince Albert
- ☐ Regina
- ☐ Saskatoon
- ☐ Swift Current
- ☐ Weyburn
- ☐ White City
- ☐ Yorkton
- ☐ Other, please specify... _____

Cultural hub - this is a collection of creative entrepreneurs, organizations and businesses operating in one location. It provides private and co-working space with meeting rooms and equipment to support business operations. Hub spaces are a collaborative, affordable and flexible way of moving small business into shared office space and generating opportunities for interaction that may lead to creative cross-pollination and innovation.

Would you use a space like this?

- ☐ Yes
 - ☐ No
 - ☐ Maybe
- If not, why not?

How would you use it?

- ☐ Monthly membership to access shared office space
- ☐ Annual membership to access shared office space
- ☐ Lease small office on annual basis
- ☐ Boardroom bookings for meetings only
- ☐ Other, please specify... _____

Do you support different leasing rates for not-for-profit users and for-profit users?

- ☐ Yes
- ☐ No
- ☐ Maybe

Please explain your response.

What kinds of ancillary services would help you manage your business out of a cultural hub?
Check all that apply.

- ☐ Kitchen/Lunchroom
- ☐ Mailboxes
- ☐ Printer/copier
- ☐ Storage lockers
- ☐ Teleconferencing
- ☐ Videoconferencing
- ☐ Other, please specify... _____

Creative incubator - this entity provides programs, communications and activities to boost business potential. It is designed to foster the creation of new jobs through the development of new and existing businesses. It helps organizations and entrepreneurs to build capacity and achieve goals, and promotes communication, cooperation and collaboration.

Would you access an incubator if it was available?

- ☐ Yes
- ☐ No
- ☐ Maybe

Please explain your response.

What would you need training for? Choose up to 5 options.

- ☐ Adaptive change
- ☐ Advertising and promotions
- ☐ Budgeting
- ☐ Business intelligence and market research
- ☐ Business planning and diversification
- ☐ Cross-cultural and multicultural awareness
- ☐ Cultural management
- ☐ Defining core business and controlling mandate drift
- ☐ Distance learning/training opportunities
- ☐ In-person education or training program
- ☐ Governance and policy development/administration
- ☐ Grant writing
- ☐ Human resources management
- ☐ Management and leadership skills
- ☐ Marketing and Market export
- ☐ Multiculturalism
- ☐ New technologies
- ☐ Operations management
- ☐ Philanthropy and seeking investors
- ☐ Sales and distribution
- ☐ Social media
- ☐ Volunteer management
- ☐ Other, please specify... _____

What type of creative industry would you want to incubate? Choose up to 2.

- ☐ Architecture
- ☐ Communications and advertising
- ☐ Dance
- ☐ Digital and new media
- ☐ Fashion arts
- ☐ Film and television

- ☐ Fine craft
- ☐ Graphic design
- ☐ Interactive media
- ☐ Jewelry arts
- ☐ Music and sound recording
- ☐ Publishing
- ☐ Theatre
- ☐ Visual art
- ☐ Other, please specify... _____

Film and television production space – adequate space needs to be retained to support film and television production.

Are you a member of the film and television production community?

- ☐ Yes
- ☐ No

INSERT FLOOR PLAN OF PRODUCTION STUDIOS AND ANCILLARY SPACE

Please indicate what you believe the minimum space requirements would be for one film/television production (\$1 million budget) in the facility at one time. Check all that apply.

- ☐ Stage 1
- ☐ Stage 2
- ☐ Stage 3
- ☐ Production Office A
- ☐ Production Office B
- ☐ Equipment lockup
- ☐ Green Room
- ☐ Lunch room
- ☐ Rehearsal space (mezzanine)
- ☐ Dressing rooms – how many? _____
- ☐ Hair and makeup – how many? _____
- ☐ Wardrobe – how many? _____

What would make smaller film and television production more viable? Would you recommend:
(Check all that apply)

- ☐ Green screen
- ☐ Permanent house prop
- ☐ Other, please specify... _____

Public Events - as mentioned in the introduction, there should be a balance between film and television production and other events hosted at The Sound Stage. The following questions attempt to identify what activities would complement the primary purpose of the facility and how to make it functional.

What kinds of events should be allowed at The Sound Stage? Choose all that apply.

- ☐ Events that are exclusive to arts, culture and heritage
- ☐ Events that are open to the public
- ☐ Fundraiser or gala
- ☐ Marketing events and trade expositions
- ☐ Networking events
- ☐ Performing arts
- ☐ Trade expositions
- ☐ Other, please specify... _____
- ☐ NONE OF THESE

There are three production stages in The Sound Stage. How do you suggest that events coordinate with film and television production? Do you Agree or Disagree with the following:

	Disagree	Agree
Film and television production should have priority for one of the larger stages plus supporting/ancillary space	<input type="radio"/>	<input type="radio"/>
If there is no film or television production slated for that stage, it should be made available to other opportunities within four to six months of an event date	<input type="radio"/>	<input type="radio"/>
The two other stages should be available for events beyond film and television, but available to film and television production if they are not already booked	<input type="radio"/>	<input type="radio"/>
Film and television production should work around other annual events that may take place in The Sound Stage	<input type="radio"/>	<input type="radio"/>

Do you have any other suggestions to inform how events could coordinate with film and television production?

Apart from film and television, the cultural hub, the creative incubator and events, which we have already talked about, do you think some other space in The Sound Stage (not the offices) ought to be made available to other creative arts? For example, making work or rehearsal space available to visual, performing or other artists?

- ☐ Yes
- ☐ No

Comment:

Creating a cultural cluster along College Avenue - There is an opportunity to enhance the area around The Sound Stage and build opportunities for collaborations, events and promotions with the CBC, University of Regina, Darke Hall, Conservatory of Music, Lifelong Learning Centre, the Royal Saskatchewan Museum, Wascana Centre Authority and the Provincial Capital Commission.

What ideas do you have for joint initiatives and events?

Governance – Creative Saskatchewan is the film commission for Saskatchewan and ought to run film bookings at The Sound Stage. Other uses would need to be coordinated with film and television production and someone has to support the tenants, maintenance, cultural hub, creative incubator and events. The question is: What is the best operational model to manage the facility?

Facility management would be the first point of contact for internal and external customers seeking support and information about The Sound Stage. They may coordinate administrative functions such as tenancy, work orders, security access, daily office operations, maintaining office records, coordinating events and activities, and liaising with the Film Commission, government and ensuring that all policies are adhered to, as necessary.

To help your selection below, here are suggestions for how each operational model may be staffed:

Creative Saskatchewan - staff appointment within the Crown Agency guided by their policies and Board of Directors

Independent Facility Coordinator - agreement with an independent professional property manager, either an individual or corporation, guided by contract

Tenants' Association - one manager guided by a non-profit organization with a Board of Directors

What operational model might work best to manage The Sound Stage?

- ☐ Creative Saskatchewan, explain why... _____
- ☐ Independent Facility Coordinator, explain why... _____
- ☐ Tenants Association, explain why... _____
- ☐ Other, please specify... _____

Do you have any other ideas to increase utilization at The Sound Stage?

Interest in using the Soundstage

Do you have a professional interest in using The Sound Stage?

- ☐ Yes
- ☐ No

If yes, please select the opportunities you might be interested in:

- ☐ Creative incubator, please specify... _____
- ☐ Creative production/rehearsal space, please specify... _____
- ☐ Cultural hub/co-working space, please specify... _____
- ☐ Event booking, please specify... _____
- ☐ Film and television production, please specify... _____
- ☐ Other, please specify... _____

If you would like to be contacted regarding the opportunities you highlighted above, please add your name and contact information:

Name

Company/Organization:

Email:

Daytime Phone:

Thank you for your interest.