The Corporation of the City of Sault Ste. Marie

Cultural Vitality Committee

Agenda

Wednesday, April 30, 2025

4:30 pm - 6:30 pm

Video Conference (Closed)

Pages

1. Land Acknowledgement

I acknowledge, with respect, that we are in Robinson-Huron Treaty territory, that the land on which we are gathered is the traditional territory of the Anishinaabe and known as Bawating. Bawating is the home of Garden River First Nation, Batchewana First Nation, the Historic Sault Ste. Marie Metis Council.

2. Adoption of Minutes

Mover _____

Seconder _____

Resolved that Minutes of Cultural Vitality Committee meeting of March 19, 2025 be approved.

3. Declaration of Pecuniary Interest

4. Adoption of Agenda

Mover _____

Seconder _____

Resolved that the Agenda for Cultural Vitality Committee meeting for April 30, 2025 as presented be approved.

5. Business Arising

5.1 Centre Francophone 5 - 29

5.2 The Klub 30 - 61

5.3	SSM Airport Development Corporation	62 - 91
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5.10	Fringe North (withdrawn)	
5.11	Living History Algoma	264 - 283
5.12	Musical Comedy Guild	284 - 312
5.13	Sault Film Festival	313 - 330
5.14	Sault Malayalee Association	331 - 371
5.15	Sault Theatre Workshop	372 - 410
5.16	Annie King	411 - 426
5.17	Christopher Shoust	427 - 460
5.18	Cindy Hatt	461 - 480
5.19	Golden Scoundrels	481 - 503
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5.21	Grocer 4 Good	518 - 543
5.22	Isa Michaud	544 - 559
5.23	Jacey Duguay	560 - 575
5.24	Jeffrey Wright	576 - 594
5.25	John Paul Chalykoff	595 - 610

5.26	Josh Norling	611 - 622
5.27	Matt Warnock	623 - 655
5.28	Melissa Gagnon	656 - 669
5.29	Michael Burtch	670 - 684
5.30	Riley Greco	685 - 708
5.31	Rob Speers	709 - 718
5.32	Skye Smith	719 - 729
5.33	The Dustcovers	730 - 740
5.34	William O'Donnell	741 - 756
6.	Sub-committee / Task Force Updates	
7.	New Business	
8.	Correspondence	
9.	Next Meeting	
10.	Adjournment	

Mover _____

Seconder _____

Resolved that this Committee now adjourn.

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- [x] List of Board of Directors and Officers of the organization and their contact information
- [x] Operating budget of the applicant organization for the current fiscal year
- [x] Financial statements from last year, including balance sheet and income statement
- [ ] Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
The Centre Francophone de Sault-Sainte-Marie

ii. Organization: Address: (Street, Postal Code, City)
600 North Street, Sault Ste. Marie, Ontario, P6B 2B9

iii. Organization Contact Information: (Phone, Cell, Email)
705-946-3632, 705-992-9194, info@centrefrancossm.c

iv. Organization Contact Person & Alternative Contact Person:

Name	Carole Blaquiere	Name	Jessie Léveillé
Title	Coordinator	Title	President
Phone	705-946-3632	Phone	705-946-3632
Email	admin@centrefrancossm.ca	Email	presidence@centrefranossr

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The Centre Francophone de Sault-Sainte-Marie (Francophone Centre) is a cultural and community centre which, through its programming, activities and partnerships, assures the vitality, expansion, and renewal of our cultural and linguistic heritage while strengthening a sense of belonging and francophone pride.
It is a non-profit organization whose leadership and community commitment inspire cultural, social and family development in order to promote francophone culture in the region. The Francophone Centre aims to:

1. Promote and enrich the Franco-Ontarian culture in the francophone community by offering various cultural, social and educational activities.
2. Ensure the vitality of the French culture by inviting students and young adults to participate in activities and events organized by the Francophone centre.
3. Coordinate a common effort to foster cooperation and solidarity between Francophone and Anglophone organizations as well as with other ethnic organizations.
4. Welcome and help integrate new francophone residents to the Sault Ste. Marie region.

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

The Francophone Centre is a cultural non-profit organization, that was incorporated in 1982.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☐ Large Project Grant
- ☐ Operating Grant
- ☐ Seed Funding
- ☑ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 5000

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($)	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($)
Seed Funding ($)	
Total Requested Amount ($)	

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

Festival des Franco-Ontarians/Franco-Ontarian Festival

ii. Activity/Project and/or Event **Start Date:**

25/09/2025

iii. Activity/Project and/or Event **End Date:**

28/09/2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

The first day of our festival will take place at the Machineshop at 83 Huron St. in Sault Ste. Marie. The second part of the festival, flag raising, will take place at the Civic centre and possibly at Clergue park.

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

On September 25th, Franco-Ontario Day, we will invite all local french and french immersion schools in Sault Ste. Marie to participate in a flag raising at the Civic centre. If funds and opportunity allows we would like to have some activities planned for the kids at Clerque park afterwards. This event is important to instill pride in the culture and show that they are an important part of the community.

On September 28th we will be hosting a celebration of Franco-Ontarian day which will include dinner and a show. We will be presenting our annual recognition awards to honour our influencial community members. This event is open to all and we hope that other non-francophone members of the community will be enticed to join us. To that effect we have booked a popular trio whose materials are presented in both official languages and have roots in Northern Ontario, the Bilinguish Boys. We believe that this event can be promoted to francophones throughout Northern Ontario.

This event is an important opportunity to celebrate the Franco-Ontarian culture and provides an opportunity to share and connect cultural values with the community at large. It is also an opportunity to share with newcomers to the Sault.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [ ] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [ ] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [ ] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM;

This event will help to support the Francophone community in Sault Ste. Marie which is underrepresented in our city, particularly when compared to other Northern Ontario cities. It will help develop the culture and arts of the French community and encourage Francophiles and other members of the city and region to share and discover the culture. Creating unique cultural events in Sault Ste. Marie that appeal to the francophone communities in Nothern Ontario will entice the Francophones to come to the Sault, a new tourism market for the city.

Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community;

The flag raising celebration is aimed directly at instilling pride in the francophone culture. We invite local francophone and french immersion schools to join us at city hall to celebrate the Franco-Ontarian flag as it is being raised. If we do have the funds for activites after the actual flag raising then we plan to have the schools organize them with mentorship from the Francophone Centre. Although the second part of our celebration is aimed at adults, the entertainment being a comedic musical act will attract youth.

Fosters community connections, partnerships and networks

We will have opportunities for various organzations to sponsor these events promoting their support to our community. This will show that there is support in the city and region and may influence others to stay, especially to newcomers who are seeking new connections to help integrate themselves and their families into the community.

Provide opportunities for volunteerism
Both events will require many volunteers from the community. In particuler, we would like to have some kids activities after the flag-raising event where we will need volunteers to run them.

Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

Benefits will include fostering a sense of community and identity for the existing francophone community that have for a long time stayed quietly in the background. There is a surge of pride and optism as well as newcomers to the Sault who either come from french speaking regions or countries, or are trying to learn french as a way to increase their chances of staying in Canada. Showcasing different cultures highlights that we welcome all here in the Sault.It is an opportunity for celebration, inclusion and sharing of cultures and languages that are a fundamental part of Canada.

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

Successful implementation would be to sell 75 to 100 tickets to our dinner and show as well as to have 150 participants (children and adults) at the flag raising event on Franco-Ontarian day.

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

Other please describe (250 words maximum):

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

We will seek to reach all local Francophone and Francophiles, as well as to attract all newcomers to the Sault.We will seek to attract tourists who may be drawn to the event. We will promoting this across Northern Ontario and seek to invite Francophones from across the region.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

We will use as many types of promotion as we can.
Press releases to local news sites such as SooToday and the Sault Star.
Reaching out to Francophone publications such as Radio Canada and Le Voyageur out of Sudbury.
Promotion through our Social Media on Facebook and Instagram.
Promotion through Arts and Culture SSM, Friends of Ermatinger, Centre d'Education et formation pour Adultes (CÉFA), Algoma Kinnewabi Travel Association, Le Club de Joie de Vivre, Les Chevalier de Colombs and the local French language church, Église Sainte-Maire-du-Sault
This will also be in our newsletter.

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [x] 101-250 people
- [ ] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [ ] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [x] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

For the flag raising we are aiming for 125 children and adult attendess as well as 8 to 10 organizers.

Our dinner and show celebration, we are planning on up to 100 guests. There will be organisers, the entertainment and the tech support and finally volunteers to help out.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of _____ (Organization/Collective Name), I, _____ (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____Signature _____Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Sault Ste. Marie, ON
P6A 5X6

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Starting January to September - Book Entertainment, and Venue	X	X	X									
Funding Applications	X	X	X	X								
Book Sound Techs, accomodations			X	X								
Publicity and print materials						X	X	X	X			
Solicite Flag Raising activities					X	X						
Book security, first aid, school buses						X	X					
Prizes									X			
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Salary & Benefits	2000		Canadian Heritage		
Office Supplies	100		Canadian Heritage		
Insurance, accounting, postage etc.	400		Canadian Heritage		
Materials & Supplies Costs					
Printing & signage	600			In Kind	
Publicity	2500		ACAP & Canadian Heritage		
Volunteer supplies & recognition	500		ACAP & Canadian Heritage		
Equipment Costs					
Activity Supplies	1000		ACAP & Canadian Heritage		
School Buses	2000		ACAP & Canadian Heritage		
Sound Technicians	2000		ACAP & Canadian Heritage		
Artist Fees					
Entertainment	5000		ACAP & Canadian Heritage		
Accomodations	1200		ACAP & Canadian Heritage		
Venue rental	1700		ACAP & Canadian Heritage		
Security, first aid, cleaning	500		ACAP & Canadian Heritage		
Other Costs					
Prizes	500		ACAP & Canadian Heritage		
Total Costs	$ 20,000.00	$ 0.00			
Total Project Costs:	$ 20,000.00				

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE
l'INFORMATION FINANCIÈRE

POUR L'ANNÉE TERMINANT AU 31 MARS, 2023

RAPPORT DE MISSION DE COMPILATION	1
l'INFORMATION FINANCIÈRE	
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Bilan des revenues et des dépenses	3
Bilan du changement de la position financière	4
Notes sur les informations financières	5

JR PC
JOE RUSCIO
PROFESSIONAL CORPORATION

405 Queen Street East, Suite 201
Sault Ste. Marie, ON P6A 1Z5
P: 705-949-1221 / F: 705-949-1225
www.jrpc.ca

RAPPORT DE MISSION DE COMPILATION

Aux membres du Centre Francophone de Sault-Sainte-Marie:

Basée sur les informations fournies par la direction, j'ai compilé le bilan financière du Centre Francophone de Sault Ste-Marie au 31 Mars, 2023, l'état des opérations et de l'actif net pour l'exercice clôturé à cette date, ainsi que la note 1 qui décrit le référentiel comptable appliqué dans la préparation des informations financières compilées ("informations financières").

La direction est responsable des informations financières ci-jointes, y compris l'exactitude et l'exhaustivité des informations ci-jointes utilisées pour compiler ces informations financières et le choix du référentiel comptable.

J'ai effectué cette mission conformément à la Norme canadienne des services connexes (NCSC) 4200, *Missions de compilation*, ce qui m'oblige à me conformer aux règles de déontologie pertinentes. Ma responsabilité est d'assister la direction dans la préparation des informations financières.

Je n'ai pas effectué de mission d'audit, ni de mission d'examen. De plus, je n'ai pas été tenu à effectuer des procédures pour vérifier l'exactitude ou l'exhaustivité des informations fournies par la direction. Par conséquent, je n'exprime aucune opinion d'audit ou conclusion d'examen et je ne donne aucune assurance sur les informations financières.

Les lecteurs sont avertis que les informations financières ci-jointes peuvent ne pas être appropriées à leurs fins.



Chartered Professional Accountant
Professional Corporation
Authorized to practice public accounting by The Chartered Professional Accountants of Ontario

Sault Ste. Marie, Canada
Le 26 Avril, 2023

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE
BILAN

AU 31 MARS	2023	2022
ACTIF		
PRÉSENT		
Comptant	$ 113,036	$ 97,306
Impôts à recevoir	832	1,041
	$ 113,868	$ 98,347
PASSIF		
PRÉSENT		
Comptes payables et obligations encourues	$ 2,075	$ 2,176
FIN DE L'ANNÉE	111,793	96,171
	$ 113,868	$ 98,347

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE
BILAN DES REVENUES ET DES DÉPENSES

L'ANNÉE TERMINANT AU 31 MARS,	2023	2022
REVENUES		
Fond octroyés	$ 41,500	$ 39,931
Activités sociaux culturels	15,105	1,310
Cartes de membres	640	80
Province de l'Ontario	-	12,000
	57,245	53,321
DÉPENSES		
Administratif	2,437	3,441
Promotion et publicité	393	-
Bourse scolaire	800	200
Activités sociaux culturels	3,576	6,320
Assurances	1,676	1,564
Intérêt et frais bancaires	116	29
Frais professionnels	2,242	2,422
Loyer	4,517	7,264
Réparations et entretiens	250	326
Ressources	120	-
Téléphone	2,063	1,616
Salaries et bénéfices	23,316	20,904
Appui Administratif	117	-
	41,623	44,086
REVENUES NETS	15,622	9,235
DÉBUT DE L'ANNÉE	96,171	86,936
FIN DE L'ANNÉE	$ 111,793	$ 96,171

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE
BILAN DU CHANGEMENT DE LA POSITION FINANCIÈRE

L'ANNÉE TERMINANT AU 31 MARS,	2023	2022
LES FLUX DE TRÉSORERIE PROVENANT DES ACTIVITIÉS D'OPÉRATION		
Revenues nets	$ 15,622	$ 9,235
Changement du non-comptant dans le bilan actif relié aux opérations:		
Réduction (augmentation) des impôts à recevoir	209	1,327
Augmentation (réduction) aux comptes payables et aux obligations encourues	(101)	76
	108	1,403
AUGMENTATION NET DU COMPTANT	15,730	10,638
COMPTANT AU DÉBUT DE L'ANNÉE	97,306	86,668
COMPTANT À LA FIN DE L'ANNÉE FINANCIÈRE	$ 113,036	$ 97,306

L'ANNÉE TERMINANT AU 31 MARS,

1. BASE DE COMPTABILITÉ

Le référentiel comptable appliqué dans la préparation de l'information financière est sur la base du coût historique, reflétant les transactions de trésorerie auxquelles s'ajoutent :

- Impôts à recevoir
- Comptes payables et obligations encourues

2. POLITIQUES DE COMPTABILITÉS

(a) Nature des opérations:
Le Centre francophone de Sault-Sainte-Marie (le «Centre») est incorporé selon les lois de la province de l'Ontario sans capital social. Le Centre fournit des activités sociaux culturels aux membres de la communauté francophone à Sault-Sainte-Marie.

(b) Base de comptabilité:
Les bilans d'actifs financiers ont été préparés en utilisant la base de compte de régularisation de la comptabilité. La base de compte de régularisation de la comptabilité reconnaît les revenues une fois qu'elles deviennent disponibles et mesurables. Les dépenses sont reconnues au fur et à mesure qu'elles sont encourues et sont mesurées en conséquence des reçus des biens ou services et la création d'une obligation juridique à payer.

(c) Reconnaissance des fonds et des revenus:
Le Centre respecte la méthode différée de la comptabilisation des fonds et d'octrois. Les fonds principales du Centre provient du Ministère de patrimoine canadien. Pendant l'année, le Centre a reçu les sommes de 41,500 $ pour l'année 2023 et 38,200 $ pour l'année 2022.

(d) Actif immobilisé:
L'acquisition d'immeubles, d'installations et d'équipment pendant l'année présente est comptabilisée comme dépenses sur le bilan financier d'opérations et d'actif net.

Les grandes catégories de l'actif immobilisé qui ne sont pas enregistrées sur le bilan financier sont les immeubles, les installations et l'équipement d'ordinateur.

Le total des immobilisations dépensées en 2023 était de 0 $ (0 $ - 2022).

3. DÉPENDENCE FINANCIÈRE

Le Centre Francophone de Sault-Sainte-Marie est financièrement dépendant sur les fonds octroyés par le Gouvernement du Canada pour financer ses activités actuelles.

4. ENGAGEMENTS

Le Centre Francophone de Sault-Sainte-Marie loue son espace de bureau à base mensuelle. Le taux de location est de 483 $ par mois.

5. INSTRUMENTS FINANCIERS

L'actif financier du Centre Francophone de Sault-Sainte-Marie consiste de comptes débiteurs, des comptes payables et du passif encouru. Sans indication au contraire, il est mon opinion que l'association n'est pas exposée à des risques d'intérêt, de crédit ni de monnaie relevant de ces instruments financiers.

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE
l'INFORMATION FINANCIÈRE

POUR L'ANNÉE SE TERMINANT LE 31 MARS, 2024

RAPPORT DE MISSION DE COMPILATION 1

l'INFORMATION FINANCIÈRE

- Bilan 2
- Bilan des revenus et des dépenses 3
- Bilan du changement de la position financière 4
- Notes sur les informations financières 5

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RAPPORT DE MISSION DE COMPILATION

Aux membres du Centre Francophone de Sault-Sainte-Marie:

Basée sur les informations fournies par la direction, j'ai compilé le bilan financière du Centre Francophone de Sault Ste-Marie au 31 mars, 2024, l'état des opérations et de l'actif net pour l'exercice clôturé à cette date, ainsi que la note 1 qui décrit le référentiel comptable appliqué dans la préparation des informations financières compilées ("informations financières").

La direction est responsable des informations financières ci-jointes, y compris l'exactitude et l'exhaustivité des informations utilisées pour compiler ces informations financières et le choix du référentiel comptable.

J'ai effectué cette mission conformément à la Norme canadienne des services connexes (NCSC) 4200, *Missions de compilation*, ce qui m'oblige à me conformer aux règles de déontologie pertinentes. Ma responsabilité est d'assister la direction dans la préparation des informations financières.

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Les lecteurs sont avertis que les informations financières ci-jointes peuvent ne pas être appropriées à leurs fins.

Chartered Professional Accountant
Professional Corporation
Authorized to practice public accounting by The Chartered Professional Accountants of Ontario

Sault Ste. Marie, Canada
Le 17 mai, 2024

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE
BILAN

AU 31 MARS

	2024	2023
ACTIF		
PRÉSENT		
Comptant	$ 99,729	$ 113,036
Impôts à recevoir	5,431	832
	$ 105,160	$ 113,868
PASSIF		
PRÉSENT		
Comptes payables et obligations encourues	$ 2,074	$ 2,075
FIN DE L'ANNÉE	103,086	111,793
	$ 105,160	$ 113,868

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE
BILAN DES REVENUES ET DES DÉPENSES

L'ANNÉE TERMINANT LE 31 MARS,	2024	2023
REVENUES		
Fond octroyés	$ 59,180	$ 41,500
Activités socio-culturelles	23,024	15,105
Membriétés	3,864	640
Province de l'Ontario	3,812	-
	89,880	57,245
DÉPENSES		
Administration	9,440	2,437
Promotion et publicité	4,917	393
Bourse scolaire	800	800
Activités socio-culturelles	36,775	3,576
Assurances	1,731	1,676
Intérêt et frais bancaires	235	116
Frais professionnels	2,204	2,242
Loyer	6,340	4,517
Réparations et entretiens	795	250
Ressources	378	120
Téléphone et internet	2,127	2,063
Salaires et bénéfices	32,845	23,316
Appui Administratif	-	117
	98,587	41,623
REVENUS (PERTE) NETS	(8,707)	15,622
DÉBUT DE L'ANNÉE	111,793	96,171
FIN DE L'ANNÉE	$ 103,086	$ 111,793

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE
BILAN DU CHANGEMENT DE LA POSITION FINANCIÈRE

L'ANNÉE TERMINANT LE 31 MARS,	2024	2023
LES FLUX DE TRÉSORERIE PROVENANT DES ACTIVITIÉS D'OPÉRATION		
Revenues (perte) nets	$ (8,707)	$ 15,622
Changement du non-comptant dans le bilan actif relié aux opérations:		
Réduction (augmentation) des impôts à recevoir	(4,599)	209
Augmentation (réduction) aux comptes payables et aux obligations encourues	(1)	(101)
	(4,600)	108
AUGMENTATION (DIMINUTION) NET DU COMPTANT	(13,307)	15,730
COMPTANT AU DÉBUT DE L'ANNÉE	113,036	97,306
COMPTANT À LA FIN DE L'ANNÉE FINANCIÈRE	$ 99,729	$ 113,036

L'ANNÉE TERMINANT LE 31 MARS,

1. BASE DE COMPTABILITÉ

Le référentiel comptable appliqué dans la préparation de l'information financière est sur la base du coût historique, reflétant les transactions de trésorerie auxquelles s'ajoutent :

- Impôts à recevoir
- Comptes payables et obligations encourues

2. POLITIQUES DE COMPTABILITÉS

(a) Nature des opérations:
Le Centre francophone de Sault-Sainte-Marie (le «Centre») est incorporé selon les lois de la province de l'Ontario sans capital social. Le Centre fournit des activités socio-culturelles aux membres de la communauté francophone à Sault-Sainte-Marie.

(b) Base de comptabilité:
Les bilans d'actifs financiers ont été préparés en utilisant la base de compte de régularisation de la comptabilité. La base de compte de régularisation de la comptabilité reconnaît les revenues une fois qu'elles deviennent disponibles et mesurables. Les dépenses sont reconnues au fur et à mesure qu'elles sont encourues et sont mesurées en conséquence des reçus des biens ou services et la création d'une obligation juridique à payer.

(c) Reconnaissance des fonds et des revenus:
Le Centre respecte la méthode différée de la comptabilisation des fonds et d'octrois. Les fonds principales du Centre proviennent du Ministère de patrimoine canadien. Pendant l'année, le Centre a reçu les sommes de 62,992 $ pour l'année 2024 et 41,500 $ pour l'année 2023.

(d) Actif immobilisé:
L'acquisition d'immeubles, d'installations et d'équipment pendant l'année présente est comptabilisée comme dépenses sur le bilan financier d'opérations et d'actif net.

Les grandes catégories de l'actif immobilisé qui ne sont pas enregistrées sur le bilan financier sont les immeubles, les installations et l'équipement d'ordinateur.

Le total des immobilisations dépensées en 2024 était de 0 $ (0 $ - 2023).

2. DÉPENDENCE FINANCIÈRE

Le Centre francophone de Sault-Sainte-Marie est financièrement dépendant sur les fonds octroyés par le Gouvernement du Canada pour financer ses activités actuelles.

3. ENGAGEMENTS

Le Centre francophone de Sault-Sainte-Marie loue son espace de bureau à base mensuelle. Le taux de location est de 542 $ par mois.

4. INSTRUMENTS FINANCIERS

L'actif financier du Centre Francophone de Sault-Sainte-Marie consiste de comptes débiteurs, des comptes payables et du passif encouru. Sans indication au contraire, il est mon opinion que l'association n'est pas exposée à des risques d'intérêt, de crédit ni de monnaie relevant de ces instruments financiers.

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE

600 rue North, Sault-Sainte-Marie,
ON, P6B 2B9
(705) 946-3632
info@centrefrancossm.ca
www.centrefrancossm.ca

CONSEIL D'ADMINISTRATION 2024-2025

COMITÉ EXÉCUTIF

Président Interm **Jessie Léveillé** [redacted] presidence@centrefrancossm.ca	**Vice-président** **Stephanie Salituri** [redacted]
Secrétaire **Vacant**	**Trésorier** **Marc Boissonneault** [redacted]

Directeurs / Directrices

Lise Roy [redacted]	**Suzanne Salituri** [redacted]
Jessica D'Amour-Torrance [redacted]	**Premkumar Mohana Selvam** [redacted]
Tristan Tremblay [redacted]	**Tahirou Cisse** [redacted]

Coordonnatrice

Carole Blaquière
admin@centrefrancossm.ca Tél. : (705) 946-3632 Cell. : [redacted]



705Live Sound Co. o/o Mike Blair
1559 Leigh's Bay Rd.
Sault Ste. Marie ON p6a 5k8
+17055425079
705livesoundco@gmail.com
www.705live.ca
GST/HST Registration No.: 715950218 RT0001

Estimate

ADDRESS
Centre francophone de Sault-Sainte-Marie
c/o Carole Blaquiere
600 Rue North
Sault ste Marie ON P6B 2B9

ESTIMATE # 2025-39
DATE 27/03/2025
EXPIRATION DATE 27/04/2025

ACTIVITY	QTY	RATE	AMOUNT
Franco Ontarian Day Celebration The Machine shop Sept 28,2025. Start: 8pm End: 10.pm			
Supply and maintain the following for duration of event:			
Audio Support:Service Speaker and mix system to reinforce and control all audio content for distribution of the main floor area. 3 foldback monitor speakers (3 separate mixes)	1	240.00	240.00
4 DI connections 3 vocal wired vocal microphones with stands Instrument microphone	1	40.00	40.00
1 - wireless handheld microphone	1	23.50	23.50
Technical:Service Set up, maintain system for duration of event, take down	5	60.00	300.00
Lighting Support:Service Front wash lighting of performance area. Rear color wash up lighting. Upstage truss with black curtain drop	1	180.00	180.00
Notes: Above noted includes all required stands, cables, power supply, safety matts, stands, and playback music. Access to venue minimum 4hr prior to event start. Soundcheck times to be scheduled in advance (1hr max).			

Terms and Instructions:
Cheques payable to: 705Live Sound Co.
E-transfer to: 705livesoundco@gmail.com
Overdue accounts subject to daily interest rate of 0.027%
All amounts shown are in Canadian funds

SUBTOTAL	783.50
HST (ON) @ 13%	101.86
TOTAL	**$885.36**

Thank you for choosing 705Live Sound Co.

Centre Francophone SSM

De: Mathieu Raymond <mathieu@groupejkb.com>
Envoyé: 27 janvier 2025 14:39
À: info@centrefrancossm.ca
Objet: intérêt Bilinguish Boys

Bonjour Carole,

J'espère que vous allez bien.

Nous sommes heureux de votre intérêt pour le spectacle des Bilinguish Boys.

Pour le moment ils sont disponibles à leur calendrier. J'ai bloqué la date pour vous la réserver.

En ce qui concerne le coût du spectacle Généralement le cachet tourne au autour de 4000$ plus 350$ de transport et l'hébergement (3 chambres le soir du spectacle ou la veille dépendant de l'heure du spectacle)

Nous demandons à ce que vous fournissiez le système technique nécessaire pour la prestation, sinon nous pouvons aussi vous fournir les services pour des frais supplémentaire.

Nous sommes ouverts à négocier pour entrer dans votre budget.

Si vous avez des questions, vous pouvez m'écrire ou m'appeler au 819-431-4162.

Merci

Groupe JKB
Mathieu Raymond
(he/him | il/lui)
Agent de Spectacles
Booking Agent
647.271.4783, #5

Groupe JKB (JKB Communications Inc.) s'engage à fournir un milieu de travail libre de toutes formes de harcèlement, de violence et de discrimination où tous les membres de son personnel, artistes, travailleurs culturels, formateurs, participants, administrateurs, membres du public et bénévoles sont traités avec respect et dignité. Lien vers la politique

Groupe JKB (JKB Communications Inc) is committed to providing a work environment free from all forms of harassment, violence and discrimination where all members of its staff, artists, cultural workers, trainers, participants, administrators, members of the public and volunteers are treated with respect and dignity. Link to policy

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- ☐ List of Board of Directors and Officers of the organization and their contact information
- ☐ Operating budget of the applicant organization for the current fiscal year
- ☐ Financial statements from last year, including balance sheet and income statement
- ☐ Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- ☐ ACAP Project Plan Template
- ☐ ACAP Application Budget template
- ☐ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
The Klub Community Centre

ii. Organization: Address: (Street, Postal Code, City)
St. Sault Ste. Marie, ON

iii. Organization Contact Information: (Phone, Cell, Email)
katrina@theklub.ca

iv. Organization Contact Person & Alternative Contact Person:

Name	Caio Ribeiro Schuurhuis	Name
Title	Board Chair	Title
Phone		Phone
Email	caio@theklub.ca	Email

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The KLUB is dedicated to fostering inclusive, safer spaces where 2SLGBTQIA+ individuals and allies feel valued, empowered, and connected. Through public programs, events, and accessible gathering spaces, we promote education, celebration, and wellness within Bawating (Sault Ste. Marie) and the Algoma District.

Our mandate is to uplift and advocate for the 2SLGBTQIA+ community by creating anti-oppressive, anti-racist, and accessible environments. We prioritize intersectionality, intentional inclusion, and diverse hiring to ensure representation of marginalized voices, including BIPOC, newcomers, immigrants, and disabled individuals.

Our goals include fostering queer liberation, promoting Indigenous solidarity, and supporting lifelong learning. We emphasize trauma-informed, harm-reduction approaches to wellness, encouraging body positivity, resilience, and community pride. By centering advocacy and collaboration, The KLUB works towards a more inclusive and equitable society where all individuals can thrive.

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

The KLUB integrates visual arts, performing arts, media arts, literary arts, and cultural heritage into its programming. Our events feature drag performances, spoken word, music, dance, community art projects, and Indigenous cultural expressions, fostering inclusive, intersectional, and anti-racist spaces that celebrate diverse identities and experiences.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☐ Large Project Grant
- ☐ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☑ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($)

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($)	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($) 11455
Seed Funding ($)	

Total Requested Amount ($) 11455

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

We Matter: Embracing Joy – The KLUB's Pride Festival 2025

ii. Activity/Project and/or Event **Start Date:**
June 2025

iii. Activity/Project and/or Event **End Date:**

September 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

The KLUB Pride Festival 2025 will take place at the Downtown Plaza in Sault Ste. Marie, ON. This fully accessible outdoor space will feature a variety of activities, including performances, vendors, games, and more. Address: Downtown Plaza, 526 Bay St, Sault Ste. Marie, ON.

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

The "We Matter: Embracing Joy" Pride Festival, hosted by The KLUB, will be a dynamic celebration of 2SLGBTQIA+ strength, resilience, and joy, held at the fully accessible Downtown Plaza in Sault Ste. Marie. This event will be the first local Pride festival to incorporate accessibility features such as ASL interpretation, sensory-friendly spaces, adaptive equipment, and accessible seating, ensuring inclusivity for everyone.

The festival's primary goal is to celebrate 2SLGBTQIA+ identities through a variety of performances and cultural activities, including live music, drag performances, spoken word, and youth-led storytime. Young people will play a key role in leading and shaping the event, contributing to the festival's focus on empowerment and resilience.

In addition to performances, the festival will feature an art tent, where participants can engage in creative expression, as well as a diverse range of activities such as an obstacle course, a water feature, a jungle gym, games, and hair braiding stations. Vendors and service providers will offer a variety of goods, services, and information to attendees. There will also be food vendors and a photobooth, creating opportunities for fun and connection.

The festival will focus on community engagement and allyship, fostering an inclusive environment where everyone can participate, celebrate, and learn. With its first-ever inclusion of accessibility features, gender-inclusive washrooms, and cultural representation, the festival will be a significant step toward creating an accessible, welcoming space for all members of the community.

In Sault Ste. Marie, Pride celebrations are particularly significant due to the unique challenges faced by 2SLGBTQIA+ individuals in northern communities. With fewer resources, spaces, and events that specifically cater to this community, Pride season becomes a vital opportunity for individuals to connect, celebrate, and express their identities openly. In a city where cultural understanding and inclusivity are still growing, Pride fosters much-needed allyship, educates the broader community, and challenges local discrimination. It provides an important platform for amplifying the voices and stories of 2SLGBTQIA+ individuals, ensuring that they are seen and heard in Sault Ste. Marie.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

Pride 2025 aligns with Sault Ste. Marie's Community Culture Plan by fostering inclusivity, economic growth, and community engagement.

Supporting City Initiatives & Cultural Development: The festival highlights local queer artists and Indigenous Queer-led traditions, blending heritage with contemporary culture.

Boosting Economic & Social Diversity: By showcasing 2SLGBTQIA+ artists, businesses, and cultural groups, the event drives tourism and supports local entrepreneurs.

Enhancing Community Engagement: The festival is a platform for dialogue, collaboration, and consultation, amplifying diverse voices, especially youth and underrepresented groups.

Mentorship & Opportunities for Underrepresented Groups: The youth showcase and interactive spaces provide mentorship and a stage for emerging 2SLGBTQIA+ talent.

Building Capacity for Local Arts & Artists: The event offers performance and networking opportunities, supporting artists' growth and sustainability.

Professional Development: Through partnerships with artists and cultural groups, the festival provides exposure and learning experiences for both emerging and established practitioners.

Fostering Community Connections: The festival strengthens collaborations between 2SLGBTQIA+ groups, businesses, and cultural organizations, promoting shared growth.

Volunteerism & Youth Engagement: Opportunities include general volunteering and a youth mentorship program that pairs young volunteers with experienced team members.

Enhancing Quality of Life & Community Identity: By celebrating 2SLGBTQIA+ joy and resilience, the festival fosters pride, visibility, and belonging, leaving a lasting impact on the city.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

Our festival plays a pivotal role in fostering inclusivity, resilience, and visibility for the 2SLGBTQIA+ community in Sault Ste. Marie. Through public celebration, the event combats isolation and affirms the diverse identities within the community. Visibility is crucial in smaller, northern cities like ours, where a lack of dedicated spaces often leaves people feeling unseen. The festival creates a platform where 2SLGBTQIA+ individuals can proudly express who they are, reinforcing their sense of belonging and value. Through performances, storytelling, and artistic expressions, the festival empowers participants, reinforcing strength, solidarity, and resilience.

In addition to visibility and empowerment, the festival also offers critical access to support and resources. Health, education, and advocacy booths provide opportunities for community members to connect with essential services, ensuring that their needs are met. Cultural affirmation is also a key part of the event, with Indigenous Queer-led activities such as beading and medicine pouch making offering space for cultural expression, healing, and reflection.

For youth and families, the festival provides opportunities for confidence-building and self-expression. The youth showcase, along with interactive spaces like storytime, helps young participants discover and celebrate their voices. The inclusion of a young reader for the first time in our storytime session further strengthens the importance of youth representation. The festival also offers inclusive family programming that fosters early allyship and acceptance, promoting a culture of understanding through activities like crafting and storytelling.

For the broader community, the festival strengthens engagement and allyship. It offers allies an opportunity to connect, learn, and show their meaningful support for the 2SLGBTQIA+ community, helping to build empathy and solidarity. The event also has significant social and economic impacts by boosting local tourism and supporting queer-owned businesses, artisans, and performers. This enhances the local economy and contributes to the region's cultural vibrancy.

Moreover, the festival offers long-term benefits for the quality of life and community identity in Sault Ste. Marie. It fosters a sense of belonging and well-being, encouraging positive mental health and community pride. Through volunteerism and civic engagement opportunities, the festival also empowers individuals to remain active in advocacy and community-building, ensuring that the momentum for inclusivity and solidarity continues well beyond the event itself. If our reserved July 12th Downtown Plaza date has passed, we are committed to adapting and still delivering a large-scale, family-friendly Pride event within the June–September Pride season. Our flexibility ensures that we can still provide a meaningful experience for our community, regardless of timing.

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

Attendance and engagement will be tracked by participation from diverse groups, including 2SLGBTQIA+ individuals, allies, youth, and families. Increased involvement in showcases, cultural activities, and educational booths will indicate strong community interest. Community impact and feedback will be assessed through post-event surveys and informal discussions. Feedback will focus on the festival's impact on belonging, empowerment, and identity affirmation, ensuring the event provided meaningful support and celebration of 2SLGBTQIA+ identities. Accessibility and inclusivity will be evaluated by the success of the event's accessible venue, ASL interpretation (offered for the first time), sensory-friendly spaces, and adaptive equipment. Success will be determined by feedback from attendees with diverse needs, ensuring the event was welcoming to everyone. Partnerships and community involvement will be measured by collaboration with local businesses, advocacy groups, and cultural organizations. Strengthened partnerships will demonstrate successful community ties and support for the festival. Promotion and outreach will be assessed by the event's visibility and reach. Effective promotion through social media, local news, and community networks will indicate widespread awareness and engagement. Overall, success will be reflected in high participation, positive community feedback, accessibility achievements, strong partnerships, and effective outreach, ensuring the festival meets its goals of inclusivity, empowerment, and visibility for the 2SLGBTQIA+ community in Sault Ste. Marie.

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

Other please describe (250 words maximum):

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

This festival is designed to specifically engage the disability community, with a strong focus on disability advocacy. We aim to provide accessible programming for neurodivergent individuals, those with physical disabilities, and deaf or hard of hearing participants. The event will feature sensory-friendly spaces, adaptive equipment, and ASL interpretation to ensure inclusivity. By centering disability advocacy, we create an empowering space for individuals with disabilities to express themselves, connect, and celebrate alongside the broader 2SLGBTQIA+ community. The festival will also highlight local disability resources and organizations, strengthening community engagement and promoting accessibility across all activities.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

To promote the event, The KLUB will leverage multiple platforms and strategies. Social Media will play a key role, with posts on Facebook and Instagram using a dedicated hashtag (#WeMatter) to drive engagement. Countdown posts, interactive content, and event updates will encourage community participation and excitement.
Community Collaborations will amplify the event's reach. The KLUB will partner with organizations like PFLAG, local 2SLGBTQIA+ businesses, and advocacy groups to promote the festival through their networks, ensuring it reaches a diverse audience.
Email Campaigns will keep The KLUB's mailing list updated with essential event details, performer highlights, and volunteer opportunities, keeping supporters engaged and informed.
Media & Print outreach will involve securing coverage from local newspapers, radio stations, and community-focused websites to raise awareness and generate buzz about the event. Additionally, posters will be distributed in key community spaces to attract in-person attention and encourage participation.
The festival will prioritize diversity and inclusion, welcoming queer, trans, ally, and marginalized communities, including Indigenous, Black, and disabled individuals. Activities will span from drag performances and spoken word to music, dance, art projects, and educational workshops. This approach ensures a fully inclusive, joyful, and empowering experience for all attendees, creating a space where every identity is celebrated and affirmed.
Social media accounts: Facebook: The KLUB 2slgbtq Community Centre Instagram: @theklub_

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [x] 101-250 people
- [x] 251-500 people
- [x] 501-1000 people
- [ ] 1001-2500 people
- [ ] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [ ] 11-25 participants
- [x] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

The participants of this festival will represent a diverse mix of individuals from Sault Ste. Marie and surrounding areas, with a focus on the 2SLGBTQIA+ community, including queer, trans, and gender-diverse individuals. Families, children, youth and adults will engage in interactive activities, fostering early allyship and acceptance. The festival will also welcome allies from various backgrounds, including Indigenous, Black, and disabled communities, emphasizing inclusivity. Attendees with diverse abilities will have access to sensory-friendly spaces and adaptive equipment. Local businesses, artists, and service providers will contribute to a collaborative and proud community celebration.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of The Klub Community Cen (Organization/Collective Name), I, Katrina Francella (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

K Francella Signature March 27, 2025 Date

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- ☐ List of Board of Directors and Officers of the organization and their contact information
- ☐ Operating budget of the applicant organization for the current fiscal year
- ☐ Financial statements from last year, including balance sheet and income statement
- ☐ Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- ☐ ACAP Project Plan Template
- ☐ ACAP Application Budget template
- ☐ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
The Klub Community Centre

ii. Organization: Address: (Street, Postal Code, City)
Sault Ste. Marie, ON

iii. Organization Contact Information: (Phone, Cell, Email)
katrina@theklub.ca

iv. Organization Contact Person & Alternative Contact Person:

Name	Caio Ribeiro Schuurhuis	Name
Title	Board Chair	Title
Phone		Phone
Email		Email

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The KLUB is dedicated to fostering inclusive, safer spaces where 2SLGBTQIA+ individuals and allies feel valued, empowered, and connected. Through public programs, events, and accessible gathering spaces, we promote education, celebration, and wellness within Bawating (Sault Ste. Marie) and the Algoma District.

Our mandate is to uplift and advocate for the 2SLGBTQIA+ community by creating anti-oppressive, anti-racist, and accessible environments. We prioritize intersectionality, intentional inclusion, and diverse hiring to ensure representation of marginalized voices, including BIPOC, newcomers, immigrants, and disabled individuals.

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vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

The KLUB integrates visual arts, performing arts, media arts, literary arts, and cultural heritage into its programming. Our events feature drag performances, spoken word, music, dance, community art projects, and Indigenous cultural expressions, fostering inclusive, intersectional, and anti-racist spaces that celebrate diverse identities and experiences.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☐ Large Project Grant
- ☐ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☑ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($)

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($)	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($) 11455
Seed Funding ($)	

Total Requested Amount ($) 11455

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

We Matter: Embracing Joy – The KLUB's Pride Festival 2025

ii. Activity/Project and/or Event **Start Date:**

June 2025

iii. Activity/Project and/or Event **End Date:**

September 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

The KLUB Pride Festival 2025 will take place at the Downtown Plaza in Sault Ste. Marie, ON. This fully accessible outdoor space will feature a variety of activities, including performances, vendors, games, and more. Address: Downtown Plaza, 526 Bay St, Sault Ste. Marie, ON.

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

The "We Matter: Embracing Joy" Pride Festival, hosted by The KLUB, will be a dynamic celebration of 2SLGBTQIA+ strength, resilience, and joy, held at the fully accessible Downtown Plaza in Sault Ste. Marie. This event will be the first local Pride festival to incorporate accessibility features such as ASL interpretation, sensory-friendly spaces, adaptive equipment, and accessible seating, ensuring inclusivity for everyone.

The festival's primary goal is to celebrate 2SLGBTQIA+ identities through a variety of performances and cultural activities, including live music, drag performances, spoken word, and youth-led storytime. Young people will play a key role in leading and shaping the event, contributing to the festival's focus on empowerment and resilience.

In addition to performances, the festival will feature an art tent, where participants can engage in creative expression, as well as a diverse range of activities such as an obstacle course, a water feature, a jungle gym, games, and hair braiding stations. Vendors and service providers will offer a variety of goods, services, and information to attendees. There will also be food vendors and a photobooth, creating opportunities for fun and connection.

The festival will focus on community engagement and allyship, fostering an inclusive environment where everyone can participate, celebrate, and learn. With its first-ever inclusion of accessibility features, gender-inclusive washrooms, and cultural representation, the festival will be a significant step toward creating an accessible, welcoming space for all members of the community.

In Sault Ste. Marie, Pride celebrations are particularly significant due to the unique challenges faced by 2SLGBTQIA+ individuals in northern communities. With fewer resources, spaces, and events that specifically cater to this community, Pride season becomes a vital opportunity for individuals to connect, celebrate, and express their identities openly. In a city where cultural understanding and inclusivity are

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

Pride 2025 aligns with Sault Ste. Marie's Community Culture Plan by fostering inclusivity, economic growth, and community engagement.

Supporting City Initiatives & Cultural Development: The festival highlights local queer artists and Indigenous Queer-led traditions, blending heritage with contemporary culture.

Boosting Economic & Social Diversity: By showcasing 2SLGBTQIA+ artists, businesses, and cultural groups, the event drives tourism and supports local entrepreneurs.

Enhancing Community Engagement: The festival is a platform for dialogue, collaboration, and consultation, amplifying diverse voices, especially youth and underrepresented groups.

Mentorship & Opportunities for Underrepresented Groups: The youth showcase and interactive spaces provide mentorship and a stage for emerging 2SLGBTQIA+ talent.

Building Capacity for Local Arts & Artists: The event offers performance and networking opportunities, supporting artists' growth and sustainability.

Professional Development: Through partnerships with artists and cultural groups, the festival provides exposure and learning experiences for both emerging and established practitioners.

Fostering Community Connections: The festival strengthens collaborations between 2SLGBTQIA+ groups, businesses, and cultural organizations, promoting shared growth.

Volunteerism & Youth Engagement: Opportunities include general volunteering and a youth mentorship program that pairs young volunteers with experienced team members.

Enhancing Quality of Life & Community Identity: By celebrating 2SLGBTQIA+ joy and resilience, the festival fosters pride, visibility, and belonging, leaving a lasting impact on the city.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

Our festival plays a pivotal role in fostering inclusivity, resilience, and visibility for the 2SLGBTQIA+ community in Sault Ste. Marie. Through public celebration, the event combats isolation and affirms the diverse identities within the community. Visibility is crucial in smaller, northern cities like ours, where a lack of dedicated spaces often leaves people feeling unseen. The festival creates a platform where 2SLGBTQIA+ individuals can proudly express who they are, reinforcing their sense of belonging and value. Through performances, storytelling, and artistic expressions, the festival empowers participants, reinforcing strength, solidarity, and resilience.

In addition to visibility and empowerment, the festival also offers critical access to support and resources. Health, education, and advocacy booths provide opportunities for community members to connect with essential services, ensuring that their needs are met. Cultural affirmation is also a key part of the event, with Indigenous Queer-led activities such as beading and medicine pouch making offering space for cultural expression, healing, and reflection.

For youth and families, the festival provides opportunities for confidence-building and self-expression. The youth showcase, along with interactive spaces like storytime, helps young participants discover and celebrate their voices. The inclusion of a young reader for the first time in our storytime session further strengthens the importance of youth representation. The festival also offers inclusive family programming that fosters early allyship and acceptance, promoting a culture of understanding through activities like crafting and storytelling.

For the broader community, the festival strengthens engagement and allyship. It offers allies an opportunity to connect, learn, and show their meaningful support for the 2SLGBTQIA+ community, helping to build empathy and solidarity. The event also has significant social and economic impacts by boosting local tourism and supporting queer-owned businesses, artisans, and performers. This enhances the local economy and contributes to the region's cultural vibrancy.

Moreover, the festival offers long-term benefits for the quality of life and community identity in Sault Ste. Marie. It fosters a sense of belonging and well-being, encouraging positive mental health and community pride. Through volunteerism and civic engagement opportunities, the festival also empowers individuals to remain active in

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

Attendance and engagement will be tracked by participation from diverse groups, including 2SLGBTQIA+ individuals, allies, youth, and families. Increased involvement in showcases, cultural activities, and educational booths will indicate strong community interest. Community impact and feedback will be assessed through post-event surveys and informal discussions. Feedback will focus on the festival's impact on belonging, empowerment, and identity affirmation, ensuring the event provided meaningful support and celebration of 2SLGBTQIA+ identities. Accessibility and inclusivity will be evaluated by the success of the event's accessible venue, ASL interpretation (offered for the first time), sensory-friendly spaces, and adaptive equipment. Success will be determined by feedback from attendees with diverse needs, ensuring the event was welcoming to everyone. Partnerships and community involvement will be measured by collaboration with local businesses, advocacy groups, and cultural organizations. Strengthened partnerships will demonstrate successful community ties and support for the festival. Promotion and outreach will be assessed by the event's visibility and reach. Effective promotion through social media, local news, and community networks will indicate widespread awareness and

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

Other please describe (250 words maximum):

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

This festival is designed to specifically engage the disability community, with a strong focus on disability advocacy. We aim to provide accessible programming for neurodivergent individuals, those with physical disabilities, and deaf or hard of hearing participants. The event will feature sensory-friendly spaces, adaptive equipment, and ASL interpretation to ensure inclusivity. By centering disability advocacy, we create an empowering space for individuals with disabilities to express themselves, connect, and celebrate alongside the broader 2SLGBTQIA+ community. The festival will also highlight local disability resources and organizations, strengthening community engagement and promoting accessibility across all activities.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

To promote the event, The KLUB will leverage multiple platforms and strategies. Social Media will play a key role, with posts on Facebook and Instagram using a dedicated hashtag (#WeMatter) to drive engagement. Countdown posts, interactive content, and event updates will encourage community participation and excitement.
Community Collaborations will amplify the event's reach. The KLUB will partner with organizations like PFLAG, local 2SLGBTQIA+ businesses, and advocacy groups to promote the festival through their networks, ensuring it reaches a diverse audience.
Email Campaigns will keep The KLUB's mailing list updated with essential event details, performer highlights, and volunteer opportunities, keeping supporters engaged and informed.
Media & Print outreach will involve securing coverage from local newspapers, radio stations, and community-focused websites to raise awareness and generate buzz about the event. Additionally, posters will be distributed in key community spaces to attract in-person attention and encourage participation.
The festival will prioritize diversity and inclusion, welcoming queer, trans, ally, and marginalized communities, including Indigenous, Black, and disabled individuals. Activities will span from drag performances and spoken word to music, dance, art projects, and educational workshops. This approach ensures a fully inclusive, joyful,

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [x] 101-250 people
- [x] 251-500 people
- [x] 501-1000 people
- [ ] 1001-2500 people
- [ ] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [ ] 11-25 participants
- [x] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

The participants of this festival will represent a diverse mix of individuals from Sault Ste. Marie and surrounding areas, with a focus on the 2SLGBTQIA+ community, including queer, trans, and gender-diverse individuals. Families, children, youth and adults will engage in interactive activities, fostering early allyship and acceptance. The festival will also welcome allies from various backgrounds, including Indigenous, Black, and disabled communities, emphasizing inclusivity. Attendees with diverse abilities will have access to sensory-friendly spaces and adaptive equipment. Local businesses, artists, and service providers will contribute to a collaborative and proud community celebration.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of The Klub Community Cen (Organization/Collective Name), I, Katrina Francella (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

K Francella Signature March 27, 2025 Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Sault Ste. Marie, ON
P6A 5X6



Vision
We aim to create inclusive safer spaces where everyone feels valued and empowered, fostering connection, education, celebration, and wellness in our community.

Mission
At The KLUB, we host public programs, events, and accessible gathering spaces for 2SLGBTQIA+ community members and allies. Through building connections, advocating for liberation, and promoting inclusion, we strive to nurture community pride, solidarity, and wellness in Bawating (Sault Ste. Marie) and across the Algoma District.

Values

1. *Queer Liberation:* We are committed to encouraging, uplifting, and celebrating the diverse identities within the 2SLGBTQIA+ community.
2. *BIPOC Representation:* We elevate BIPOC voices to ensure inclusion and visibility of underrepresented communities.
3. *Inclusivity:* We create anti-oppressive, anti-racist, accessible spaces and advocate for 2SLGBTQIA+ rights.
4. *Accessible Space & Trauma-Informed Programs:* We prioritize creating safe and accessible environments, with programs designed to be sensitive to trauma, ensuring inclusivity for all participants.
5. *Wellness:* We prioritize empowering and supporting the physical, mental, emotional, and social wellness of the 2SLGBTQIA+ community. Our programs promote harm reduction, body positivity, and resilience, fostering a happier, healthier community.
6. *Forever Learning:* We are dedicated to fostering a culture of lifelong learning, where we continually seek knowledge, understanding, and growth to better serve our community.
7. *Indigenous Solidarity:* We stand committed to solidarity with Indigenous communities, respecting their sovereignty, rights, and culture. We center Indigenous voices and work towards reconciliation and decolonization.


PRIDE 2025
SAVE THE DATE
JULY 12TH 2 - 6PM
THE KLUB
2SLGBTQIA+ COMMUNITY CENTRE
SAY GAY
TRANS RIGHTS ARE HUMAN RIGHTS
BAWATING SAULT DOWNTOWN PLAZA


QUEEN ST.
BUS STOP
< 50M
PRIDE 2025
THE KLUB
2SLGBTQIA+ COMMUNITY CENTRE
GENDER NEUTRAL SINGLE-STALL WASHROOMS
DOWNTOWN PLAZA
ART
PARKING ONLY
526 BAY ST.

Pride 2025 – We Matter: Embracing Joy

Hosted by The KLUB, this festival is a vibrant, community-driven celebration of 2SLGBTQIA+ strength, resilience, and joy. Our theme, *"We Matter: Embracing Joy,"* highlights the power of visibility and unity, creating an inclusive space where everyone can express and celebrate their identities. The event will take place at the fully accessible Downtown Plaza and will feature diverse programming that fosters connection, empowerment, and allyship.

Goals & Objectives

- Celebrate 2SLGBTQIA+ Identities through performances, storytelling, and cultural activities.
- Promote Resilience & Empowerment by uplifting community voices, histories, and creative expression.
- Enhance Community Engagement & Allyship by fostering learning opportunities and inclusive participation.
- Ensure Accessibility & Inclusivity with ASL interpretation, sensory-friendly spaces, gender-inclusive washrooms, and cultural representation.

Key Activities & Programming

- Main Stage Performances: Local drag artists, musicians, dancers, spoken word artists, and a youth showcase, including storytelling led by young performers.
- Community Booths & Vendors: Featuring 2SLGBTQIA+ businesses, cultural organizations, and advocacy groups.
- Family & Youth Zone: Crafting, interactive storytelling, and play spaces to engage and uplift young attendees.
- Education & Resource Fair: Access to health and wellness resources, support services, and educational booths.
- Art Tent: A collaborative community art piece, Indigenous Queer-led cultural activities (medicine pouch making, beading), and individual creative projects.
- Adaptable Obstacle Course: A fully accessible activity promoting movement, joy, and community connection.

Through these dynamic offerings, Pride Festival 2025 will affirm that *We Matter*—creating a joyful, inclusive space where attendees of all backgrounds feel seen, valued, and celebrated.

How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

Pride 2025 aligns with Sault Ste. Marie's Community Culture Plan by fostering inclusivity, economic growth, and community engagement.

*Supporting City Initiatives & Cultural Developmen*t: The festival highlights local queer artists and Indigenous Queer-led traditions, blending heritage with contemporary culture.

Boosting Economic & Social Diversity: By showcasing 2SLGBTQIA+ artists, businesses, and cultural groups, the event drives tourism and supports local entrepreneurs.

Enhancing Community Engagement: The festival is a platform for dialogue, collaboration, and consultation, amplifying diverse voices, especially youth and underrepresented groups.

Mentorship & Opportunities for Underrepresented Groups: The youth showcase and interactive spaces provide mentorship and a stage for emerging 2SLGBTQIA+ talent.

Building Capacity for Local Arts & Artists: The event offers performance and networking opportunities, supporting artists' growth and sustainability.

Professional Development: Through partnerships with artists and cultural groups, the festival provides exposure and learning experiences for both emerging and established practitioners.

Fostering Community Connections: The festival strengthens collaborations between 2SLGBTQIA+ groups, businesses, and cultural organizations, promoting shared growth.

Volunteerism & Youth Engagement: Opportunities include general volunteering and a youth mentorship program that pairs young volunteers with experienced team members.

Enhancing Quality of Life & Community Identity: By celebrating 2SLGBTQIA+ joy and resilience, the festival fosters pride, visibility, and belonging, leaving a lasting impact on the city.

What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event?

Our festival fosters inclusivity, resilience, and visibility, creating lasting social, cultural, and economic impacts in Sault Ste. Marie.

For the 2SLGBTQIA+ Community:

Visibility & Affirmation: A public celebration that combats isolation and validates diverse identities.

Empowerment & Resilience: Performances, storytelling, and art that reinforce strength, solidarity, and belonging.

Access to Support & Resources: Health, education, and advocacy booths offer vital connections.

Cultural Affirmation & Healing: Indigenous Queer-led activities like beading and medicine pouch making provide space for cultural expression and healing.

For Youth & Families:

Confidence & Self-Expression: A youth showcase and interactive spaces empower young participants, including a storytime session featuring a young reader for the first time.

Inclusive Family Programming: Activities for all ages foster early allyship and acceptance through crafting, storytelling, and celebration.

For the Broader Community:

Engagement & Allyship: Allies can connect, learn, and show meaningful support, strengthening empathy and solidarity in Sault Ste. Marie.

Economic & Social Growth: The festival boosts tourism and supports queer-owned businesses, artisans, and performers, enriching the local economy.

Enhanced Quality of Life & Community Identity: A celebration that fosters belonging, mental well-being, and cultural vibrancy.

Volunteerism & Civic Engagement: Opportunities in event planning and advocacy empower individuals to remain active in community-building.

If our reserved July 12th Downtown Plaza date has passed, we will adapt and still deliver a large-scale, family-friendly Pride event within the June–September Pride season.

If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success. Key Success Indicators:

Attendance & Engagement: Tracking participation across diverse groups, including 2SLGBTQIA+ individuals, allies, youth, and families. Increased involvement in showcases, cultural activities, and educational booths will indicate strong community interest.

Community Impact & Feedback: Post-event surveys and informal discussions will assess the festival's impact on belonging, empowerment, and identity affirmation.

Accessibility & Inclusivity: Success will be measured by venue accessibility, ASL interpretation (offered for the first time), sensory-friendly spaces, and feedback from attendees with diverse needs.

Partnerships & Community Involvement: Collaboration with local businesses, advocacy groups, and cultural organizations will demonstrate strengthened community ties.

Promotion & Outreach:

Social Media: The KLUB will use Facebook & Instagram with a dedicated hashtag (#WeMatter), countdowns and interactive posts to drive engagement.

Community Collaborations: Partnering with PFLAG, 2SLGBTQIA+ businesses, and local organizations to expand reach.

Email Campaigns: Regular updates to The KLUB's mailing list featuring event details, performer spotlights, and volunteer info.

Media & Print: Securing newspaper, radio, and web coverage, plus distributing posters in key community spaces.

Diversity & Inclusion:

Pride 2025 welcomes queer and trans individuals, allies, families, and marginalized groups, including Indigenous, Black, and disabled community members. The event will feature drag, spoken word, music, dance, art projects, and educational workshops, ensuring a fully inclusive, joyful, and empowering experience for all.

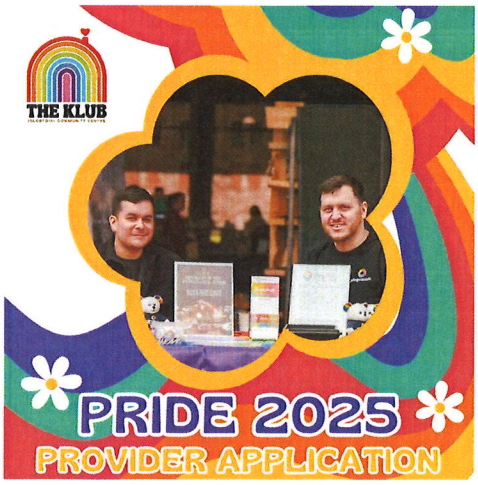
Category	Item	Amount ($)
Venue and Accessibility Costs	Venue rental (Downtown Plaza)	55
	ASL Interpreter	500
	Sensory Space, Seating, and Supplies	500
Artist and Performer Fees	Drag performers, musicians, dancers, spoken word (15-20 artists)	2,000
	Youth showcase performers	500
Main Stage and AV Setup	Sound and lighting equipment rental	500
	Technician fees	100
	Decorations	400
Art Tent and Materials	Art supplies (paints, brushes, canvases, beads, fabric, kits)	500
	Indigenous cultural/art materials and medicine	300
Marketing and Promotion	Social media campaigns (ads and posts)	100
	Printed materials (posters, flyers, banners)	200
Obstacle Course	Adaptive Equipment / Games	500
Volunteer Support & Misc.	Volunteer T-shirts	500
	Snacks and water for volunteers & performers	500
Security and Safety	Security personnel	400
	First aid supplies	100
Pride Merchandise	Flags, buttons, pins, stickers	500
Coordinator Fees	Event Coordinator	1,000
Total		**$9,655**


THE KLUB
PRIDE 2025
VOLUNTEER APPLICATION


THE KLUB
PRIDE 2025
ARTIST APPLICATION


THE KLUB
PRIDE 2025
PERFORMER APPLICATION


THE KLUB
PRIDE 2025
VENDOR APPLICATION


THE KLUB
PRIDE 2025
PROVIDER APPLICATION


THE KLUB
PRIDE 2025
VOLUNTEER APPLICATION

Application Project Plan Template

Name of Applicant: The Klub Community Centre

Intake/Date: March 2025

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Project Planning & Team Meetings	06/2025	07/2025	Planning, team coordination, and logistics discussions.
Community & Stakeholder Engagement	06/2025	08/2025	Engaging local organizations, advocacy groups, and sponsors.
Sponsorship Management	06/2025	08/2025	Identify and secure sponsors, maintain relationships, provide recognition in marketing materials
Venue Confirmation & Accessibility Setup	06/2025	07/2025	Finalizing Downtown Plaza rental, ASL services, sensory spaces, and seating.
Performer & Vendor Outreach	06/2025	07/2025	Booking drag performers, musicians, artists, vendors, and workshop facilitators.
Marketing & Social Media Campaign	06/2025	09/2025	Social media posts, ads, hashtags, countdowns, and event highlights.
Community Partnerships & Promotion	06/2025	09/2025	Collaborating with PFLAG, cultural organizations, and local businesses.
Volunteer Recruitment & Training	06/2025	08/2025	Recruiting and training volunteers, ensuring representation and accessibility awareness.
Event Logistics & Final Prep	06/2025	08/2025	Confirming schedules, equipment rentals, accessibility services, and safety plans.

Application Project Plan Template

Name of Applicant: The Klub Community Centre

Intake/Date: March 2025

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Pride Festival Implementation	07/2025	08/2025	Hosting the festival and executing planned activities.
Post-Event Reporting & Evaluation	08/2025	09/2025	Gathering feedback, measuring impact, and reporting outcomes.

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Venue rental	55		Acap		(Downtown Plaza)
Printed Materials	100		Acap		(posters, flyers, banners)
Volunteer T-shirts	500		Acap		
Security	500		Acap		for volunteers & performers
Materials & Supplies Costs					
Sensory Space, Seating, and Supplies	750		Acap		(adaptive items, sensory kits)
Art supplies	750		Acap		s, brushes, canvases, beads, fabric,
Indigenous cultural/art materials	250		Acap		(and medicine pouches)
Pride/Affirming Merchandise	1000		Acap		flags, buttons, pins, stickers
Stage and Booth Decorations	500		Acap		
First Aid Supplies	100		Acap		
Snacks and Water	400		Acap		for volunteers
Equipment Costs					
Main Stage and AV Setup	800		Acap		(DJs, Sound and Lighting)
Obstacle Course	500		Acap		adaptive equipment / games
Artist Fees					
Drag performers, musicians, dancers,	2500		Acap		15 - 20 artists
Youth performers	500		Acap		5 youth under 18
ASL Interpreter	500		Acap		1 intrerpreter
Hair Braiders	300		Acap		3 braiders
Face Painters	300		Acap		2 painters
Photographer	500		Acap		1 photographer
Videographer	500		Acap		1 videographer
Other Costs					
Coordinator	2500		Acap		The Klub
Total Costs	$ 13,805.00	$ 0.00			
Total Project Costs:	$ 13,805.00				

The Klub Community
Profit & Loss
January through December 2023

	Jan - Dec 23
Ordinary Income/Expense	
Income	
46400 · Other Types of Income	
43300 · Grant Income	208,721.00
46420 · Donation Income	77,015.54
Total 46400 · Other Types of Income	285,736.54
Total Income	285,736.54
Expense	
60900 · Business Expenses	0.85
62100 · Contract Services	
62110 · Accounting Fees	5,638.93
62120 · Honourariums expense	34,344.48
Total 62100 · Contract Services	39,983.41
62800 · Facilities and Equipment	
62840 · Repair & Maintenance	27.07
62890 · Rent expense	18,950.00
Total 62800 · Facilities and Equipment	18,977.07
65000 · Operations	
65005 · Advertisement expense	5,000.00
65006 · Bank Charges	2,912.86
65010 · Books, Subscriptions, Reference	103.51
65015 · Food expense	911.10
65040 · Program Supplies	6,221.45
65050 · Telephone, Telecommunications	293.74
65000 · Operations - Other	1,058.04
Total 65000 · Operations	16,500.70
65055 · Program Subscriptions	19,739.97
65100 · Other Types of Expenses	
65120 · Insurance - Liability, D and O	1,814.28
65130 · Vehicle Expenses	279.31
65100 · Other Types of Expenses - Other	9,040.00
Total 65100 · Other Types of Expenses	11,133.59
66000 · Payroll Expenses	
66100 · Wages	14,969.00
66200 · CPP expense	6,534.50
66300 · EI expense	2,520.63
66000 · Payroll Expenses - Other	119,785.45
Total 66000 · Payroll Expenses	143,809.58
Total Expense	250,145.17
Net Ordinary Income	35,591.37
Other Income/Expense	
Other Expense	
80000 · Ask My Accountant	6,569.58
Total Other Expense	6,569.58
Net Other Income	-6,569.58
Net Income	**29,021.79**

The KLUB's Pride celebrations have grown immensely over the years, evolving from intimate grassroots gatherings into one of Sault Ste. Marie's most anticipated 2SLGBTQIA+ events. What started in a backyard has expanded into larger venues, each step bringing us closer to a more inclusive, visible, and accessible Pride for all.

Our early celebrations were small but powerful. As our community grew, so did our need for more public venues. The next step brought us to the Marconi parking lot, where we first saw the potential for a larger-scale celebration, following Covid protocols. From there, we moved to the Roberta Bondar Pavilion, allowing us to embrace waterfront visibility and bring in more performers and community members. The Machine Shop was another milestone, providing a stunning community space with the market next door. Now, in 2025, we are thrilled to host Pride at the Downtown Plaza—our most accessible outdoor venue yet. With its central location, built-in amenities, and open layout, the Plaza ensures that more people than ever can participate in and enjoy Pride.

Over the years, we have provided a stage (and paid) over 25 local queer and trans artists, almost all of whom were under 30 years old. These performances have amplified diverse voices and showcased the incredible talent within our community, from drag and spoken word to live music and dance. Each act has been a powerful statement of identity and resilience, helping shape a culture of queer artistic expression in Sault Ste. Marie. We have also showcased over 100 local vendors, providing an essential platform for queer entrepreneurs and small allied businesses to thrive.

Beyond performances, we have created vibrant creative spaces where community members could contribute to art projects. These initiatives have led to lasting pieces of art that continue to bring joy and representation to our city.

While Pride is a time of celebration, we also acknowledge the fears and challenges we have faced. Our community has always been aware of the risks in openly celebrating Pride, but over the last two years, those fears have been amplified by protests against our events. Despite this, we remain committed to our mission to create a safe and joyful space for 2SLGBTQIA+ people. Even though we lost our physical space last year, we are still hosting and looking for a space we can call our own again. Though our journey as an organization hasn't been easy, we aren't giving up. Each year, our resilience grows.

As we move forward, we remain committed to making Pride in Sault Ste. Marie an ever-growing, welcoming, and accessible celebration. We have come to expect around 500 guests at our festivals and see the potential for even greater growth. The shift to the Downtown Plaza marks a new era—one where every person, regardless of ability, can fully participate in the joy of Pride. We are excited to continue this journey, building on past successes to create an even brighter future for 2SLGBTQIA+ folks in our city.

Though the festival will still go on, even without the support of ACAP, it would look muchhhhhh different. We are no strangers to hosting events with little to no

funding—we do it all the time. With passion, creativity, sheer determination, and collaboration we have built incredible experiences for our community. However, this support would take immense pressure off us as volunteers and allow us to elevate the event to new heights, ensuring participants receive the extravagant celebration they truly deserve. With ACAP's backing, we wouldn't just make it happen—we would make it unforgettable.

Thank you for your consideration. And hope to see you there either way.

- Klub Vice Chair, Katrina Francella


QUEEN ST.
BUS STOP
< 50M
PRIDE 2025
THE KLUB
2SLGBTQIA+ COMMUNITY CENTRE
GENDER NEUTRAL SINGLE-STALL WASHROOMS
DOWNTOWN PLAZA
ART
PARKING ONLY
P
526 BAY ST.


PRIDE 2025
SAVE THE DATE
JULY 12TH 2 - 6PM
THE KLUB
2SLGBTQIA+ COMMUNITY CENTRE
SAY GAY
TRANS RIGHTS ARE HUMAN RIGHTS
BAWATING
SAULT DOWNTOWN
PLAZA

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- [x] List of Board of Directors and Officers of the organization and their contact information
- [x] Operating budget of the applicant organization for the current fiscal year
- [x] Financial statements from last year, including balance sheet and income statement
- [ ] Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [x] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
Sault Ste. Marie Airport Development Corporation

ii. Organization: Address: (Street, Postal Code, City)
1-475 Airport Road, P6A 5K6, Sault Ste. Marie

iii. Organization Contact Information: (Phone, Cell, Email)
705-779-3031, 705-255-6556, paate@saultairport.com

iv. Organization Contact Person & Alternative Contact Person:

Name	Emma Paat	Name	Terry Bos
Title	Security/ Business Administ	Title	President/ CEO
Phone	705-779-3031 x204	Phone	705-779-3031 x205
Email	paate@saultairport.com	Email	bost@saultairport.com

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The Sault Ste. Marie Airport Development Corporation (SSMADC) is an independent, not-for-profit, community-based entity responsible for the ownership and operation of the Sault Ste. Marie Airport. The SSMADC took over from the federal government on March 28, 1998, as part of the National Airports Policy. Its primary mandate is to manage and develop the airport while ensuring its financial sustainability. The organization is tasked with generating revenue through fees, concessions, and leases to cover operational costs, provide facilities for tenants, and pay taxes.

The airport's goal is to provide high-quality air transportation services, enhancing accessibility and connectivity for the community. SSMADC's mission is to offer trusted and friendly aviation services, fostering a vibrant, innovative environment for travelers. The Sault Ste. Marie Airport, located on 1,800 acres of land, boasts two 6,000-foot runways and services multiple airlines.

Through its operations, SSMADC aims to be a key gateway to and from the Great Lakes region, contributing to regional growth and connectivity within Canada and North America. The organization strives to uphold its vision of becoming a central hub for air travel, ensuring that the airport meets the evolving needs of both passengers and tenants.

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

The Sault Ste. Marie Airport Development Corporation (SSMADC) focuses on public infrastructure and transportation services. Its primary focus is on providing aviation services, managing airport operations, and supporting regional connectivity through air travel, with an emphasis on community and economic development.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☑ Large Project Grant
- ☐ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 20,000

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($)	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) 20,000

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

Echoes of the Land, Water, and Sky: Art in Motion

ii. Activity/Project and/or Event **Start Date:**

April 1, 2025

iii. Activity/Project and/or Event **End Date:**

March 30, 2026

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

The Echoes of the Land, Water, and Sky: Art in Motion project will be showcased throughout the Sault Ste. Marie Airport, with installations in key areas such as the main terminal, holdroom area, and waiting areas. Visitors can explore these dynamic art pieces in person and through updates on the airport's website and social media channels. The program will be featured on the website at https://saultairport.com and on Facebook, Instagram, and Twitter @saultairport. The first installation will be located in the main terminal departures area. A photo of this area is attached.

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

Echoes of the Land, Water, and Sky: Art in Motion celebrates the culture, history, and natural beauty of Sault Ste. Marie and the surrounding region through dynamic art installations that reflect the land, water, and sky. This transformative program will enhance the airport experience by incorporating public art that showcases the area's rich heritage, cultural diversity, and the natural wonders of Northern Ontario. Featuring works from both Indigenous and non-Indigenous artists, the collection will invite travelers to connect with the region's diverse landscapes and stories. The program will contribute to the airport's welcoming atmosphere, positioning it as a gateway to the area's natural beauty and cultural richness. Art installations throughout the airport—at the main terminal, holdroom and waiting areas—will create a sense of place and identity, offering travelers an immersive experience that reflects the spirit of the land, water, and sky. Echoes of the Land, Water, and Sky also provides mentorship and participatory opportunities for youth and underrepresented groups by commissioning local artists and offering them a platform to showcase their talents. By collaborating with schools, cultural organizations, and community groups, this initiative will engage the community and create opportunities for involvement in public art projects. The project will foster community connections and partnerships through collaborative art efforts, strengthening bonds across local organizations, cultural groups, and artists. In doing so, it will contribute to the area's economic diversity, enhance the quality of life for both residents and visitors, and celebrate the beauty and resilience of Northern Ontario.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

• Compliment and support existing City initiatives, plans, and projects and contribute effectively to the development of arts, culture, and heritage in Sault Ste. Marie:
This project contributes to the broader cultural landscape by showcasing regional art that celebrates local heritage, history, and natural beauty, complementing existing city initiatives in the arts and culture sector.
• Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture, and heritage products and tourism:
By incorporating local art into the airport, the project will enhance the tourism appeal of the region, driving interest from visitors and increasing awareness of Sault Ste. Marie's cultural and natural assets.
• Promote effective, meaningful, and equitable community engagement and consultation processes
The project will involve local artists from diverse backgrounds, including Indigenous and non-Indigenous artists, ensuring an inclusive approach that reflects the community's cultural richness and history.
• Provide mentorship and participatory opportunities for youth, diversity, and historically underrepresented groups in the community:
Emerging artists, particularly youth and underrepresented groups, will have opportunities to participate in the creation and display of art, providing them with mentorship and exposure.
• Increase organizational capacity and sustainability of local art organizations, collectives, and artists (including Applicants):
The project will commission and promote the work of local artists and organizations, helping to build their profiles and providing them with new opportunities for growth and sustainability.
• Provide professional development opportunities for emerging and professional arts, culture, and heritage practitioners (including Applicants):
This initiative offers local artists the opportunity for professional exposure and collaboration, contributing to their professional development and fostering their growth in the arts sector.
• Fosters community connections, partnerships, and networks:
By working with local cultural organizations, schools, and community groups, the project will strengthen partnerships within the Sault Ste. Marie arts community and beyond, fostering collaboration and unity.
• Provide opportunities for volunteerism:
Volunteers may be engaged in the execution of the project, from installation to supporting artist initiatives and event coordination, providing meaningful volunteer opportunities.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

• Enriched Visitor Experience:
-Art installations throughout key areas of the Sault Ste. Marie Airport (main terminal, holdroom, and waiting areas) will offer an immersive introduction to the region's landscapes, history, and culture.
-The installations will create lasting impressions on visitors, deepening their connection to the region and sparking interest in exploring the area further, which may contribute to increased tourism.
• Support for Local Artists and Cultural Organizations:
-Local artists will gain professional exposure by showcasing their work in a high-traffic public space.
-This provides valuable opportunities for emerging and established artists to build their reputations, expand their audiences, and gain experience in public art installations.
- Local cultural organizations will also benefit through collaboration, strengthening the arts sector and providing further engagement opportunities.
• Community Engagement and Social Inclusion:
- The project encourages engagement from diverse communities, offering mentorship and participatory opportunities for youth and underrepresented groups, including Indigenous artists.
- Through active involvement in creating and experiencing art, marginalized communities will contribute to the local art landscape, promoting inclusivity and unity.
- Collaboration with local schools and cultural organizations will further encourage broad community participation.
• Strengthening Local Identity and Pride:
- Art installations celebrating Sault Ste. Marie's history, landscape, and cultural heritage will create a sense of pride and strengthen local identity.
- Although the airport is not central, it remains an important entry point to the city, making it a powerful space for reflecting the community's unique cultural identity and heritage.
• Economic Impact and Tourism:

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

1. Successful Installation and Completion:The installation of art in the main terminal, holdroom, and waiting areas will be completed on schedule and within budget. The artworks will be properly installed, integrated into the airport's space, and visible to the maximum number of passengers and visitors. The selection and placement of art will reflect the region's diverse landscapes and cultural heritage, ensuring that it enhances the airport's atmosphere and provides a warm, welcoming experience for travelers.
2. Customer Satisfaction: To measure the success of the project, the SSMADC will conduct customer satisfaction surveys among airport passengers, staff, and visitors. These surveys will gather feedback on the visual impact, emotional connection to the artworks, and the overall visitor experience. The survey will include questions about the perceived value of the art in representing Sault Ste. Marie's identity, whether the art enhances the travel experience, and suggestions for improvement.
3. Community and Economic Impact: Success will also be measured by evaluating the benefits to both the airport and the broader community. This includes tracking increases in tourism, engagement with local businesses, and

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- ☑ Local (within the Municipality)
- ☑ Regional (within Algoma)
- ☑ Tourism (those who will travel to take part or view)
- ☑ Other (Please describe)

Other please describe (250 words maximum):

The first installation of Echoes of the Land, Water, and Sky: Art in Motion will specifically focus on Indigenous art, with the goal of promoting truth and reconciliation while providing a true representation of the area's rich Indigenous heritage. This installation will serve as a powerful, visible acknowledgment of the Indigenous communities of the region, amplifying their voices and cultural narratives.
1. Promoting Truth and Reconciliation: By prioritizing Indigenous art in the first installation, the project aims to foster dialogue around truth and reconciliation, allowing for meaningful conversations about the history, culture, and contributions of Indigenous peoples in the region. The artwork will be a symbol of respect, healing, and the ongoing work towards reconciliation.
2. Authentic Representation of the Region: The installation will showcase works by Indigenous artists that reflect the natural landscapes, stories, and traditions of the area, offering visitors a deeper understanding of the cultural significance of the land, water, and sky. This ensures that the airport is a true representation of the region's diverse cultural identity.
3. Collaboration with Indigenous Communities: The creation of the installation will involve direct collaboration with

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

1. Travelers and Accompanying Persons: The project will engage airport visitors and their companions, offering an introduction to the region's culture and natural beauty, sparking interest in exploring Sault Ste. Marie.
2. Local and Regional Residents: Local residents, including Indigenous and non-Indigenous communities, will connect with the artwork, fostering pride and enhancing regional identity. Regional travelers will be encouraged to explore beyond the airport.
3. Art Enthusiasts and Cultural Tourists: The project will attract art lovers and cultural tourists seeking authentic experiences, promoting Sault Ste. Marie as a cultural destination.
4. Airport Staff: Airport staff will engage with the artwork daily, building pride and cultural connection, and enhancing the welcoming atmosphere of the airport.
5. Emerging Artists and Underrepresented Groups: The project will provide mentorship opportunities for youth and underrepresented groups, fostering inclusivity and community participation in the arts.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

The first Indigenous art installation in Echoes of the Land, Water, and Sky: Art in Motion will be promoted through a blend of digital, local, and community-focused efforts:
1. Website and Social Media: The Sault Ste. Marie Airport website (saultairport.com) and social media channels (@saultairport) will feature the installation prominently, providing details about the artists, cultural significance, and its role in promoting truth and reconciliation. Engaging posts, artist interviews, and behind-the-scenes content will increase visibility.
2. Media Coverage: Local media outlets (newspapers, radio, and TV) will be engaged to provide coverage, including press releases, interviews with Indigenous artists, and cultural leaders. This will ensure broad awareness and promote discussions around Indigenous culture and reconciliation.
3. Indigenous Partnerships: Collaboration with Indigenous organizations and cultural leaders will amplify the promotion. Community events, discussions, and cultural presentations will accompany the unveiling, creating opportunities for deeper engagement and cultural education.
4. Unveiling Event: A special unveiling event will be held to introduce the installation, featuring speeches, performances, and educational activities. This will provide an opportunity for the public to connect with the art and

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [ ] 101-250 people
- [ ] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [x] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [ ] 11-25 participants
- [x] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

1. Indigenous Artists: Indigenous artists will create works reflecting the cultural significance of the region supporting reconciliation.
2. Local and Regional Artists: Artists from Sault Ste. Marie and the surrounding areas will showcase regional artistic diversity.
3. Indigenous Community Leaders: Elders and cultural advisors will ensure cultural accuracy and relevance in the artwork.
4. Youth and Underrepresented Groups: Mentorship opportunities will be provided to local youth and

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of the SSMADC (Organization/Collective Name), I, _____ (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____Signature _____Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Sault Ste. Marie, ON
P6A 5X6

Cost Category (Types of Expenses for Project)	Eligible Project Costs	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs				
Project Management & Coordination	$ 2,000.00	Airport (In-kind)	In-kind	Internal estimate — airport management
Materials & Supplies Costs				
Art Supplies and Materials	$ 3,000.00	ACAP (Partial), Airport	Grant, Cash	Local art supply/fabrication vendor quotes
Fabrication & Installation Materials	$ 2,500.00	ACAP (Partial), Airport	Grant, Cash	Local fabrication vendor quotes
Equipment Costs				
Installation	$ 3,000.00	ACAP (Partial), Airport	Grant, Cash	Professional installers
Safety & Equipment	$ 2,000.00	ACAP (Partial), Airport	Grant, Cash	Equipment rentals
Artist Fees				
Artist Honorarium & Fees	$ 5,000.00	ACAP (Grant)	Grant	Artist contracts/fee standards
Community & Indigenous Consultations				
Honorariums for Indigenous Consultants	$ 3,000.00	ACAP (Partial), Airport (Cash/In-kind), Sponsors	Grant, Cash, In-kind	Honorariums for Elders, Knowledge Keepers, community involvement
Community Involvement & Outreach	$ 1,500.00	ACAP (Partial), Airport (Cash/In-kind), Sponsors	Grant, Cash, In-kind	Community engagement activities, meeting facilitation
Marketing and Promotion				
Media Advertising	$ 500.00	Airport (In-kind)	In-kind	Local media advertising
Website & Digital Content	$ 1,500.00	Airport (In-kind)	In-kind	In-house marketing, website updates
Social Media & Digital Campaigns	$ 500.00	Airport (In-kind)	In-kind	Social media promotion and content creation
Launch & Opening				
Event Marketing	$ 1,000.00	ACAP (Partial), Airport (In-kind)	Grant, In-kind	Invitations, signage, small hospitality (coffee/water)
AV Setup & Event Logistics	$ 500.00	ACAP (Partial), Airport (In-kind)	Grant, In-kind	AV setup for event, event materials
Evaluation and Reporting				
Surveys & Feedback	$ 1,000.00	Airport (In-kind)	In-kind	Customer service/internal survey resources
Total Project Costs	**$ 27,000.00**	**ACAP, Airport**	**Grant ($20,000), Cash, In-kind**	

Project Milestones/Activity	Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12
Call for Expression of Interest Opens	X											
Call for Expression of Interest Closes		X										
Review of Artist Applications/Shortlisting & Location Review		X	X									
Artist Interviews (virtual or in-person)			X									
Final Artist Selection & Notification			X									
Introduction of Selected Artists to Airport Stakeholders				X								
Concept Development and Preliminary Designs				X	X							
Design Revisions and Final Concept Approval					X	X						
Coordination with Installation Company and Material					X	X						
Artwork Creation (Fabrication/Production)						X	X					
Site Preparation at Airport							X					
Installation of Artwork								X				
Project Promotion (Media, Social Media, Website, Outreach)					X	X	X	X	X	X	X	
Launch & Public Unveiling Event								X				
Community Engagement, Ongoing Promotion & Awareness								X	X	X	X	X
Evaluation, Customer Satisfaction Surveys, Feedback									X	X		
Final Reporting & Wrap-up										X	X	X


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CENTURY 21


porter







Revised February 13, 2024	Budget	YTD	PROJECTION	Proposed	VARIANCE
	2023/2024	31-Jan-24	TO YEAR END	2024/2025	BUDGET/PROPOSED
REVENUE					
REVENUE AIR	$ 1,148,700.00	$ 879,155.54	$ 1,038,075.64	$ 1,049,300.00	$ (99,400.00)
REVENUE CAR PARK	$ 617,700.00	$ 534,990.78	$ 645,565.78	$ 729,600.00	$ 111,900.00
REVENUE LEASES	$ 745,300.00	$ 658,396.66	$ 742,826.66	$ 761,600.00	$ 16,300.00
REVENUE CONCESSIONS	$ 514,400.00	$ 417,285.45	$ 475,970.20	$ 462,300.00	$ (52,100.00)
OTHER REVENUE	$ 194,200.00	$ 155,045.16	$ 211,940.16	$ 238,100.00	$ 43,900.00
SUB-TOTAL REVENUE	$ 3,220,300.00	$ 2,644,873.59	$ 3,114,378.44	$ 3,240,900.00	$ 20,600.00
RUNWAY PARK REVENUE	$ 6,900.00	$ 6,475.64	$ 6,950.64	$ 7,700.00	$ 800.00
TOTAL REVENUE	$ 3,227,200.00	$ 2,651,349.23	$ 3,121,329.08	$ 3,248,600.00	$ 21,400.00
EXPENSE					
SALARIES	$ 1,425,200.00	$ 1,117,824.92	$ 1,453,348.73	$ 1,482,000.00	$ 56,800.00
GENERAL & ADMIN.	$ 284,900.00	$ 261,083.66	$ 305,356.45	$ 322,900.00	$ 38,000.00
UTILITIES & TELEPHONE	$ 270,600.00	$ 216,185.08	$ 272,735.08	$ 305,800.00	$ 35,200.00
FUEL & PETROLEUM	$ 171,500.00	$ 56,633.54	$ 171,483.54	$ 171,500.00	$ -
MUNICIPAL PROPERTY TAXES	$ 106,900.00	$ 84,735.22	$ 101,102.52	$ 106,000.00	$ (900.00)
RENTAL MACH. / EQUIP.	$ 3,800.00	$ 2,322.90	$ 3,549.60	$ 3,800.00	$ -
REPAIR & MTCE. BLDGS & EQUIP	$ 148,000.00	$ 102,216.16	$ 147,077.03	$ 143,700.00	$ (4,300.00)
CONTRACT & SERVICE	$ 460,700.00	$ 352,344.54	$ 504,610.53	$ 584,300.00	$ 123,600.00
MATERIAL & SUPPLIES	$ 117,000.00	$ 82,473.85	$ 102,392.85	$ 111,400.00	$ (5,600.00)
COMPLIANCE TESTING	$ 2,800.00	$ 6,200.00	$ 8,400.00	$ 3,300.00	$ 500.00
PROFESSIONAL SERVICES	$ 145,800.00	$ 117,040.42	$ 147,152.10	$ 148,500.00	$ 2,700.01
BOARD EXPENSE	$ 54,500.00	$ 40,635.87	$ 51,388.37	$ 58,400.00	$ 3,900.00
MISC.	$ 10,000.00	$ 23,085.47	$ 23,960.47	$ 20,000.00	$ 10,000.00
TOTAL EXPENSES	$ 3,201,700.00	$ 2,462,781.63	$ 3,292,557.27	$ 3,461,600.00	$ 259,900.00
NET INCOME (DEFICIT)	$ 25,500.00	$ 188,567.60	$ (171,228.19)	$ (213,000.00)	$ (238,500.00)
Business Plan	$ 18,000.00	$3,000.00	$6,000.00	$ 12,000.00	$ (6,000.00)
NET INCOME (net of BP)	$7,500.00	$185,567.60	-$177,228.19	-$225,000.00	-$232,500.00

SAULT STE. MARIE AIRPORT DEVELOPMENT CORPORATION
FINANCIAL STATEMENTS

YEAR ENDED MARCH 31, 2024

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JR PC
JOE RUSCIO
PROFESSIONAL CORPORATION

405 Queen Street East, Suite 201
Sault Ste. Marie, ON P6A 1Z5
P: 705-949-1221 / F: 705-949-1225
www.jrpc.ca

INDEPENDENT AUDITOR'S REPORT

May 15, 2024

The Board of Directors of Sault Ste. Marie Airport Development Corporation

Opinion

I have audited the financial statements of Sault Ste. Marie Airport Development Corporation, which comprise the statement of financial position as at March 31, 2024 and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In my opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Organization as at March 31, 2024, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

I conducted my audit in accordance with Canadian generally accepted auditing standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of Financial Statements* section of my report. I am independent of the Organization in accordance with the ethical requirements that are relevant to my audit of the financial statements in Canada, and I have fulfilled my other ethical responsibilities in accordance with these requirements. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Other Matters

The financial statements of Sault Ste. Marie Airport Development Corporation for the year ended March 31, 2023 were audited by another auditor who expressed an unmodified opinion on those financial statements on May 23, 2023.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Auditor’s Responsibilities for the Audit of the Financial Statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, I exercise professional judgment and maintain professional skepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.



Chartered Professional Accountant
Professional Corporation
Authorized to practice public accounting by The Chartered Professional Accountants of Ontario
Sault Ste. Marie, Ontario

SAULT STE. MARIE AIRPORT DEVELOPMENT CORPORATION
STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31,	2024	2023
ASSETS		
CURRENT ASSETS		
Cash	$ 1,458,649	$ 1,714,573
Portfolio investments (note 2)	3,160,222	2,732,444
Accounts receivable	548,216	434,802
Government sales tax receivable	76,013	-
Prepaid expenses	213,260	-
	5,456,360	4,881,819
PROPERTY, PLANT AND EQUIPMENT (note 3)	35,261,161	34,559,489
	$ 40,717,521	$ 39,441,308
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Accounts payable and accrued liabilities	$ 766,938	$ 239,427
Government remittances payable	17,032	33,773
Government sales tax payable	-	104,445
Deferred revenue	39,328	39,027
Current portion of long-term debt (note 4)	297,916	326,970
	1,121,214	743,642
LONG-TERM DEBT (note 4)	6,884,466	7,182,382
DEFERRED CAPITAL CONTRIBUTIONS (note 5)	29,901,737	29,995,887
TOTAL LIABILITIES	37,907,417	37,921,911
NET ASSETS (DEFICIT)		
Unrestricted	(1,310,724)	(766,484)
Internally restricted (note 6)	4,120,828	2,285,881
	2,810,104	1,519,397
	$ 40,717,521	$ 39,441,308

Commitments (note 7)

APPROVED ON BEHALF OF THE BOARD:

_____ Director _____ Director

The accompanying notes are an integral part of these financial statements

SAULT STE. MARIE AIRPORT DEVELOPMENT CORPORATION
STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

YEAR ENDED MARCH 31,	Unrestricted	Internally Restricted PFF	2024 Total	2023 Total
REVENUE				
Aircraft	$ 1,037,022	$ -	$ 1,037,022	$ 1,078,115
Airport	2,279,422	-	2,279,422	2,169,434
Amortized deferred capital contributions	1,111,349	-	1,111,349	1,160,012
Investment income	229,342	-	229,342	133,658
Other revenue and recoveries	136,021	-	136,021	136,246
Runway park	6,703	-	6,703	6,830
Government subsidies	-	-	-	8,489
Passenger facility fee (PFF)	-	1,834,947	1,834,947	1,788,326
	4,799,859	1,834,947	6,634,806	6,481,110
EXPENDITURES				
Administration	110,108	-	110,108	99,578
Amortization	1,290,066	-	1,290,066	1,324,266
Bad debt	930	-	930	489
Board expenses	51,249	-	51,249	42,970
Compliance testing	6,896	-	6,896	1,398
Contract and service	495,928	-	495,928	430,960
Fuel and petroleum	94,802	-	94,802	135,404
Insurance	197,092	-	197,092	178,935
Interest on long-term debt	436,056	-	436,056	403,467
Materials and supplies	85,385	-	85,385	65,627
Miscellaneous	32,334	-	32,334	31,010
Professional fees	160,160	-	160,160	132,383
Property taxes	501,540	-	501,540	494,847
Repairs and maintenance	143,250	-	143,250	139,399
Utilities and telecommunications	270,734	-	270,734	256,226
Wages and benefits	1,448,854	-	1,448,854	1,375,240
	5,325,384	-	5,325,384	5,112,199
INCOME (LOSS) BEFORE UNDERNOTED	(525,525)	1,834,947	1,309,422	1,368,911
UNREALIZED LOSS ON INVESTMENTS	(18,715)	-	(18,715)	(32,849)
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENDITURES	(544,240)	1,834,947	1,290,707	1,336,062
NET ASSETS (DEFICIT), BEGINNING OF YEAR	(766,484)	2,285,881	1,519,397	183,335
NET ASSETS (DEFICIT), END OF YEAR	$ (1,310,724)	$ 4,120,828	$ 2,810,104	$ 1,519,397

The accompanying notes are an integral part of these financial statements

SAULT STE. MARIE AIRPORT DEVELOPMENT CORPORATION
STATEMENT OF CASH FLOWS

YEAR ENDED MARCH 31,	2024	2023
CASH FLOWS FROM OPERATING ACTIVITIES		
Excess of revenue over expenditures for the year:	$ 1,290,707	$ 1,336,062
Items not involving cash:		
Amortized deferred capital contributions	(1,111,349)	(1,160,012)
Amortization	1,290,066	1,324,266
	1,469,424	1,500,316
Changes in non-cash working capital:		
Accounts receivable	(113,414)	(67,954)
Government sales tax receivable	(76,013)	-
Prepaid expenses	(213,260)	-
Accounts payable and accrued liabilities	527,511	(124,424)
Government remittances payable	(16,741)	-
Government sales tax payable	(104,445)	-
Deferred revenue	301	2,863
	1,473,363	1,310,801
CASH FLOWS FROM INVESTING ACTIVITIES		
Decrease in investments	(427,778)	(1,392,303)
Acquisition of property, plant and equipment	(1,991,738)	(575,728)
Deferred capital contributions received	1,017,199	24,897
	(1,402,317)	(1,943,134)
CASH FLOWS FROM FINANCING ACTIVITIES		
Repayment of long-term debt	(326,970)	(290,537)
DECREASE IN CASH DURING THE YEAR	(255,924)	(922,870)
CASH, BEGINNING OF YEAR	1,714,573	2,637,443
CASH, END OF YEAR	$ 1,458,649	$ 1,714,573

The accompanying notes are an integral part of these financial statements

Sault Ste. Marie Airport Development Corporation (the "Organization") was incorporated without share capital on April 26, 1996 under the Ontario Corporations Act and is exempt from income tax under section 149(1)(l) Income Tax Act. The Organization operates a public airport in Sault Ste. Marie, Ontario.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

These financial statements are prepared in accordance with Canadian accounting standards for not-for-profit organizations. The Organization's significant accounting policies are as follows:

a) Revenue recognition:

The Organization follows the deferral method of accounting for contributions.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Externally restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Contributions restricted for the purchase of capital assets are deferred and amortized into revenue at a rate corresponding with the amortization rate for the related capital assets.

Passenger Facility Fees (PFF) are recognize as revenue when the services are provided.

Revenue from fees, contracts, and sale of goods is recognized when the services are provided or the goods are sold.

Investment income is recognized as revenue when earned.

The Organization accounts for a renewal, extension, or change in the provisions of an existing lease as either a new lease or, when certain conditions are met, by applying the COVID-19 related rent concessions practical expedient. This choice to apply the practical expedient is made on a lease by lease basis. Under the practical expedient, the Organization continues to account for the lease consistent with the terms of the original lease contract, but records a lease receivable for lease payments that have been deferred or a loss on the Statement of Operations for lease payments that have been waived.

b) Cash:

Cash and cash equivalents consist of cash on hand and bank balances.

c) Financial instruments:

The Organization initially measures its financial assets and financial liabilities at fair value and subsequently measures all its financial assets and financial liabilities at amortized cost.

Financial assets measured at amortized cost include cash and accounts receivables.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

d) Property, plant and equipment:

Property, plant and equipment including land, buildings, and equipment, which were acquired from the Government of Canada upon transfer of the Sault Ste. Marie Airport, are not reflected in the Statement of Financial Position.

Subsequent to the transfer, additions to property, plant and equipment are stated at cost and are amortized using the diminishing-balance method at the following annual rates:

Building improvements	-	2.5%
Car park equipment	-	10.0%
Hangars	-	2.5%
Land improvements	-	2.5%
Mobile equipment	-	7.0%
Office equipment	-	20.0%
Other equipment	-	4.0% - 20.0%
Runways and taxiways	-	4.0%

In the year of acquisition, property, plant and equipment are amortized at one-half the above rates.

e) Use of estimates:

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from management's best estimates as additional information becomes available in the future.

2. PORTFOLIO INVESTMENTS

Investments consist of GICs maturing between April 12, 2024 to March 17, 2025 with interest rates between 4.45% to 5.35% and marketable bonds which carry effective interest rates between 2.75% to 8.29%. If the bonds are held to their full maturity, they will mature between August 13, 2025 to May 19, 2038. The book value of the marketable bonds as at March 31, 2024 is $1,957,241.

3. PROPERTY, PLANT AND EQUIPMENT

			2024	2023
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Building improvements	$ 13,781,605	$ 7,457,636	$ 6,323,969	$ 6,285,082
Car park equipment	399,221	310,235	88,986	98,873
Hangars	18,743,826	6,556,617	12,187,209	10,771,435
Land improvements	2,086,914	1,232,816	854,098	878,281
Mobile equipment	4,684,839	2,254,543	2,430,296	2,613,222
Office equipment	268,941	238,658	30,283	30,894
Other equipment	2,506,715	1,881,031	625,684	631,039
Runways and taxiways	18,427,128	5,706,492	12,720,636	13,250,663
	$ 60,899,189	$ 25,638,028	$ 35,261,161	$ 34,559,489

At March 31, 2024, $1,567,941 of construction in progress is included in Hangars.

4. LONG-TERM DEBT

	2024	2023
BDC mortgage payable $47,443 monthly including interest at 6.5%, maturing July 2027, secured by land and building and a general security agreement.	$ 6,405,382	$ 6,581,352
BDC HASCAP loan payable $9,250 monthly plus interest at 4.0%, maturing March 2031, secured by a general security agreement.	777,000	888,000
Canada Emergency Business Account (CEBA) loan, interest free, no scheduled payments until December 31, 2023.	-	40,000
	7,182,382	7,509,352
Less current portion due within one year	297,916	326,970
	$ 6,884,466	$ 7,182,382

Principal payments required on long-term debt for the next five years are estimated as follows:

2025	-	$ 297,916
2026	-	$ 309,544
2027	-	$ 321,894
2028	-	$ 5,920,028
2029	-	$ 111,000

In 2024, $436,056 was paid in interest on long-term debt (2023 - $403,467).

5. DEFERRED CAPITAL CONTRIBUTIONS

Deferred capital contributions represent the unamortized and unspent amounts of grants and airport improvements fees received for the purchase of capital assets.

Details of these contributions are as follows:

	2024	2023
Balance, beginning of year	$ 29,995,887	$ 31,131,002
Additional contributions received:		
Airport Improvement Fees	-	375
Airport Capital Assistance Program	-	24,522
FedNor	544,090	-
NOHFC	473,109	-
Less: amounts amortized to revenue	(1,111,349)	(1,160,012)
Balance, end of year	$ 29,901,737	$ 29,995,887

5. DEFERRED CAPITAL CONTRIBUTIONS (CONTINUED)

The balance of unamortized contributions related to property, plant and equipment consists of the following:

	2024	2023
Unamortized contributions used to purchase assets	$ 28,059,471	$ 28,153,621
Unspent contributions	1,842,266	1,842,266
	$ 29,901,737	$ 29,995,887

Included in the unspent contributions are amounts that have been accumulated as part of the approved annual budget process for the following:

	2024	2023
Runway 04/22	$ 120,000	$ 60,000
Runway 12/30	1,200,000	1,080,000
	$ 1,320,000	$ 1,140,000

6. INTERNALLY RESTRICTED RESERVE

Sault Ste. Marie Airport Development Corporation established an internally restricted reserve in 2022 related to the income received under the Passenger Facility Fee (PFF) program. The fund is administered by the Board of Directors and has no external restrictions. Effective April 1, 2024, the Board approved a motion to transfer 16.5% of the earned PFF fees annually to the unrestricted fund to cover operating costs.

7. COMMITMENTS

The Organization is committed to the following contracts:

Service	Contract Length	Remaining Commitments
HVAC	February 1, 2020 to January 31, 2025	$ 55,890
Safety Management System Compliance	April 1, 2022 to March 31, 2027	$ 159,048
Cleaning	July 1, 2023 to June 30, 2028	$ 448,600
Security	August 1, 2023 to July 31, 2028	$ 1,184,301
Total		$ 1,847,839

8. FINANCIAL RISKS

a) Credit risk:

Credit risk arises principally from the Organization's cash and accounts receivable. Cash is held at reputable institutions, from which management believes the risk of loss to be remote. The Organization is also exposed to credit risk resulting from the possibility that the counterparty will cause a financial loss by failing to discharge its obligation. The Organization minimizes this risk by assessing accounts receivable on a continuous basis, and providing for any amounts that are not collectible in the allowance for doubtful accounts.

b) Liquidity risk:

Liquidity risk arises from the Organization's management of accounts payable and other current liabilities. It is the risk that the Organization will encounter difficulty in meeting its financial obligations as they fall due. The Organization's policy to minimize this risk is to monitor its operating requirements by preparing budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations.

There has been no change to the risk exposures from 2023.

9. COMPARATIVE INFORMATION

Certain comparative figures have been reclassified from those previously presented to conform to the presentation of the 2023 financial statements.

SSMADC SLATE OF DIRECTORS AND OFFICERS 2023/2024

Jerry Dolcetti **- Chairman**

Phone:
Cell:
Email:
Email: dolcettij@saultairport.com

Doug Lawson **– Vice Chair**

Phone:
Email:
Email: lawsond@saultairport.com

Allan Frederick **– Treasurer**

Phone:
Email:
Email: fredericka@saultairport.com

Tyler Wilson - **Secretary**

Phone:
Email:
Email: wilsont@saultairport.com

Pelham Matthews

Phone:
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Email: matthewsp@saultairport.com

Joe Krmpotich

Phone:
Email:
Email: krmpotichj@saultairport.com

Gino Cavallo

Phone:
Email:
Email: cavallog@saultairport.com

Sandra Hollingsworth

Email:
Email: hollingsworths@saultairport.com

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- ☑ List of Board of Directors and Officers of the organization and their contact information
- ☑ Operating budget of the applicant organization for the current fiscal year
- ☑ Financial statements from last year, including balance sheet and income statement
- ☑ Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- ☑ ACAP Project Plan Template
- ☑ ACAP Application Budget template
- ☑ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
Sault Ste. Marie Chamber of Commerce

ii. Organization: Address: (Street, Postal Code, City)
PO Box 20134, Sault Ste. Marie, ON P6A 6W3

iii. Organization Contact Information: (Phone, Cell, Email)
Bob Burns, bob@ssmcoc.com

iv. Organization Contact Person & Alternative Contact Person:

Name	Bob	Name	Chris
Title	Burns	Title	Campbell
Phone	705-989-6326	Phone	(519) 860-1603
Email	bob@ssmcoc.com	Email	Chris@MusicTourism.ca

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The Sault Ste. Marie Chamber of Commerce represents the interests of over 700 businesses in Sault Ste. Marie and has been serving the needs of the community since 1889. The Sault Ste. Marie Chamber of Commerce will lead the way as the voice of business advancing economic prosperity for its membership and the business community.

In 2019 the Sault Ste. Marie Chamber of Commerce took a leadership role to bring the Music City Movement to the community and in partnership with Destination North Ontario retained an industry expert to facilitate a local Music City Task Force, that developed a Music City Strategy to bolster tourism, create jobs and enhance the vibrant cultural economy of the region.

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

In this particular case, the focus of this project is on the music ecosystem, including artists, venues, festivals, music businesses and industry.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☑ Large Project Grant
- ☐ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 21,000

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($) 21,000	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) 20,000

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

17 North: Northern Ontario Music Conference & Showcase Series

ii. Activity/Project and/or Event **Start Date:**

September 15, 2025 (Dates pending venue confirmation)

iii. Activity/Project and/or Event **End Date:**

September 17, 2025 (Dates pending venue confirmation)

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Year 1 – ThinkTank Conference (September 2025)

- Conference venue tbd (potential locations include, The Water Tower Inn and The Machine Shop for conference sessions.
- Showcase venues tbd (potential locations include: Loplops, Soo Blasters, Water Tower Inn and The Machine Shop)

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

Year 1 – ThinkTank Conference (September 2025)
The entertainment industry in Northern Ontario faces a significant challenge: a shortage of qualified crew and staff for events, concerts, and productions. Industry professionals at all levels report ongoing difficulties in finding skilled workers, while artists and their teams often lack the necessary knowledge to navigate the business side of their careers.

In today's landscape, artists are expected to become entrepreneurs overnight, yet many lack the foundational skills and industry insights to do so effectively.

The ThinkTank Conference will serve as a critical first step in addressing these gaps. By bringing together key industry leaders, we will identify the most pressing workforce challenges and explore practical solutions to strengthen the regional talent pipeline. This event will provide valuable data and insights that will directly inform the development of training programs and resources in Year 2.

Key Objectives for Year 1:
• Assess Workforce Gaps – Gather firsthand knowledge from industry professionals on the specific skills and qualifications missing in the current talent pool.
• Industry Collaboration – Facilitate discussions among employers, unions, and artists to identify best practices for training and career development.
• Data-Driven Strategy – Collect actionable insights to design targeted educational programs for Year 2 that will create real opportunities for aspiring professionals.

Proposed Attendees & Speakers:
• Independent Canadian Artist Managers – Professionals who have successfully developed careers for artists across Canada.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [ ] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

(1) The creation of 17 North Music Conference, launching in Sault Ste Marie, supports culture as defined in the City Culture Policy through three areas; Performing Arts, Heritage Arts and Media Arts

The showcase and conference in bringing together artists, music businesses and industry from across Northern Ontario to Sault Ste Marie, further meets 5 of the 6 key objectives of the City Culture Policy in that it strongly works to:

2.1.1 To encourage, promote, maintain and further develop cultural expression in Sault Ste. Marie, at both the amateur and professional level and through all ages;
2.1.2 To encourage the appreciation and enjoyment of culture;
2.1.3 To provide and maintain appropriate conditions in which culture can thrive and prosper;
2.1.4 To acknowledge the importance of the cultural industry in the development of civic pride and a municipal sense of identity and its economic impact on the whole community.
2.1.5 To provide arms-length funding of cultural activities;

As part of our commitment to enrich the community through culture we will put out a call out locally through the appropriate arts organization for local gifts for dignititaries and speakers at the conference in line with the culture policy;

3.2.5 Ensure that whenever possible, municipal gifts to dignitaries are locally produced cultural items through a call for submissions from artists and juried process as outlined by each new council.

(2) 17 North will contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism, and is in line with the City Cultural Strategy ACTION TO:

Goal #1: Increase support of arts, culture and heritage through direct and indirect funding, greater advocacy and capacity building

This project will take place over several years and will greatly contribute to the economic and social diversity of

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

By establishing 17 North Conference, we will create a sustainable, long-term initiative that strengthens the entertainment industry in Northern Ontario—bridging the gap between talent and opportunity while fostering a more skilled and connected workforce.

We will encourage strong and diverse representation from Sault Ste. Marie and Algoma regional artists, venues, promoters, producers, music businesses and industry.

Beginning in Sault Ste. Marie for the pilot years and again in year three we will also be able to measure the impact and growth of the music industry both locally and also in the North.

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

Success in year one will provide us with the data, insight and an established network to build a larger conference in Year 2, to again be held in Sault Ste Marie, with a far more robust marketing budget.

Year 2 – 17 North Conference (Fall 2026)

Building on the insights gained in Year 1, 17 North Conference will transition from discussion to action. The focus will shift to delivering practical education, training, and professional development opportunities tailored to the needs identified by industry leaders.

Key Features for Year 2:
• Workshops & Training Modules – Hands-on courses covering topics such as tour management, production skills, contracts and negotiations, marketing, and financial literacy for artists.
• Industry Panels & Networking – Opportunities for emerging professionals to connect with potential employers and mentors.
• Job & Internship Opportunities – Direct access to hiring managers and organizations seeking trained talent

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

Other please describe (250 words maximum):

N/A

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

Proposed Attendees & Speakers include:

• Independent Canadian Artist Managers – Professionals who have successfully developed careers for artists across Canada.
• Entertainment Unions (IATSE, etc.) – Representatives who understand workforce needs and can highlight pathways for training and certification.
• Festival Producers – Organizers who can provide insight into the evolving demands of live events.
• Venue Managers – Experts who can speak to the challenges of hiring and retaining skilled staff.
• AV Suppliers – Industry leaders who understand the technical skills required for modern event production.
• Musicians & Industry Professionals – Artists and their teams who can share their perspectives on the knowledge gaps that hinder career growth

We will be inviting regional, local and nationally established participants, experts and leaders.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

North 17 will be producing its own social media, email database, survey and online web assets.

We will share all accounts and branding material as soon as it becomes available with all funding partners.

As the inaugural year will be a Thinktank Conference in Sault Ste Marie, most of the marketing will be coordinated through a strategic and comprehensive industry network through Northern Ontario, and additionally to the larger Canadian music industry including various:

- Local (eg. Tourism Sault Ste Marie, City of Sault Ste. Marie, Culture Office, Algoma University, Algoma Conservatory)
- Regional (Destination Northern Ontario, Fed Nor),
- Provincial (eg. Ontario Creates)
- National partners (eg. FACTOR, CLMA, Slaight Music)

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [ ] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [ ] 101-250 people
- [ ] 251-500 people
- [x] 501-1000 people
- [ ] 1001-2500 people
- [ ] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [x] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

As the first year of this project will be a Thinktank conference with some artist showcasing dependent on budgetary means, we will be gathering feedback, data and a deep understanding from artists, venues, music industry and stakeholders as to what industry gaps exist and where, and how to best strengthen northern networks. This will require engaging youth, as well as established artists and industry leaders as well as veterans in the first year.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of Sault Ste. Marie Chamber (Organization/Collective Name), I, Bob Burns (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Bob Burns _____Signature March 27, 2025 _____Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Sault Ste. Marie, ON
P6A 5X6

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Local Committee (HOC) Organizatonal Meetings	X	X	X	X	X							
Speaker and Panel R&D/Confirmation Details	X	X		X								
Branding, Web and Publicity Planning	X	X	X									
PR and Marketing Finalizaton and Launch		X	X									
Delegate Registration, Ticket Sales Open			X									
Corporate Sponsorship, Funding, Media Partner Procurement	X	X	X	X	X	X						
Marketing and Publicity Plan Execution			X	X	X	X						
Finalize Volunteer Schedules, Venue and Artist Details, and contracts.					X	X						
Final Conference and Showcase Logistical, Marketing and Communications Details						X						
North 17 Music Conference & Showcase - Project Execution						X						
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Showcase Backline & Production	8500		Other Gov	Grant	
Conference Audio & Tech Operations	8000		Other Gov	Grant	
Staff Hotels, Transportation	13000		Other Gov	Grant	
Producer, Stage Manager, Production Assistants	10900		Other Gov	Grant	
Conference Venue Costs	25000		Other Gov	Grant	
Venue Ticket Takers	800		Other Gov	Grant	
Materials & Supplies Costs					
Branded Signage, Posters	3500		Other Gov	Grant	
Merch, Volunteer Shirts	500	1500	Other Gov	Grant	
Wristbands, Lanyards	1200		Other Gov	Grant	
Equipment Costs					
Artist Fees					
Showcase Artists & Riders	9500		ACAP	Grant	
Speaker Honorariums and Gifts	11500		ACAP	Grant	
Other Costs					
Marketing	11000		Other Gov	Grant	
Website & Branding	3500		Other Gov	Grant	
Total Costs	$ 106,900.00	$ 1,500.00			
Total Project Costs:	$ 108,400.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

Sault Ste Marie Chamber of Commerce

Profit and Loss

July 2023 - June 2024

	TOTAL
INCOME	
4000 Membership dues	181,255.67
4010 New memberships	367.00
4050 Administration fees	15,234.63
4150 Group insurance management fees	24,245.89
4360 Business Achievement Awards	9,500.00
4395 Take 5	5,886.85
4401 Seminars	21,150.00
4410 Member luncheons & breakfasts	2,363.35
4412 She Leads Revenue	5,247.75
4415 Women in Business Revenue	17,369.90
4620 Wage subsidies	19,200.56
4660 STRIVE YPG - membership	2,581.06
4670 STRIVE YPG - events	15,686.37
4701 Sponsorship Revenues	-250.00
4730 New Program Revenue	7,750.00
4800 Interest income	399.66
4815 OCC & CCC Fees	5,853.00
Sponsorship Revenue	1,575.00
Uncategorized Income	1,808.87
Total Income	**$337,225.56**
GROSS PROFIT	**$337,225.56**
EXPENSES	
5000 Salaries - permanent	137,616.32
5015 Contract services	24,283.44
5020 Sales commission	9,580.50
5060 Benefits - EI	2,681.38
5070 Benefits - CPP	6,191.07
5090 Benefits - ER group insurance	12,813.43
5120 WSIB	5,697.56
5200 Office supplies	4,713.99
5220 Equipment maint/lease/copies	1,704.74
5250 Office rent/storage/parking	5,775.00
5260 Insurance	3,624.48
5270 Telephone/fax/internet	5,669.04
5280 Postage and courier	535.02
5310 Dues and affiliations	8,360.40
5320 Terminations and bad debts	11,073.61
5500 Bank charges	5,772.76
5550 Credit card fees	135.00
5610 Officer and executive travel	22,191.82
5630 Staff development	3,330.98
5650 Meeting expenses	6,071.42
6100 Public relations and advertising	150.00
6135 Chamber Master Expenses	6,015.94
6150 Take 5_6150	5,071.90

Sault Ste Marie Chamber of Commerce

Profit and Loss

July 2023 - June 2024

	TOTAL
6210 Business Achievement Awards_6210	-7,502.22
6600 STRIVE YPG expenses	15,049.81
6722 She Leads Expenses	3,121.80
6725 Women in Business Expenses	9,269.49
6735 Small Business Campaign (SB2BTI)_6735	1,500.00
6740 AGM Expenses	2,215.00
6750 OCC Fees Expense	300.00
6780 New Program Expenses	37,991.59
Total Expenses	**$351,005.27**
PROFIT	**$ -13,779.71**

Sault Ste Marie Chamber of Commerce

Balance Sheet

As of June 30, 2024

	TOTAL
Assets	
Current Assets	
Cash and Cash Equivalent	
1000 Bank of Montreal - Operating	109,537.73
1012 TD Canada Trust	0.00
1016 Bank of Montreal - Strive YPG	6,938.78
1018 Ask my client	211.20
1020 Undeposited Funds	1,034.85
Total Cash and Cash Equivalent	**$117,722.56**
Accounts Receivable (A/R)	
1100 Accounts Receivable (A/R)	111,256.96
1101 Accounts Receivable Y/E	328.15
Accounts Receivable	105.60
Total Accounts Receivable (A/R)	**$111,690.71**
1025 American Express	0.00
1040 BMO GIC (Feb 2024)	0.00
1041 BMO Term Deposit (Dec 2024)	100,000.00
1042 BMO Term Deposit - 2 (Dec 2024)	100,000.00
1043 BMO GIC Strive	50,000.00
1045 Reserve fund investments	0.00
1050 Petty cash	-238.45
1105 Allowance doubtful accounts	-11,766.00
1250 Reserve fund interest accruals	0.00
1300 Prepaid expenses	3,586.87
Total Current Assets	**$470,995.69**
Non-current Assets	
Property, plant and equipment	
1460 Computers Class 50	0.00
Total Property, plant and equipment	**$0.00**
Total Non Current Assets	**$0.00**
Total Assets	**$470,995.69**
Liabilities and Equity	
Liabilities	
Current Liabilities	
Accounts Payable (A/P)	
2000 Accounts Payable (A/P)	6,348.22
Total Accounts Payable (A/P)	**$6,348.22**
Credit Card	
Mastercard	-438.43
Total Credit Card	**$ -438.43**
2001 Accounts payable - Y/E	0.00
2005 Accrued liabilities	12,850.00
2007 Accrued liabilities-directory	0.00
2008 Accrued liabilities-vacation	4,284.00

Sault Ste Marie Chamber of Commerce

Balance Sheet

As of June 30, 2024

	TOTAL
2010 Income tax payable	0.00
2020 CPP payable	0.00
2030 EI payable	0.00
2060 HST tax payable	-4,376.85
2065 HST paid on expenses	0.00
2066 HST Installments	-28,000.00
2450 Reserve fund	44,346.34
2500 Reserve fund interest accruals_2500	0.00
2650 Deferred revenue	38,100.28
GST/HST Filed	328.27
GST/HST Payable	-30,509.38
Sales Tax	-2,123.36
Total GST/HST Payable	**-32,632.74**
Sales Tax	67,448.37
Total Current Liabilities	**$108,257.46**
Non-current Liabilities	
2800 Notes Payable - CEBA	-821.00
2801 Deferred Gov't Assistance	821.00
Total Non-current Liabilities	**$0.00**
Total Liabilities	**$108,257.46**
Equity	
3000 Earned surplus	0.00
3010 Transfer to or from Reserve	-119.67
3050 Opening Balance Equity	0.00
Retained Earnings	376,637.61
Profit for the year	-13,779.71
Total Equity	**$362,738.23**
Total Liabilities and Equity	**$470,995.69**

2024-25	2024/25 BUDGET
REVENUE	Forecast
Membership	
Membership Dues	180,000
Technology Infrastructure Fee	12,400
Administration Fees	2,000
OCC Fees & CCC Fees	7,500
Total Membership Revenue	201,900
Affinity Plans	
Group Insurance Commission	25,000
First Data	3,000
Total Affinity Plan Revenue	28,000
Marketing & Communications	
Chamber Master	2,500
Proud Member Banner	12,000
Total Marketing & Comms	14,500
Program Revenue	
ESG Training	25,000
Economic Reconciliation Training	5,000
Business Awards Dinner	35,000
Women In Business	20,000
She Leads	8,000
Take 5	3,500
Future Leader Development	25,000
Member Luncheons & Breakfasts	2,000
AGM	5,000
STRIVE YP Membership	3,000
STRIVE YP Events & Sponsorship	25,000
Athena & Allyship Training	25,000

Labour Market Development	10,000
Athena Leadership Training	15,000
Program Revenue Total	206,500
Other Income	
Interest Income	6,000
NOHFC Internship	72,000
Other Income Total	78,000
Total Revenue	528,900

2024-25

EXPENSES	2024/25 BUDGET Forecast
Administration	
Salaries - permanent	254,352
Contract Services	15,000
Sales Commission & Bonus	28,000
Benefits - EI	3,375
Benefits - CPP	10,262
Benefits - ER group insurance	24,700
WSIB	1,900
Chamber Master CRM	6,500
Office supplies	100
Equipment purchases	2,000
Equipment lease / copies	3,100
Office maintenance	2,000
Office rent	18,000
Insurance	3,443
Telephone / fax / internet	5,000
Postage and courier	1,000
Dues and affiliations (CEO & CCE)	1,200
Terminations and bad debts	15,000

Bank charges	2,500
Credit card fees	4,100
Officer and Executive travel	25,000
Car allowance and mileage	100
Staff development	2,000
Chamber Advocacy	1,000
Meeting expenses	4,000
Professional fees (Audit BDO)	2,650
Public relations and advertising	5,000
Membership supplies	600
Strive	18,000
Member Luncheons & Breakfasts	2,000
AGM	3,000
Business Awards	16,000
CCC Fees	5,800
TAKE 5	3,000
Athena Leadership Training	10,000
Women In Business	10,500
She Leads	2,800
Athena Allyship Training	2,000
Future Leader Development	2,000

Total Expenses	524,782

PROFIT/-LOSS	4,118



17 North

Northern Ontario Music Conference & Showcase Series

Empowering Northern Ontario's Music Industry - One City at a Time

SAULT STE. MARIE CHAMBER OF COMMERCE

Lermion™

MUSIC TOURISM

The Northern Ontario Music Conference & Showcase Series is a multi-city initiative designed to bolster the music industry across Northern Ontario while serving as a revenue-generating opportunity for local Chambers of Commerce.

The event will rotate through five key cities:

- Sault Ste. Marie (*Pilot City*)
- Thunder Bay
- Timmins
- Sudbury
- North Bay

This structure allows for tracking growth and impact while ensuring sustainability and economic benefits.



Northern CORRIDOR CHAMBER OF COMMERCE
CHAMBRE DE COMMERCE DU CORRIDOR DU Nord

Key Objectives

Industry Growth & Networking
Provide a platform for artists, industry professionals, and stakeholders to connect and grow.

Job Creation & Economic Impact
Support local job opportunities in the music sector, reintegrating skilled individuals into the workforce.

Showcase Northern Ontario Talent
Highlight regional artists and venues while attracting national and international attention.

Sustainable Model
Establish a turnkey conference and showcase model that can be executed in all five cities efficiently.

Event Structure



Evening Networking Event
High-energy event fostering collaboration.



Two Days of Conference Programming
Including keynote, panels, workshops, and networking sessions.



Three Days of Artist Showcases
Featuring performances across multiple venues in each city.

Potential Venues in Sault Ste. Marie *(Pilot City)*



- Machine Shop
- Soo Blasters
- Lop Lops
- Watertower Inn Lounge
- White Pines Theatre
- Bush Plane Museum

Producing Partners

- **Music Tourism**
- **Lemmon Entertainment**

Target Program Partners

Annual Northern Ontario Partners:

- Destination Northern Ontario
- FedNor
- NOHFC
- CION

Annual Industry Partners:

- Music Canada
- Lemmon Stage
- Canada Music Incubator
- Slaight Music
- Ontario Creates (Music & Film)

Annual Media Partners:

- CBC Music
- SiriusXM
- CTV (Bell Media)
- Rogers Media

Local Partners *(Annually in Each City):*

- Local Destination Marketing Organization (Tourism Office)
- Local Culture Office

Revenue Generation for Chamber of Commerce

- **Sponsorships -** Regional and Industry Partnerships
- **Ticket Sales -** Showcase and conference registrations
- **Vendor & Exhibitor Fees -** Industry and Showcase Booths
- **Advertising & Promotions -** Local business partnerships

Conference Schedule & Topics

Night 1: Industry Mixer & Showcase

- **5:00 PM - 7:00 PM | Industry Mixer – Welcome Reception & Networking**
- **7:00 PM - 11:00 PM | Artist Showcases at Various Venues**

Day 1: Industry Development & Business Growth

- **9:00 AM - 10:30 AM | Opening Keynote – The Future of Northern Ontario's Music Industry**
- **11:00 AM - 12:30 PM | Panel – Funding & Grants: Navigating NOHFC, FedNor, and Ontario Creates**
  - Breakout 1: Grant Writing Workshop
  - Breakout 2: Regional Collaboration
- **1:30 PM - 3:00 PM | Workshop – Building a Sustainable Music Career in the North**
  - Breakout 1: Social Media & Digital Strategies
  - Breakout 2: Mental Health & Wellness
- **3:30 PM - 5:00 PM | Networking – Meet the Industry**
  - Breakout 1: One-on-One Mentorship Sessions
  - Breakout 2: Indie vs. Major Labels
- **7:00 PM - 11:00 PM | Evening Networking Party & Showcase**

Day 2: Indigenous Voices, Touring, & Future Strategies

- **9:00 AM - 10:30 AM | Panel – Indigenous Voices in the Music Industry**
  - Breakout 1: Bridging Traditional & Contemporary Indigenous Music
  - Breakout 2: Indigenous-Owned Music Businesses
- **11:00 AM - 12:30 PM | Workshop – Sync Licensing & Music Placement**
  - Breakout 1: Getting Your Music Placed
  - Breakout 2: Negotiating Fair Deals
- **1:30 PM - 3:00 PM | Panel – Touring in Canada**
  - Breakout 1: Touring on a Budget
  - Breakout 2: International Expansion
- **3:30 PM - 5:00 PM | Closing Session – Next Steps**
  - Breakout 1: Action Planning
  - Breakout 2: Community Engagement Year-Round

Future Growth Strategy

- **Year 1:** Launch in Sault Ste. Marie, refine the model.
- **Year 2:** Expand to all five cities.
- **Year 3:** Return to Sault Ste. Marie to measure impact.
- **Year 4 & Beyond:** Expand markets or enhance programming based on demand.

This model ensures that the Northern Ontario Music Conference & Showcase Series is a sustainable and impactful initiative that highlights regional talent, creates economic opportunities, and strengthens the local music ecosystem.



The Northern Ontario Music Conference & Showcase Series presents an exciting opportunity for Chambers of Commerce to play a pivotal role in the economic and cultural growth of their communities. By supporting this initiative, we can:

- **Amplify local artists and businesses**
- **Create sustainable job opportunities**
- **Attract national and international industry stakeholders**

Let's work together to elevate Northern Ontario's music scene and economy!

Meet The Leadership Team



Chris Campbell
Principal, Music Tourism

A specialist in music tourism, destination strategy, and event acquisition, Chris Campbell has worked with major industry clients, including Jones Entertainment Group, The CMAO, and Budweiser Gardens. His expertise bridges the gap between tourism, economic development, and music industry growth.



Michael Scriven
Creative Director, XC The Agency

Michael Scriven leads with unparalleled expertise in live event production and creative direction. With a background in theatre and a career spanning high-profile festivals, corporate productions, and community events, Michael ensures seamless execution and visionary leadership. His work with Lemmon Entertainment & The Lemmon Foundation reflects his dedication to empowering artists and fostering innovative experiences.



Jessica Lemmon
CEO, Lemmon Entertainment

A Jessica Lemmon is an event producer, creative strategist, business leader, and trusted advisor to artists navigating the pressures of success, leadership, and career longevity. As the founder of Lemmon Entertainment and Lemmon Stage, Jessica has spent over two decades building artist-driven businesses, world-class live experiences, and strategic brand partnerships that connect talent with opportunity.

CONTACT

Michael Scriven

michael@lemmonent.com
(778) 835-0290
Lemmon Entertainment

Chris Campbell

Chris@musictourism.ca
(519) 860-1603
Music Tourism

Name	Board Position	Preferred Email
Jason Naccarato	President	
La-Na Fragomeni	1st Vice President	
Sherry Berlinghoff	2nd Vice President	
Silvia Alves	Treasurer	
Carolyn Hepburn	Secretary	
Derek Jackson	Past President	
Katrina McMeeken	Director	
Alyson MacLeod	Director	
Kathryn Willet	Director	
Kerri Dool	Director	
Monique Morrison	Director	
Brian Leahy	Director	
John McDonald	Director	
Rick Webb	Director	
Sylvie Langlois	Director	

Office Phone Number

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- [x] List of Board of Directors and Officers of the organization and their contact information
- [x] Operating budget of the applicant organization for the current fiscal year
- [x] Financial statements from last year, including balance sheet and income statement
- [x] Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
The Sault Ste. Marie Community Theatre Centre The S

ii. Organization: Address: (Street, Postal Code, City)
293 Bay Street, Sault Ste. Marie ON P6A 1X3 1007 Tru

iii. Organization Contact Information: (Phone, Cell, Email)
Phone: 705 945 7299 Email: saultctc@shaw.ca

iv. Organization Contact Person & Alternative Contact Person:

Name	Shelley Buffitt	Name	Joshua Richards
Title	Director of Community Enga	Title	Marketing and Program Coo
Phone		Phone	7052576707
Email	communityengagement@sa	Email	media@saultctc.ca

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The SCTC's mandate is to establish a multi-purpose, non-profit performing arts centre in the City of Sault Ste. Marie, Ontario which will be available to the community for educational purposes and, in particular, for educational purposes that promote the appreciation of the aesthetic arts; To promote and facilitate education and instruction in performing and theatre arts in the City of Sault Ste. Marie, Ontario;To provide improved opportunities for groups and individuals interested in the performing and theatre arts in the City of Sault Ste. Marie, Ontario.

The SCTC is an integral hub for arts and culture in Sault Ste. Marie. Our Theatre brings together people of all backgrounds and diversity in celebration of our unique characteristics and complimentary beliefs. SCTC promotes and unites the development of arts, culture and heritage in our community by providing "a meeting place", as shared in the Anishnaabe culture, White Pines hold significant cultural meaning as a symbol of unity. We unite together in celebration of one another. SCTC fosters an appreciation and support of artistic and cultural life in Sault Ste. Marie. We are inviting others to continue to help us champion the importance of Arts and Culture in our community.

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

The SCTC's discipline of focus is the performing arts and providing a place for multi & Interdisciplinary arts to display their creative endeavors at a professional level and affordable to the community.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☑ Large Project Grant
- ☐ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 14,250.00

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($) 14,250.00	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) 14,250.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

The Sault Community Theatre Centre's 35th Anniversary Celebration

ii. Activity/Project and/or Event **Start Date:**

Event work to begin immediately upon arrival

iii. Activity/Project and/or Event **End Date:**

Event to occur on September 27th 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Venue Location: The Sault Community Theatre Centre at 1007 Trunk Road, Sault Ste. Marie, Ontario P6A5K9
Ticket Sales
Physical : The Sault Community Box Office in the Station Mall at 293 Bay Street, Sault Ste. Marie ON P6A 1X3 Phone: 705 945 7299
Digital Sales:
www.saultctc.ca
https://www.facebook.com/saultctc/ | https://www.instagram.com/saultctc/
https://www.youtube.com/@saultctc9346

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

The Sault Community Theatre Centre has reached its 35th Anniversary operating in Sault Ste. Marie, Ontario. We will invite all members of the community to come to this celebration occurring on September 27th at 7 PM to 10 PM to participate in the commemoration of Theatre

The celebration will feature many organizations and groups within Sault Ste. Marie and surrounding areas, such as the City of Sault Ste. Marie, ADSB, Dance Studios, Theatre Groups, Performers, Artists, and the business community,who have historically utilized the theatre for their own cultural and arts celebrations through the past 35 years. We wish to acknowledge and share their accomplishments along with our own on the anniversary celebration. We will collaborate with the Art Council of Algoma, the Sault Ste. Marie Chamber of Commerce, the Culture Centre (Anishnaabe).

The goals of this event are as follows:

Acknowledge the growth of the SCTC and its importance in our community by displaying historical documentation (Museum and Heritage Artifacts) throughout the 35 years. This includes a plan to present a series of editorials through social media, our website and other media. During the event a display of variety of visual displays (posters, Gallery wall, Souvenir Program, outreach materials), a film/video celebrating all aspects of the theatre and theatre community (individuals involved- past and present, footage of previous events, costumes, and news stories through the years), and highlight our 35th years of performing arts and services.

Honor past Theatre members and founding members. We plan to engage story tellers to present a living

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

The 35th Anniversary Celebration is an encompassing project meant to enhance the cultural fabric of the city while honouring the members and groups that wove it.
The event will support the cultural collaboration of essential established and growing multi-disciplinary cultural efforts in the city. This is achieved through highlighting their accomplishments in relation to the theatre, the activities that are core to their practise and business, offer a networking opportunity, introduce both the public and groups to these opportunities.
By not only offering a presentation space for the variety show aspect of the celebration and the lobby for display, it offers the public a space for input and conversation about both the past and future of the cultural space of the city. This will act as a significant catalyst for future projects of all parties involved by giving unified feedback and insight by their respective audiences. It will also highlight possible underserved portions of the city giving an open and equal space to all to have input.
This opportunity to see so many different groups performing and displaying their work will also allow the community to engage both the theatre and chosen performers/artists in a new way. Opening dialogue for membership, volunteering, and possible employment. While also giving insight into the process should interested community members wish to become engaged in the arts.
The Theatre has always been a place of equal opportunity to learn with its partnership with the ADSB (Algoma District School Board) , giving students from the community a space to learn the art of theatre and theatre production. Students from White Pines highschool have direct access to the theatre through their education and after school programs. Other education centres in the city use the theatre regularly for their own shows or to sell tickets to the venue the show is occurring. They will of course be given opportunities to join the celebration as a user group and historic partner.
Through the marketing of the anniversary, it will introduce many of our patrons to historical theatre culture groups, new emerging talent, and offer conversation about the variety and diversity of culture the theatre serves.
We hope this event will serve as one of many events that will act as a unifying opportunity for our cultural groups and community members as one of the core pillars of our business is education and promotion of arts and culture. This will significantly impact the cultural identity of Sault Ste. Marie.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

The 35th Anniversary will benefit the participating cultural groups, artists, patrons, and community members in the following ways.

The cultural groups and artists will be given an equal platform to introduce new audiences to their art form and organizations. Have opportunities during the lobby displays to interact directly with the public and receive feedback/commentary as well as lobby for volunteers. Create business collaborations and network with local businesses/complimentary groups. It will be a significant marketing opportunity for future projects.
Artists will have an opportunity to share their craft and reach a different cultural market then typically available at other venues that directly serve visual arts, such as an art gallery. This will expand cultural understanding in the city and promote diverse and inclusive future events.

Theatre patrons can rediscover the theatre they have used for decades through shared history and new experiences. Expanding their cultural understanding of the city while being introduced to new and existing forms of art and cultural groups. This will also allow for them to share their opinions of the direction of the future of the theatre and help shape what culture means to the city alongside other community members.
The community as a whole will be given the opportunity to discover shared history, memories, art forms, and the talents throughout the city. The theatre is here to service them and to be able to have input on its future is important to that mission.

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

The event will be considered successful if mission points previously mentioned are achieved in implementation. This includes:
Display of a variety of featured artforms
Inclusion of a variety of cultural organizations
Attendance of at least 60% of the theatre's capacity
Revenue neutral or positive closing position
A large input from community members on the future of the theatre
A comprehensive and collaborative display of the history of the Sault Community theatre Centre
All included have a better understanding and appreciation for the depth and quality of the culture of Sault Ste. Marie.

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

Other please describe (250 words maximum):

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

This event is targeted mainly at the existing and previous patron base of the theatre, its historic and current culture groups, business partners, and fine artists of the community. With a current database of 20,106 patrons of all ages and ethnicities and dozens of cultural groups, this event has far reaching possibilities for the city. For participating organizations, cultural groups such as Soo Sings, West End Theatre Project, Musical Comedy Guild, Over The Rainbow Children Group, Sault Theatre Workshop, The Soo Symphony, several dance companies and more. The business community through the Chamber of Commerce will also be engaged.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

This event will be promoted through a multi faceted marketing campaign both advertising and organic growth. A website event page will be created on our theatre website (www.saultctc.ca) which will include a custom poster, banner, and video used on other platforms. A social media campaign on social media with paid boosts, event page, bi weekly posts featuring groups and the community/historical stories (https://www.facebook.com/saultctc/ | https://www.instagram.com/saultctc/). Physical and digital event posters will be distributed. Email blasts and advertising will be sent out to over 8500 patrons at the beginning of ticket sales and a week before the event. Radio ads will be purchased to run for a month alongside digital advertising through Soo Today. News media releases will be sent out to historical outlets such as The Sault Star, Soo Today, and other media outlets.

The chamber of commerce has offered to assist with advertising the event to their members as well.

Organical marketing will occur through including such a large variety of arts and groups that will in turn advertise their respective audiences.

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [ ] 101-250 people
- [ ] 251-500 people
- [x] 501-1000 people
- [ ] 1001-2500 people
- [ ] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [x] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

The theatre historically serves patrons that are a variety of ages and from all walks of life due to the variety of performing acts that are brought in. It's those audiences we are looking to serve with this event. For participating organizations, cultural groups such as Soo Sings, West End Theatre Project, Musical Comedy Guild, Over The Rainbow Children Group, Sault Theatre Workshop, The Soo Symphony, several dance companies and more. Fine artists selected with the help of Michael Burtch will also be present that collaborate well with the historical artifacts and stories present in the lobby display. The business community through the Chamber of Commerce will also be engaged. The goal is to have a variety of disciplines and groups on display to engage the

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of The Sault Community The (Organization/Collective Name), I, Shelley Buffitt (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Shelley Buffitt Signature March 27th 2025 Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Event Registration	X											
Marketing start and end	X	X	X	X	X	X						
Event Participation Selection	X	X										
Ticket Sales		X	X	X	X	X						
Public Outreach			X	X	X	X						
Event						X						
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

SaultCTC 35Th Anniversary Budget

Operational Costs

Venue Rental			**$3,174.00**
Staff	Rate	hours	Total
Grip	$23.44	16	$375.04
Crew Chief	$25.93	16	$414.88
Technical Director	$38.95	16	$623.20
Front of House	$27.05	6	$162.30
Security	$34.00	5	$170.00
CareStaff	$40.00	6	$240.00
Event Coordinator			$1,500.00
Marketing Coordinator			$1,500.00
Stage Manager			$2,500.00
Emcee			$1,000.00
		Total:	**$8,485.42**

Marketing Costs

Type			Cost
Raido			$1,000.00
Email Blasts			$600.00
News Paper			$500.00
Digital Marketing			$500.00
Facebook Ads			$100.00
Posters			$40.00
Progammes			$700.00
Complimentary Tickets			$675.00
		Total:	**$4,115.00**

Talent / Event

10 Artists			**$1,500.00**
Decorations			**$1,000.00**
contigency			**$1,000.00**
Food Services			**$1,000.00**

Total Expense: **$20,274.42**

Revenue Sources

ACAP Grant	$14,250
Ticket Sales ($10 x 520)	$5,200
Donations	$5,000
Merchandise Sales	$1,500
Total Revenue:	**$25,950**

Total Gross Revenue: **$25,950**

Estimated Net Revenue: **$5,676**

The Sault Ste. Marie Community Theatre Centre
FINANCIAL STATEMENTS
For the year ended August 31, 2024

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SURACI & OLSZEWSKI
CHARTERED PROFESSIONAL ACCOUNTANTS

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Sault Ste. Marie, ON
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INDEPENDENT AUDITORS' REPORT

To the Members of **The Sault Ste. Marie Community Theatre Centre**

Qualified Opinion

We have audited the financial statements of **The Sault Ste. Marie Community Theatre Centre** ("the Organization"), which comprise:

- the statement of financial position as at August 31, 2024
- the statement of operations for the year ended August 31, 2024,
- the statement of net assets for the year then ended,
- the statement of cash flows for the year then ended,
- the notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of **The Sault Ste. Marie Community Theatre Centre** as at August 31, 2024, and the results of its operations and net assets and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profits.

Basis of Qualified Opinion

In common with many not-for-profit organizations, the Organization derives revenues from the general public in the form of cash receipting/fundraising, the completeness of which is not susceptible to satisfactory audit evidence. Accordingly, our verification of those revenues was limited to the amounts recorded in the records of the Organization and we were not able to determine whether any adjustments might be necessary to cash receipts, donations or fundraising revenue, net revenue (expenditure) and net assets. Our opinion on the financial statements for the year ended August 31, 2024 was modified accordingly because of the possible effects of this scope limitation.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditors' Responsibilities for the Audit of the Financial Statements* section of our report.

We are independent of the Organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profits, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing these financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters related to a going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Auditors' Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit.

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion.

  The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the Organization to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

- Communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Suraci & Olszewski LLP

Chartered Professional Accountants, Licensed Public Accountants
Sault Ste. Marie, Canada
January 28, 2025

The Sault Ste. Marie Community Theatre Centre
STATEMENT OF FINANCIAL POSITION

As at August 31,	2024	2023
ASSETS		
CURRENT		
Cash and term deposits (FMV $311,401)	$ 311,401	$ 348,474
Accounts receivable	27	12,173
Accounts receivable (HST/GST)	19,114	13,568
	$ 330,542	$ 374,215
LIABILITIES AND NET ASSETS		
CURRENT		
Line of credit (note 1)	$ -	$ 60,000
Accounts payable and accrued liabilities	62,678	36,706
Deferred revenue (note 2)	80,363	85,887
Due to the trust	5,729	14,320
	148,770	196,913
NET ASSETS (note 3)		
Unrestricted	70,190	84,898
Internally restricted	111,582	92,404
	181,772	177,302
	$ 330,542	$ 374,215
TRUST ASSETS		
Cash	$ 139,214	$ 85,246
Due from operating	5,729	14,320
	$ 144,943	$ 99,566
TRUST LIABILITIES		
Trust payable	$ 144,943	$ 99,566
	$ 144,943	$ 99,566

APPROVED ON BEHALF OF THE BOARD:

_____Director

_____Director

The Sault Ste. Marie Community Theatre Centre
STATEMENT OF OPERATIONS

As at August 31,	2024	2023
REVENUE		
Theatre surcharges	$ 48,585	$ 40,352
Theatre surcharges - capital surcharge	19,178	15,929
Donations and contributions	7,325	4,115
Other	31,116	37,043
Grants	128,825	98,521
Over the Rainbow	6,212	1,021
Box office	115,796	89,795
	357,037	286,776
EXPENDITURES		
Advertising	48,137	39,798
Consulting	99,220	15,851
Insurance	10,615	9,568
Interest and bank charges	925	1,048
Licenses	828	3,691
Office supplies	9,278	8,879
Production	6,650	36,820
Professional fees	39,824	46,916
Repairs and security services	7,062	25,531
Telephone	3,085	3,005
Wages and benefits	126,943	94,567
	352,567	285,674
NET REVENUE	$ 4,470	$ 1,102

The accompanying summary of significant accounting policies and notes are an integral part of these financial statements. 4

The Sault Ste. Marie Community Theatre Centre
STATEMENT OF CHANGES IN NET ASSETS

As at August 31,	Unrestricted	Internally Restricted (Note 4)	2024 Total	2023 Total
Balance, beginning of year	$ 84,898	$ 92,404	$ 177,302	$ 176,200
Net Revenue	4,470	-	4,470	1,102
Interfund transfers	(19,178)	19,178	-	-
Balance, end of year	$ 70,190	$ 111,582	$ 181,772	$ 177,302

The accompanying summary of significant accounting policies and notes are an integral part of these financial statements.

The Sault Ste. Marie Community Theatre Centre
STATEMENT OF CASH FLOWS

As at August 31,	2024	2023
CASH FLOWS FROM OPERATING ACTIVITIES		
NET REVENUE	$ 4,470	$ 1,102
Change in non-cash operating working capital:		
Accounts receivable	12,146	6,850
Due to trust	(8,591)	37,712
Accounts receivable (HST/GST)	(5,546)	(10,430)
Accounts payable and accrued liabilities	25,972	18,037
Deferred revenue	(5,524)	(35,119)
Cash flow generated through operating activities	22,927	18,152
Net increase in cash	22,927	18,152
Cash and Term Deposits, beginning of year	288,474	270,322
CASH AND EQUIVALENTS, END OF YEAR	$ 311,401	$ 288,474
Represented by:		
Cash and term deposits	$ 311,401	$ 348,474
Line of credit - CEBA	-	60,000
	$ 311,401	$ 288,474

The Sault Ste. Marie Community Theatre Centre
SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

August 31, 2024

NATURE OF OPERATIONS

The Sault Ste. Marie Community Theatre Centre is a non-profit organization and a registered charity under the Income Tax Act and accordingly is exempt from income taxes, provided certain requirements of the Income Tax Act are met.

SIGNIFICANT ACCOUNTING POLICIES

These financial statements are prepared in accordance with Canadian Accounting Standards for Not-For-Profit Organizations in Part III of the CPA Canadian Handbook - Accounting.

Fund Accounting

The internally restricted fund is board restricted for capital asset expenditures based on a capital surcharge on ticket revenues.

The unrestricted funds consist of contributions, ticket surcharges and other revenues which are available for the Theatre Centre's discretion.

Basis of Accounting

These financial statements were prepared using the accrual basis of accounting. The accrual basis recognizes revenues as they become available and measurable; expenditures are recognized as they are incurred and measurable as result of receipts of goods or services and the creation of a legal obligation to pay.

Revenue

The organization follows the deferral method of accounting for contributions and grants. The receipts from theatre productions are not recognized as income until the performances and events occur.

Funds collected for the performances and events are deposited in the trust bank account. Grant funds received for which expenditures have not been incurred are reflected as deferred revenue on the statement of financial position.

Capital Assets

Furniture, fixtures and equipment purchased during the year are reported as an expenditure on the statement of operations and net assets.

The major categories of capital assets not recorded in the balance sheet are furniture, fixtures, equipment and computer equipment.

The amount of capital assets expensed in the year is $Nil (2023 $18,228).

Use of estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profits requires management to make estimates and assumptions that affect reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Significant estimates include accounts payable and accrued liabilities. Actual results could differ from management's best estimates as additional information becomes available in the future.

Financial Instruments

Financial instruments are recorded at fair market value on initial recognition. Equity instruments that are quoted in an active market are subsequently measured at fair value. All other financial instruments are subsequently recorded at cost or amortized cost, unless management has elected to carry the instruments at fair value. The Centre has elected to carry any such financial instruments at fair market value.

Transaction costs incurred on the acquisition of financial instruments measured subsequently at fair value are expensed as incurred. All other financial instruments are adjusted by transaction costs incurred on acquisition and financing costs, which are amortized using the effective interest rate method.

Financial assets are assessed for impairment on an annual basis at the end of the fiscal year if there are indicators of impairment. If there is an indicator or impairment, the Centre determines if there is a significant adverse change in the expected amount or timing of future cash flows from the financial asset. If there is a significant adverse change in the expected cash flows, the carrying value of the financial asset is reduced to the highest of the present value of the expected cash flows, the amount that could be realized from selling the financial asset or the amount the Centre expects to realize by exercising its right to any collateral. If events and circumstances reverse in the future period, an impairment loss will be reversed to the extent of the improvement, not exceeding the initial carrying value.

1. LINE OF CREDIT

As a not-for-profit operating during the COVID-19 pandemic, the organization applied for and received the $60,000 Canada Emergency Business Account (CEBA) loan. The loan was zero-interest until January 18, 2024 and would be partially forgiven if $40,000 was repaid by this date. During the year, the organization repaid the unforgiveable portion of $40,000 out of its operating account and recognized the remaining balance of $20,000 in grant revenue as it was eligible for forgiveness.

2. DEFERRED REVENUE

Receipts and grants received during the year, which relate to expenditures which have not been incurred, are disclosed as deferred revenue in the statement of financial position.

	2024	2023
Deferred revenue, beginning of year	$ 85,887	$ 121,006
Add: Contributions	106,600	59,100
Deduct: Utilization	112,124	94,219
	$ 80,363	$ 85,887

3. FINANCIAL INSTRUMENTS

Risk and Concentration

The organization is exposed to various risks through its financial instruments. The following analysis provides a measure of the company's risk exposure and concentrations as at August 31, 2024.

Credit Risk

The organization's exposure to credit risk relates to its accounts receivable and arises from possibility that amounts receivable will not be collected from events and recoveries. This risk is minimized through continuous monitoring of debtors and an adequate allowance for uncollectable amounts, if applicable. There has been no change in credit risk from that of the prior year.

Liquidity Risk

Liquidity risk is the risk that the organization will encounter difficulty raising liquid funds to meet commitments as they arise.

In meeting its liquidity requirements the organization monitors its working capital, cash flow requirements and obligations. The organization maintains a target level of available cash to meet liquidity requirement as the come due. There has been no change in liquidly risk from that of prior year.

Currency Risk

The organizations functional currency is the Canadian Dollar. The organization does not enter into foreign currency transactions and does not use foreign exchange forward contracts. At August 31,2024 the organization had no investments exposed to currency risk. There is no change in currency from that of the prior year.

3. FINANCIAL INSTRUMENTS (Cont'd)

Interest rate risk

Interest rate risk is the risk that the fair market value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The organization is not exposed to interest rate risk on its fixed and floating interest rate financial instruments. Fixed rate instruments are subject to fair value risk while the floating rate instruments are subject to a cash flow risk. There is no change in currency from that of the prior year.

4. RESTRICTION ON NET ASSETS

The board of directors internally restricts funds based on the capital surcharge raised in the year net of capital expenditures. In 2024, the Corporation internally restricted funds in the amount of $ 111,582 for the purchase of capital assets (2023 - $ 92,404). All internally restricted net asset amounts are not available for other purposes without the approval of the board of directors.

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Venue Rental	$3174.00		ACAP	Grant	
Event Staff	$8485.42		ACAP + Event Revnue	Grant + CASH	
Marketing Costs	$4115.00		ACAP	Grant	
Materials & Supplies Costs					
Decoriations	$1000		ACAP + Event Revnue	Grant + CASH	
Food	$1000		ACAP + Event Revnue	Grant + CASH	
Equipment Costs					
Artist Fees					
10 Performing Artists	$1500		ACAP + Event Revnue	Grant + CASH	
Other Costs					
Contingency		$1000	Organization Captial	Cash	
Total Costs	$ 19,274.42	$ 1,000.00			
Total Project Costs:	$ 20,274.42				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

The Sault Ste. Marie Community Theatre Centre
The SaultCTC
SCTC

293 Bay Street, Sault Ste. Marie ON P6A 1X3
1007 Trunk Rd, Sault Ste. Marie ON P6A 5K9

Phone: 705 945 7299
Email: saultctc@shaw.ca

Shelley Buffitt
Director of Community Engagement
communityengagement@saultctc.ca

Joshua Richards
Marketing and Program Coordinator
7052576707
media@saultctc.ca

Mandate

The SCTC's mandate is to establish a multi-purpose, non-profit performing arts centre in the City of Sault Ste. Marie, Ontario which will be available to the community for educational purposes and, in particular, for educational purposes that promote the appreciation of the aesthetic arts; To promote and facilitate education and instruction in performing and theatre arts in the City of Sault Ste. Marie, Ontario;To provide improved opportunities for groups and individuals interested in the performing and theatre arts in the City of Sault Ste. Marie, Ontario.

The SCTC is an integral hub for arts and culture in Sault Ste. Marie. Our Theatre brings together people of all backgrounds and diversity in celebration of our unique characteristics and complimentary beliefs. SCTC promotes and unites the development of arts, culture and heritage in our community by providing "a meeting place", as shared in the Anishnaabe culture, White Pines hold significant cultural meaning as a symbol of unity. We unite together in celebration of one another. SCTC fosters an appreciation and support of artistic and cultural life in Sault Ste. Marie. We are inviting others to continue to help us champion the importance of Arts and Culture in our community.

Vi

The SCTC's discipline of focus is the performing arts and providing a place for multi & Interdisciplinary arts to display their creative endeavors at a professional level and affordable to the community.

Section 3

IV

Venue Location: The Sault Community Theatre Centre at 1007 Trunk Road, Sault Ste. Marie, Ontario P6A5K9

Ticket Sales

Physical : The Sault Community Box Office in the Station Mall at 293 Bay Street, Sault Ste. Marie ON P6A 1X3 Phone: 705 945 7299

Digital Sales:

www.saultctc.ca

https://www.facebook.com/saultctc/ | https://www.instagram.com/saultctc/
https://www.youtube.com/@saultctc9346

V

The Sault Community Theatre Centre has reached its 35th Anniversary operating in Sault Ste. Marie, Ontario. We will invite all members of the community to come to this celebration occurring on September 27th at 7 PM to 10 PM to participate in the commemoration of Theatre

The celebration will feature many organizations and groups within Sault Ste. Marie and surrounding areas, such as the City of Sault Ste. Marie, ADSB, Dance Studios, Theatre Groups, Performers, Artists, and the business community,who have historically utilized the theatre for their own cultural and arts celebrations through the past 35 years. We wish to acknowledge and share their accomplishments along with our own on the anniversary celebration. We will collaborate with the Art Council of Algoma, the Sault Ste. Marie Chamber of Commerce, the Culture Centre (Anishnaabe).

The goals of this event are as follows:

> Acknowledge the growth of the SCTC and its importance in our community by displaying historical documentation (Museum and Heritage Artifacts) throughout the 35 years. This includes a plan to present a series of editorials through social media, our website and other media. During the event a display of variety of visual displays (posters, Gallery wall, Souvenir Program, outreach materials), a film/video celebrating all aspects of the theatre and theatre community (individuals involved- past and present, footage of previous events, costumes, and news stories through the years), and highlight our 35th years of performing arts and services.

Honor past Theatre members and founding members. We plan to engage story tellers to present a living history and interact with our community in a memorable meaningful way. This will also be an opportunity to allow the community to share their personal theatre experiences with us over the years and highlight fond memories.

Our audiences are key to the vibrancy of our Theatre and are an important part of our success. We hope to engage others in the community to bring forward a shared vision for the Theatre and to present our future endeavors to continue to build and sustain an active & living Theatre experience in Sault Ste. Marie.

We are engaging a variety of artistic collaborators from across the city to participate in the celebration creating a multidisciplinary art presentation. They will share their knowledge, displaying their specific art form and culture with our community during the gala. We will have a “Creative Gathering” in the lobby where visual artists will share their work and vision of the future of the theatre. It will include an interactive display where community members attending can share their vision and ideas. Coming together in a collaborative art piece.

Reaching out to students, including school engagement and educational opportunities are part of the celebration. We would like to create a bursary as part of our celebration to nominate a student to participate in an art and cultural experience

We acknowledge the theatre exists to serve the community, its history, and future. The celebration will continue with opportunities for our community to connect to the Theatre sharing their hopes and ideas on the website using a QR code and social media tags when sharing photographs/ messages about the Theatre on social media. They will be collected and included in future projects.

Cumulating into an encompassing celebration of the 35 years of the Sault Community Theatre Centre’s history.

Vi

The 35th Anniversary Celebration is an encompassing project meant to enhance the cultural fabric of the city while honouring the members and groups that wove it.

The event will support the cultural collaboration of essential established and growing multi-disciplinary cultural efforts in the city. This is achieved through highlighting their accomplishments in relation to the theatre, the activities that are core to their practise and business, offer a networking opportunity, introduce both the public and groups to these opportunities.

By not only offering a presentation space for the variety show aspect of the celebration and the lobby for display, it offers the public a space for input and conversation about both the past and future of the cultural space of the city. This will act as a significant catalyst for future projects of all parties involved by giving unified feedback and insight by their respective audiences. It will also

highlight possible underserved portions of the city giving an open and equal space to all to have input.

This opportunity to see so many different groups performing and displaying their work will also allow the community to engage both the theatre and chosen performers/artists in a new way. Opening dialogue for membership, volunteering, and possible employment. While also giving insight into the process should interested community members wish to become engaged in the arts.

The Theatre has always been a place of equal opportunity to learn with its partnership with the ADSB (Algoma District School Board) , giving students from the community a space to learn the art of theatre and theatre production. Students from White Pines highschool have direct access to the theatre through their education and after school programs. Other education centres in the city use the theatre regularly for their own shows or to sell tickets to the venue the show is occurring. They will of course be given opportunities to join the celebration as a user group and historic partner.

Through the marketing of the anniversary, it will introduce many of our patrons to historical theatre culture groups, new emerging talent, and offer conversation about the variety and diversity of culture the theatre serves.

We hope this event will serve as one of many events that will act as a unifying opportunity for our cultural groups and community members as one of the core pillars of our business is education and promotion of arts and culture. This will significantly impact the cultural identity of Sault Ste. Marie.

VII

The 35th Anniversary will benefit the participating cultural groups, artists, patrons, and community members in the following ways.

The cultural groups and artists will be given an equal platform to introduce new audiences to their art form and organizations. Have opportunities during the lobby displays to interact directly with the public and receive feedback/commentary as well as lobby for volunteers. Create business collaborations and network with local businesses/complimentary groups. It will be a significant marketing opportunity for future projects.

Artists will have an opportunity to share their craft and reach a different cultural market then typically available at other venues that directly serve visual arts, such as an art gallery. This will expand cultural understanding in the city and promote diverse and inclusive future events.

Theatre patrons can rediscover the theatre they have used for decades through shared history and new experiences. Expanding their cultural understanding of the city while being introduced to new and existing forms of art and cultural groups. This will also allow for them to share their opinions of the direction of the future of the theatre and help shape what culture means to the city alongside other community members.

The community as a whole will be given the opportunity to discover shared history, memories, art forms, and the talents throughout the city. The theatre is here to service them and to be able to have input on its future is important to that mission.

VIII

The event will be considered successful if mission points previously mentioned are achieved in implementation. This includes:

Display of a variety of featured artforms

Inclusion of a variety of cultural organizations

Attendance of at least 60% of the theatre's capacity

Revenue neutral or positive closing position

A large input from community members on the future of the theatre

A comprehensive and collaborative display of the history of the Sault Community theatre Centre
All included have a better understanding and appreciation for the depth and quality of the culture of Sault Ste. Marie.

Section 4

II

This event is targeted mainly at the existing and previous patron base of the theatre, its historic and current culture groups, business partners, and fine artists of the community. With a current database of 20,106 patrons of all ages and ethnicities and dozens of cultural groups, this event has far reaching possibilities for the city. For participating organizations, cultural groups such as Soo Sings, West End Theatre Project, Musical Comedy Guild, Over The Rainbow Children Group, Sault Theatre Workshop, The Soo Symphony, several dance companies and more. The business community through the Chamber of Commerce will also be engaged.

III

This event will be promoted through a multi faceted marketing campaign both advertising and organic growth. A website event page will be created on our theatre website (www.saultctc.ca) which will include a custom poster, banner, and video used on other platforms. A social media campaign on social media with paid boosts, event page, bi weekly posts featuring groups and the community/historical stories (https://www.facebook.com/saultctc/ | https://www.instagram.com/saultctc/). Physical and digital event posters will be distributed. Email blasts and advertising will be sent out to over 8500 patrons at the beginning of ticket sales and a week before the event. Radio ads will be purchased to run for a month alongside digital advertising

through Soo Today. News media releases will be sent out to historical outlets such as The Sault Star, Soo Today, and other media outlets.

The chamber of commerce has offered to assist with advertising the event to their members as well.

Organical marketing will occur through including such a large variety of arts and groups that will in turn advertise their respective audiences.

Vi

The theatre historically serves patrons that are a variety of ages and from all walks of life due to the variety of performing acts that are brought in. It's those audiences we are looking to serve with this event. For participating organizations, cultural groups such as Soo Sings, West End Theatre Project, Musical Comedy Guild, Over The Rainbow Children Group, Sault Theatre Workshop, The Soo Symphony, several dance companies and more. Fine artists selected with the help of Michael Burtch will also be present that collaborate well with the historical artifacts and stories present in the lobby display. The business community through the Chamber of Commerce will also be engaged. The goal is to have a variety of disciplines and groups on display to engage the community.

SCTC Directors/Advisors 2024-2025

705 Name	Home Address	H or W (705)	Cell #	E-Address	Occupation
Barbeau, Jennifer Advisor	[redacted]	[redacted]	[redacted]	[redacted]	Educator
Beaton, Lorrie Director	[redacted]	Same as cell	[redacted]	[redacted]om	Psychotherapist
Beaver, Lucas Director	[redacted]	Same as cell	[redacted]	[redacted]	Stage Director/Impresario
Buffitt, Shelley	[redacted]	Same as cell	[redacted]	[redacted]	Retired
Buie, Kari Advisor	[redacted]	[redacted]	[redacted]	[redacted]	Retired
Butler McTaggart, Brenda. Director	[redacted]	Same as cell	7[redacted]	[redacted]	Retired Educator
Darou, Matthew Director, Treasurer	[redacted]	[redacted]	[redacted]	[redacted]	Investment Banker
Dodds, Marg Director	[redacted]	Same as cell	7[redacted]3	[redacted]	Retired Educator
Geenen, Hans Director	[redacted]	[redacted]	7[redacted]5	[redacted]	Retired Manager
Grbich, Kerry Director	[redacted]	7[redacted]		[redacted]	Retired Educator
Hagen, Regan Director	[redacted]	[redacted]	[redacted]	[redacted]	Educator
Houston, Sandra Director	[redacted]	[redacted]		[redacted]	Retired Manager
Laidley, David Director	[redacted]	[redacted]		[redacted]	Home Maker
Marshall, Greg Advisor	[redacted]	[redacted]	[redacted]	technical@saultctc.ca	Theatre Technical Director
O'Callaghan, Kaila Director	[redacted]		[redacted]	[redacted]	Educator
Julia Perri Director	[redacted]		7[redacted]	[redacted]) [redacted]	Admin Assistant
Reece, Lucia Advisor	[redacted]			[redacted]	ADSB Dir of Ed
Rock, Rob Advisor	[redacted]	[redacted]	[redacted]-9[redacted]	[redacted]	[redacted]
[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	Retired Educator
Santa-Maria, Joe Director	[redacted]	[redacted]		[redacted]	ADSB Supt of Business

SCTC Directors/Advisors 2024-2025

See, Amy Director	[redacted]	[redacted]	[redacted]	[redacted]	ADSB Facilities Use/Office Supervisor
Stephens, Louise Advisor	[redacted]	[redacted]	[redacted]	[redacted]	Retired
Stuetz, Bernie Director	[redacted]	[redacted]	[redacted]	[redacted]	Retired
Catharina Christenson Box Office Manager/Advisor	[redacted]	[redacted]	[redacted]	[redacted]	Box Office Manager
Les Weeks Director	[redacted]	[redacted]	[redacted]	[redacted]	Businessman
Whalen, Larry Secretary	[redacted]	[redacted]	[redacted]	[redacted]	Retired Judge
Wilson, Brian Director	[redacted]	[redacted]	[redacted]	[redacted]	Retired Educator

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- [x] List of Board of Directors and Officers of the organization and their contact information
- [x] Operating budget of the applicant organization for the current fiscal year
- [x] Financial statements from last year, including balance sheet and income statement
- [x] Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
Ontario Culture Days

ii. Organization: Address: (Street, Postal Code, City)
690 Queen St E, Sault Ste. Marie, ON P6A 2A4

iii. Organization Contact Information: (Phone, Cell, Email)
416-881-1617, info@onculturedays.ca

iv. Organization Contact Person & Alternative Contact Person:

Name	Ruth Burns	Name	Kyrstiana Bourdage
Title	Executive Director	Title	Senior Coordinator, Prograr
Phone	416-524-3766	Phone	705-297-8171
Email	ruth@onculturedays.ca	Email	kyrstiana@onculturedays.ca

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

Ontario Culture Days' (ONCD) purpose is to inspire through creative expression and cultural exchange. The Ontario Culture Days festival, which takes place each autumn, is the pinnacle of our organization's programming. Hundreds of organizers from across the province host over 1,500 free, engaging arts and culture activities for the public during this annual three-week event. Sault Ste. Marie has been active in the Festival over the years, and we have worked closely with Sault organizers to develop and support programming that serves at the local level.

ONCD is now working on building a stronger presence in the Algoma region. We are doing this through the hiring of additional staff and establishing a physical presence with a new Sault Ste. Marie office. This will better support our goals in amplifying the arts and culture scene at local and provincial levels, creating a higher profile for community-focused artistic programming, and using our marketing platforms to amplify and champion an inclusive and accessible arts and culture sector within Algoma. We do this by uncovering and presenting the stories that define who we are, where we are, and how we got here, and by celebrating the role of arts and culture in our day-to-day lives.

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Through the Ontario Culture Days festival and other network and outreach programs, Ontario Culture Days supports a wide range of disciplines within the arts & culture sector. Last year, programs in Sault Ste Marie included: Art exhibitions and installations, performances, heritage reenactments, artists talks, walking tours, educational hands-on art and culture activities.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☐ Large Project Grant
- ☐ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☑ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 10,000

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($)	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

Ontario Culture Days Sault Ste. Marie Festival Hub

ii. Activity/Project and/or Event **Start Date:**

September 19, 2025

iii. Activity/Project and/or Event **End Date:**

October 12, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Art Gallery of Algoma - 10 East Street, Sault Ste. Marie
Sault Ste. Marie Museum - 690 Queen St. E., Sault Ste. Marie
Canadian Bushplane Heritage Center - 50 Pim St, Sault Ste. Marie
Ermatigner Clergue National Historic Site - 800 Bay St, Sault Ste. Marie
Sault Ste. Marie Public Library - 50 East St, Sault Ste. Marie

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

The 2025 Ontario Culture Days Festival runs from September 19 to October 12, with Sault Ste. Marie designated as a provincial Festival Hub. As a hub city, Sault Ste. Marie will serve as a focal point for celebrating Ontario's diverse arts, heritage, and culture during this exciting annual event. We collaborate with local partners to offer a variety of free arts and cultural programs, supporting local talent and engaging residents and tourists.

To maximize the festival's impact within Sault Ste Marie, we have identified September 25th- 27th as key dates for our Festival Hub programming. During these three days, we will partner with local arts organizations to offer a diverse range of activities, workshops, performances, and exhibitions. These events will showcase Sault Ste. Marie's rich cultural heritage and promote community engagement and educational exchange.
This festival programming aims to create a vibrant cultural corridor of festival programming throughout the heart of Sault Ste Marie, hosting accessible events for all ages and backgrounds. Featured programming will include:

Sault Ste. Marie Museum – Finnish Coffee Event (Kahvitauko)
The Sault Ste. Marie Museum will host the Finnish cultural event "Kahvitauko," which was previously presented during the 2024 Festival. The program is set to grow in 2025, providing hands-on experiences through a Finnish craft table, live Finnish music, Finnish 'pulla' (coffee bread) and the opportunity for participants to explore the collections and their family history. The event will focus on Finnish immigrants' cultural and historical contributions to Sault Ste. Marie, enhancing local pride and fostering understanding of the diverse communities that have shaped the region.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [ ] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [ ] Promote effective, meaningful and equitable community engagement and consultation processes
- [ ] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [ ] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

The 2025 Sault Ste. Marie Festival Hub programming will support the city's current community culture plan in various aspects, aligning with and amplifying the city's existing arts, culture and heritage initiatives. Collaborating with local arts and culture organizations (Sault Ste. Marie Museum, Art Gallery of Algoma, Canadian Bushplane Heritage Centre, etc.), the Festival Hub contributes directly to the city's efforts to promote Sault Ste. Marie as a vibrant cultural destination by focusing on presenting programs that highlight local talent, history, and culture.

The Festival Hub events aim to create dynamic arts and cultural experiences that celebrate the rich heritage and diverse voices that make up Sault Ste. Marie. Showcasing a wide range of programming—from Finnish cultural events to Indigenous art workshops—the festival will help highlight the city's unique identity, fostering a deeper sense of pride, identity, and connection among residents.

We also expect to increase organizational capacity and sustainability of local art organizations, collectives and artists. The collaborative nature of the event boosts its visibility and audience reach, which in turn can help ensure long-term sustainability. The Hub also presents the opportunity to develop and grow partnerships and networks, enabling organizations to work together beyond the festival, fostering community connections and networks that further develop the cultural ecosystem in Sault Ste. Marie.

Additionally, by working with these cultural organizations to offer workshops and performances, local artists can gain recognition and support, providing them with new opportunities for growth and professional development. The festival will also encourage and provide the occasion for community members to volunteer, whether assisting with event planning, providing information to attendees at events, or supporting workshops and performances. These activities foster a thriving arts community, encouraging growth and longevity for Sault Ste. Marie's cultural organizations, creative professionals and creative community.

Lastly, collaborating to present a wide range of accessible events, the project will build stronger community connections, encourage shared experiences, and enhance the overall quality of life for locals. From interactive workshops to public performances, participants from diverse backgrounds will be able to engage with one another, fostering understanding and a sense of belonging. The festival will contribute to the city's vibrancy, reinforcing its role as a welcoming and culturally rich community.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

The 2025 Ontario Culture Days Festival Hub in Sault Ste. Marie will benefit audiences, organizers, and the broader arts and culture community in the region. It will enrich the cultural landscape and foster lasting connections that resonate long after the 2025 festival concludes.

Audiences will gain from participating in events and hands-on activities that facilitate cultural exchange and learning. By presenting events that showcase diverse perspectives and cultures, such as the Blanket Exercise at the Art Gallery of Algoma, the festival promotes open dialogue, reflection, and a deeper appreciation for the historical and contemporary contributions of various cultural groups.

The Festival Hub's programming is designed to be inclusive and accessible. Events are hosted in prominent downtown locations and targeted to diverse demographics. These experiences provide community members and attendees with an opportunity to share their voices and stories, fostering a stronger sense of belonging. Our goal is to nurture inclusive and welcoming communities.

By highlighting local talent and creativity, attendees will experience a renewed connection to the city's identity, build a collective sense of pride and ownership in their shared stories, and create a platform for individuals to actively contribute to the city's cultural vibrancy.

Positioning Sault Ste. Marie as a Festival Hub during Ontario Culture Days, the event will attract tourists from both the local area and beyond. This influx of visitors will positively impact local businesses as they cater to festival attendees. Additionally, the festival will enhance the city's profile as a cultural destination, encouraging return visits and fostering long-term tourism growth.

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

The program's successful implementation will produce and deliver the Sault Ste. Marie Festival Hub for the 2025 Ontario Culture Days. It will feature diverse, accessible events that showcase the city's culture, engage the community, and attract residents and visitors.

The success of the project and all accompanying programming will be measured through several key indicators:

- We will collect event and Hub attendance data. Event data will be collected through on-site staff and partner evaluations, and any event pre-registration data when applicable. High attendance numbers will highlight community engagement and interest in attending local arts and culture events.

- Surveys will be collected in person and digitally at Hub events. This data will help us assess attendee satisfaction, feelings of belonging, representation in programming, and likelihood of future participation. We will

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

Other please describe (250 words maximum):

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

The 2025 Sault Ste. Marie Festival Hub aims to engage a wide range of audiences, including:

- Local Residents: The festival is designed to be inclusive and accessible for all members of the Sault Ste. Marie community, with programming catering to diverse age groups, backgrounds, and interests. We expect to engage the local Finnish community through the Sault Ste. Marie Museum's Finnish Coffee Event (Kahvitauko) and the local Indigenous community through the Art Gallery of Algoma's programming for the National Day for Truth and Reconciliation.

- Cultural Enthusiasts and Artists: The festival's platform will benefit local artists and performers, allowing them to showcase their work and engage with the broader community.

- Tourists and Visitors: The event will also attract visitors from outside Sault Ste. Marie, positioning the city as a

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Within the municipality, the program will be marketed via SooToday, posters and postcards, and geo-targeted social media advertising. This program will be marketed provincially through our website, newsletter, social media, and other PR initiatives, as part of the 2025 Provincial Festival Hub program. The hub will have a landing page on the Ontario Culture Days website, and all events will be registered on the National Culture Days website. We will also look to the support of our Sault Ste. Marie Festival Hub partners and networks to market the project at the local level.

Our past marketing strategies have shown great success with 92 million marketing impressions (advertising, signage, social media and e-news), 172,000 unique website sessions and 125 million media impressions generated through our 12-week PR campaign for the 2024 Ontario Culture Days Festival.

Ontario Culture Days website: https://onculturedays.ca/
2024 Sault Ste. Marie Festival Hub:
https://onculturedays.ca/festival-hubs/festival-hubs-2024/sault-ste-marie-festival-hub/

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [ ] 101-250 people
- [ ] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [x] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [x] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

The festival hub programming will be supported by the staff and volunteers provided by our local partners, such as The Art Gallery of Algoma, Sault Ste. Marie Museum, Canadian Bushplane Heritage Centre, Ermatinger Clergue National Historic site, and Sault Ste. Marie Public Library. Hands-on workshops and interactive activities will be presented by local artists and educators who will work directly with our partners.

ONCD staff will support the project's development both in person and remotely. Five staff members will support the operation remotely from the ONCD offices in Toronto, and three staff members based in Sault Ste. Marie will

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of Ontario Culture Days (Organization/Collective Name), I, Ruth Burns (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____ Signature March 28, 2025 Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Sault Ste. Marie, ON
P6A 5X6

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Parnership and Outreach - Confirm partners and conduct outreach to additional Festival organizers.	X	X										
Program development - Host planning meetings with partners to develop and confirm program details		X	X	X	X							
Festival Event Registration - Register events on Culture Days site			X									
Marketing - Produce and distirbute all marketing assets and launch marketing campaign for hub			X	X	X	X						
Ontario Culture Days Festival - Festival Hub presentation						X	X					
Program Assessment - Attendee surveys and program debriefs						X	X	X	X			
Final Reporting - Prepare post-event reports										X	X	X
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
ONCD Admin and Staff Costs		30000	Other Gov. Funders	Grant	
			Earned Revenues	Cash	
Materials & Supplies Costs					
Bushplane Event	150		Other Gov. Funders	Grant	
Museum Event Catering	150		Other Gov. Funders	Grant	
AGA Materials	1000		Other Gov. Funders	Grant	
AGA Event Catering	500		Other Gov. Funders	Grant	
ONCD Event materials	750		Other Gov. Funders	Grant	
Equipment Costs					
AV equipment and support for events	2500				
Artist Fees					
Bushplane Event Artists Fees	750		ACAP	Grant	
Museum Event	750		ACAP	Grant	
AGA Drumming	770		ACAP	Grant	
AGA Blanket Exercise	1130		ACAP	Grant	
ONCD Program Artist Fees	2000		ACAP	Grant	
Other Costs					
Advertising, creative and PR	12000		Other Gov. Funders	Grant	
Signage and Marketing Collatoral	2500		Other Gov. Funders	Grant	
Event and Volunteer Coordinator	4600		ACAP	Grant	
Total Costs	$ 29,550.00	$ 30,000.00			
Total Project Costs:	$ 59,550.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

Ontario Culture Days
Annual Budget
April 1, 2025 - March 31, 2026

	2025-26 Projected
BALANCE	**14,783**
REVENUE	**753,111**
Public	**638,111**
Federal	**288,111**
FedNor - Economic Dev't Agency	35,000
Heritage	40,000
Intern subsidies (CSJ, YCW, SWP)	30,000
Canada Council	150,000
Provincial	**290,000**
Ministry of Culture	185,000
Ontario Arts Council	90,000
Northern Ontario Heritage Fund	15000
Municipal	**60,000**
Private	**40,000**
Corporate Sponsorship	**40,000**
Earned	**75,000**
Fundraisers	15,000
Program Revenues	
Consulting, Program Development	10,000
Tourism Partner Program	50,000

EXPENSES	**738,328**
Programming	**194,616**
Festival - Province Wide	**173,616**
Talent Fees	67,000
Production	57,000
Travel Costs	10,000
Seasonal Staff and Contractors	39,616
Year-Round Programming Expenses	**21,000**
Consultant Fees	10,000
Speaker Fees	5,000
Event Costs	3,000
Travel + Accomodation + PD/Meals	3,000
Marketing and Editorial	**176,374**
Marketing Collatoral	18,000
Publications / Documentation	13,000
Advertising	65,000
Seasonal Staff	30,374
Consultants	25,000
Website	17,500
Software	5,000
Translation	10,000
Payroll	**290,938**
Salary + MERCS	
Admin	20%
Marketing	35%
Artistic Programming / Network	45%
General Adminstration	**76,400**
Professional Fees	17,500

Fundraising Expenses	1,500
Rent	31,800
Other	25,600

ONTARIO CULTURE DAYS

FINANCIAL STATEMENTS

MARCH 31, 2024

INDEPENDENT AUDITOR'S REPORT

To the Members of Ontario Culture Days,

Opinion
We have audited the financial statements of Ontario Culture Days (the Organization), which comprise the statement of financial position as at March 31, 2024, and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of Ontario Culture Days as at March 31, 2024 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion
We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements
Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw your attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Pennylegion Chung LLP

Chartered Professional Accountants
Licensed Public Accountants

September 26, 2024
Toronto, Ontario

ONTARIO CULTURE DAYS

STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31, 2024

	2024	2023
ASSETS		
Current assets		
Cash (note 3)	$ 207,434	$ 148,674
Accounts receivable	99,942	103,230
Prepaid expenses	416	523
	$ 307,792	$ 252,427
LIABILITIES AND NET ASSETS		
Current liabilities		
Canada Emergency Business Account (CEBA) loan	$ -	$ 40,000
Accounts payable and accrued liabilities	97,862	58,047
Deferred contributions (note 4)	60,000	38,500
	157,862	136,547
Net assets		
Unrestricted	149,930	115,880
	$ 307,792	$ 252,427

Approved on behalf of the Board:

_____, Director

_____, Director

see accompanying notes

ONTARIO CULTURE DAYS

STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

FOR THE YEAR ENDED MARCH 31, 2024

	2024	2023
REVENUE		
Grants (note 6)	$ 622,188	$ 889,576
Sponsorships	25,000	21,000
Program fees and other	51,047	29,518
	698,235	940,094
EXPENSES (note 7)		
Programming	271,725	400,272
Marketing and communications	263,851	331,042
Office and administration	104,238	134,272
Rent	23,234	21,793
Professional development	1,137	1,270
Fundraising	-	29,293
	664,185	917,942
EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR	34,050	22,152
Net assets, beginning of year	115,880	93,728
NET ASSETS, **END OF YEAR**	$ 149,930	$ 115,880

see accompanying notes

ONTARIO CULTURE DAYS

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED MARCH 31, 2024

	2024	2023
OPERATING ACTIVITIES		
Excess of revenue over expenses for the year	$ 34,050	$ 22,152
Net change in non-cash working capital items (see below)	64,710	18,415
Net cash generated from operating activities	98,760	40,567
NET INCREASE (DECREASE) IN CASH FOR THE YEAR	98,760	40,567
Cash, beginning of year	108,674	108,107
CASH, END OF YEAR	$ 207,434	$ 148,674

Net change in non-cash working capital items:

Decrease (increase) in current assets-		
Accounts receivable	$ 3,288	$ 74,766
Prepaid expenses	107	4,522
Increase (decrease) in current liabilities-		
Accounts payable and accrued liabilities	39,815	(89,998)
Deferred contributions	21,500	29,125
	$ 64,710	$ 18,415

see accompanying notes

Ontario Culture Days (the Organization) is incorporated under the Canada Not-for-profit Corporations Act without share capital. The Organization is exempt from income tax in Canada as a not-for-profit organization under Section 149(1)(L) of the Income Tax Act (Canada).

Ontario Culture Days supports and promotes arts and culture in Ontario by operating an annual festival with activities taking place in communities across Ontario and by collaborating with other entities on projects that support and promote arts and culture in Ontario.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Management is responsible for preparation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations. Outlined below are those policies considered particularly significant:

Revenue recognition
The principal sources of revenue and recognition of these revenues for financial statement purposes are as follows:

i) The Organization follows the deferral method of revenue recognition for contributions, which include grants. Contributions related to current expenses are recorded as revenue in the current year. Contributions received in the year for expenses to be incurred in the following fiscal year are recorded as deferred contributions.

ii) Donated materials and services which are normally purchased by the Organization are not recorded in the accounts.

iii) Sponsorship revenue is recognized when the event takes place.

iv) Program fees and other is recognized when the services are rendered.

Allocation of expenses
Salaries are allocated to administration and program expenses based on time spent on each function.

2. FINANCIAL INSTRUMENTS

The Organization records financial instruments, which include cash, accounts receivable, accounts payable and accrued liabilities and CEBA loan payable initially at fair value. Subsequently, financial instruments are recorded net of any provisions for impairment in value.

3. CASH HELD AS SECURITY

Included in cash is $2,000 which acts as security for the Organization's credit card.

4. DEFERRED CONTRIBUTIONS

Continuity of deferred contributions for the year is as follows:

	2024	2023
Deferred contributions, beginning of year	$ 38,500	$ 9,375
Grants received	643,688	918,701
Grants recognized as revenue	(622,188)	(889,576)
Deferred contributions, end of year	$ 60,000	$ 38,500

5. LEASE COMMITMENT

The Organization leases office space in Toronto, Ontario. Minimum annual lease payments until the lease expires on May 31, 2027 are as follows:

2025	26,156
2026	27,025
2027	27,835
2028	4,673

6. GRANTS

Grant revenue recognized in the year was as follows:

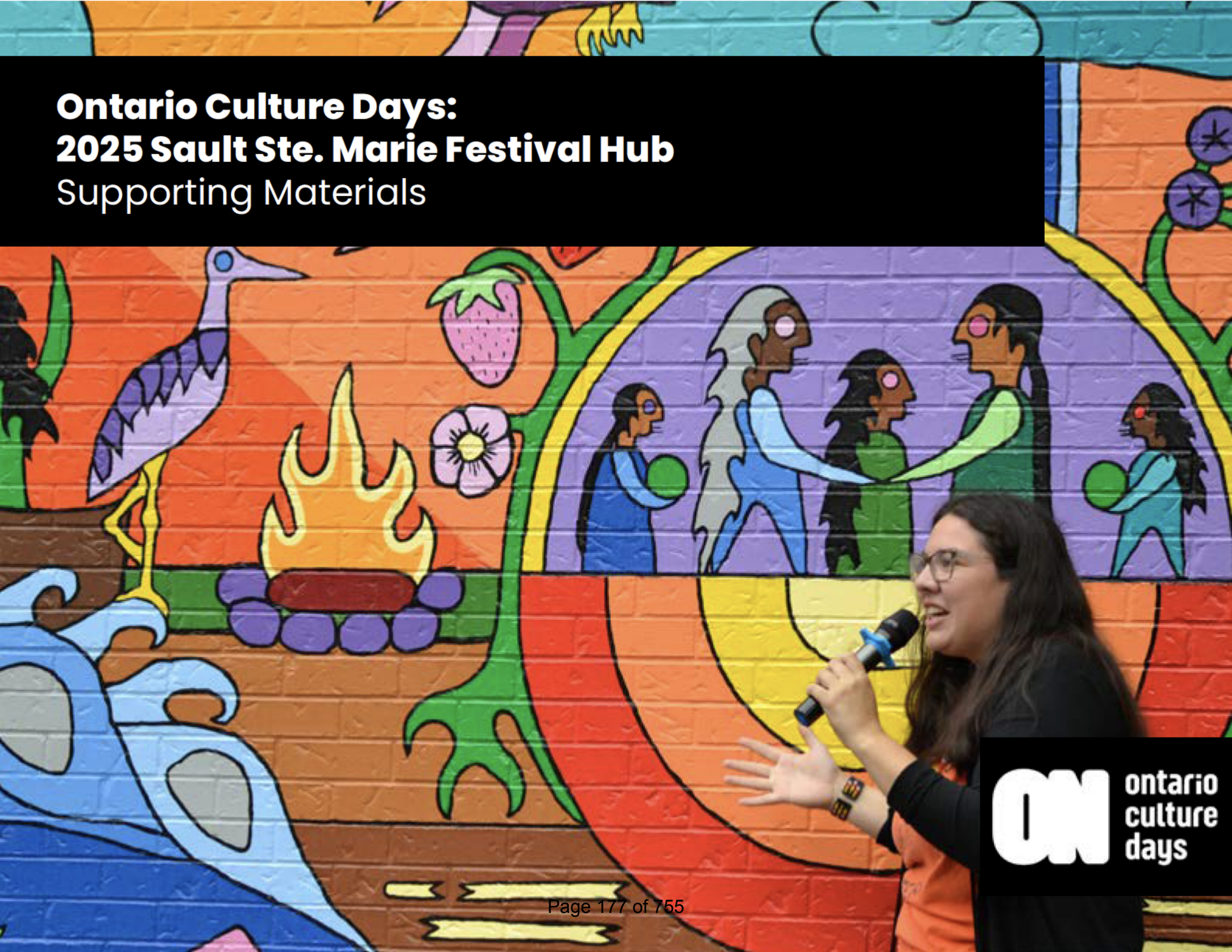
	2024	2023
Federal		
Federal Economic Development Agency for Southern Ontario	$ 125,000	$ 375,000
Canada Council for the Arts	105,000	30,000
Federal Economic Development Agency for Northern Ontario	32,033	40,000
Department of Canadian Heritage	20,000	61,500
Canada Summer Jobs	4,871	4,701
Provincial		
Ontario Ministry of Tourism, Culture and Sport	185,000	310,000
Ontario Arts Council	50,000	54,375
Ontario Cultural Attraction Fund	42,000	-
NOHFC Internship	7,454	-
Municipal		
Toronto Arts Council	10,000	14,000
Other		
Cultural Human Resources Council	40,830	-
	$ 622,188	$ 889,576

7. ALLOCATION OF EXPENSES

Included in the statement of operations are salary expenses, which are allocated to the following activities:

	2024	2023
Programming	$ 167,706	$ 201,382
Marketing and communications	125,510	126,870
Office and administration	66,592	79,022
	$ 359,808	$ 407,274

Ontario Culture Days:
2025 Sault Ste. Marie Festival Hub
Supporting Materials



ontario culture days

Ontario Culture Days
Supporting Materials: Summary

The following includes a selection of works and projects produced by Ontario Culture Days in Sault Ste. Marie and Northern Communities since 2019, and which demonstrates our experience producing the events within our application.

1) SARAH *GARTSHORE* AND ADAM FRANCIS PROULX, *PROJECT NISHIN NIIZH*, 2022

Sault Ste. Marie

Project Nishin featured a roster of makers and focused on mentorship and creative processes. The final project included a series of short films installed at the Sault Ste. Marie Museum for the duration of the Ontario Culture Days Festival at the Sault Ste. Marie Museum. The artists also hosted a screening and artist talk at the Museum.

2) CHELSEA SMITH, MAAWANJI'IDIWAG: THEY COME TOGETHER, 2023

Temiskaming

Chelsea Smith presented the exhibition Maawanji'idiwag: They Come Together, featuring a hand tied quilt created over community quilting and story sharing sessions and photographs. During the Festival they presented an artists talk and workshop.



PROJECT NISHIN NIIZH



MAAWANJI'IDIWAG: THEY COME TOGETHER

3) BETTY CARPICK, *THE LAND IS DANCING*, 2023

Thunder Bay

Community participants were invited to explore inks and make ink blots using Boreal Forest inks, made by made by Betty Carpick. Betty is a multidisciplinary land-based artist, educator, and environmentalist, who offers stewardship of land and water shaped by her Cree and Eastern European heritage. The participants' images were then photographed and assembled as patterns in a galaxy. The resulting film was projected for three nights during the 2023 Ontario Culture Days Festival in Thunder Bay.



THE LAND IS DANCING

4) LUCIA LAFORD, *DIBAJIMO. SHE TELLS A STORY*, 2024

Sault Ste. Marie

Lucia Laford presented a multi-site installation of four Woodland-style works in Sault Ste. Marie, each featuring an Anishinaabemowin word related to significant cultural sites. During the Ontario Culture Days Festival Laford hosted educational programming during the Cultural Family Fun Day at the Sault Ste. Marie Public Library, a gathering and artists talk at the Art Gallery of Algoma, and walking tours to each of the installed works.



DIBAJIMO. SHE TELLS A STORY

Ontario Culture Days
Sault Ste. Marie Festival Hub

Ontario Culture Days (ONCD) has led the Provincial Festival Hub program during the Ontario Culture Days festival, with Sault Ste Marie participating annually since the program's inception in 2022. The following includes a selection of programs and projects presented by partners in Sault Ste. Marie as part of the Festival Hub Program.

1) ART GALLERY OF ALGOMA, NATIONAL DAY FOR TRUTH AND RECONCILIATION PROGRAMMING, 2022-2024

The Art Gallery of Algoma (AGA) has presented various National Day of Truth and Reconciliation programs during the Ontario Culture Days Festival. These programs provided excellent educational components, offering an opportunity for attendees to gain an understanding of the culture and history. During the 2022 Ontario Culture Days festival, the AGA presented the Gathering in Honour exhibition and hosted Feather Wrapping workshops for all ages, hosted by local Indigenous artist Lucia Laford.

2) SAULT STE. MARIE MUSEUM, KAHVITAUKO, 2024

During the 2024 Ontario Culture Day Festival, the Sault Ste. Marie Museum hosted the first edition of their Finnish cultural event Kahvitauko. This event was inspired by the meaning of the word Kahvitauko, meaning Coffee Break, and invited attendees to explore the Museum's Finnish Collections while enjoying coffee and pulla (Finnish coffee bread).



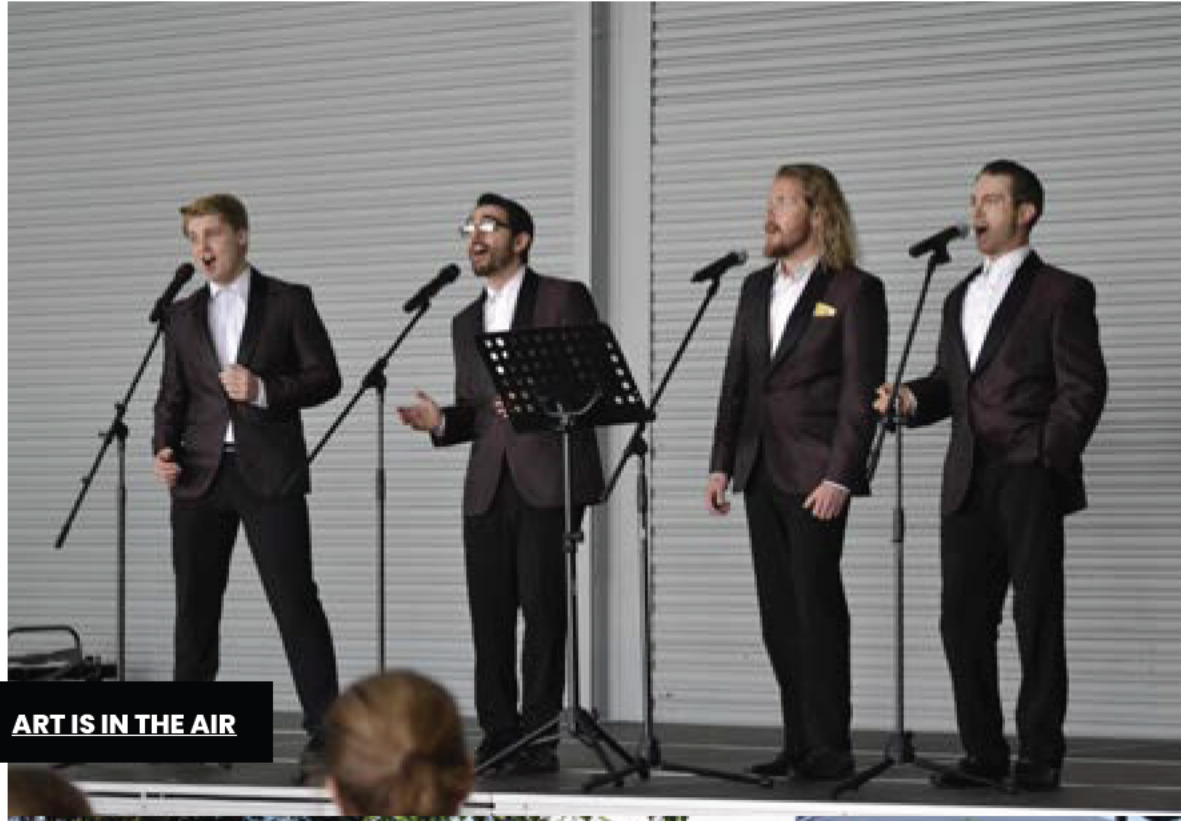
FEATHER WRAPPING



KAHVITAUKO

3) CANADIAN BUSHPLANE HERITAGE CENTRE, ART IS IN THE AIR, 2023-2024

During the 2023 and 2024 Ontario Culture Days festival, the Canadian Bushplane Heritage Center presented their programming Art is in the Air in partnership with the West End Theatre Project. This event showcased theatrical performances from past and upcoming projects from West End Theatre Project, and attendees were also invited to participate in aeronautically themed hands-on art activities.



ART IS IN THE AIR

4) SAULT STE. MARIE PUBLIC LIBRARY, CULTURAL FAMILY FUN DAY, 2022-2024

The Sault Ste. Marie Public Library has hosted the annual Cultural Family Fun Day as part of the Sault Ste. Marie Festival hub since 2022. Each year, this event invites dozens of local arts, culture and heritage organizations to host interactive activities, games and performances across Clergue Park. This event has highlighted the vast cultural diversity of Sault Ste. Marie, this has included groups representing Latin-Hispanic, Italian, Filipino, Indigenous, Ukrainian cultures, and many more.



CULTURAL FAMILY FUN DAY


THANK YOU!
20 septembre – 13 octobre 2024
ON CULTURE DAYS
ON CULTURE DAYS
ontario culture days

ON CULTURE DAYS

List of Board of Directors
Last Updated:11/2024

Gary Filan (Chair and President)
Toronto, ON
[redacted]

Isabelle de Bruyn (Treasurer)
Cantley, QC
[redacted]

Jasmina Jovanovic (Vice-Chair)
Sault Ste. Marie, ON
[redacted]

Marsha McFadgen (Secretary)
Toronto, ON
[redacted]

Gallant Law
Toronto, ON
[redacted]

Marnie Lapierre, CTIS
Timmins, Ontario

Thiva Arumarajah
[redacted]

Amanda Scriver
Toronto, ON
[redacted]

Tim Jennings
St Catharines, ON
[redacted]

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- [x] List of Board of Directors and Officers of the organization and their contact information
- [x] Operating budget of the applicant organization for the current fiscal year
- [x] Financial statements from last year, including balance sheet and income statement
- [x] Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
Algoma Arts Festival Association

ii. Organization: Address: (Street, Postal Code, City)
680 Albert Street East, Sault Ste. Marie, P6A 2K6

iii. Organization Contact Information: (Phone, Cell, Email)
705-949-0822

iv. Organization Contact Person & Alternative Contact Person:

Name	Donna Hilsinger	Name	Tiana Trutenko
Title	Executive Director	Title	President
Phone		Phone	
Email	donna@algomafallfestival.c	Email	

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The Algoma Arts Festival Association will is celebrating 53 years in 2025. AAFA is the producer and presenter of the Algoma Fall Festival, a multi-disciplinary arts celebration held each year in Sault Ste. Marie, Ontario, Canada in October. The Festival presents a range of programming that includes music, theatre, dance, literature, culinary arts and the visual arts.

The Association also delivers the Festival of Learning; an extensive regional arts outreach and education program that had a positive impact on 5000 youth annually.

The Association was incorporated in 1972 as a not-for-profit corporation.

Our Mission: to enhance life for the people of our Northern community by bringing to them the experience of excellence in the visual and performing arts.

Our Vision: to be a multi-disciplinary arts festival that;

" Engages the residents of the Algoma Region

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

The AFF is a multi-disciplinary festival that features, performing arts, literary and visual art, musical performances from multiple genres of music and also features literary arts.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☐ Large Project Grant
- ☑ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 10,000

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($)	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) 10,000

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

Algoma Fall Festival 2025

ii. Activity/Project and/or Event **Start Date:**

October 1, 2025

iii. Activity/Project and/or Event **End Date:**

October 30, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Featuring approximately 10 ticketed and 6 non ticketed events, 2025 programming will feature musical and artistic performances and also the return of iconic speaking series bringing authors and poets to the Algoma region. The events will take place throughout the month of October 2025 and span across many venues within the City. Venues options include:

- The Machine Shop, 83 Huron Street
- The LOFT at the Algoma Conservatory of Music, 75 Huron Street
- The Pavilon at The Water Tower Inn, 360 Great Northern Road
- Other venues including many schools as part of the classroom program are to be announced.

Work has begun to program the 2025 season. The goal is to announce the Festival lineup before the end of June 2025.

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

The Algoma Fall Festival (AFF) will celebrate its 53rd season in October 2025, offering a vibrant and eclectic lineup of live music, visual art, cultural exhibitions, and national presentations. This annual event, set against the backdrop of autumn's rich colors, will bring a diverse cultural experience to the Algoma region.

Securing ACAP funding will help overcome a significant challenge: providing the necessary resources to secure and promote top-tier entertainment well in advance, enabling new partnerships and collaborative tourism initiatives that were not previously possible.

With ACAP support, we can ensure that the 2025 Festival features comprehensive marketing, publicity, and world-class programming, all underpinned by a strong sales and sponsorship strategy. This will make it possible for this key Northern Ontario event to be a success.

The 2025 Festival will present approximately 8 ticketed events and 4 free events, including musical performances, artistic displays, and the return of a beloved speaker series, bringing authors and poets to the Algoma region. These events will be held throughout October 2025 at various venues across the city.

The AFF Association will also continue its commitment to delivering the Festival of Learning, an extensive regional arts outreach and educational program. In partnership with both the public and separate school boards, this initiative engages approximately 5,000 students annually through workshops, performances, and other learning and development opportunities. Supported in part by the ADSB and HSCDSB, this program has a positive impact on students across the entire Algoma region

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [ ] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [ ] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

Over the past decade, many long-standing cultural arts festivals and events organizations have faced almost insurmountable challenges, apart from the devastating challenges of COVID. Many festivals and events in the Province of Ontario have been forced to cease operations, including many that have been operating for many decades such as the Algoma Fall Festival. An example of this is the Home County Folk Festival in London, Ontario that was nearing 50 years.

The AFF has proven itself over 50 years as a viable Not For Profit (NFP), Festival in SSM. Although faced with some challenges due to COVID, the Board has focused itself on a strategy and a way forward for sustainable growth and continued development.

One challenge for many NFP arts organizations recently, has been the lack of funding and even the long delay in receiving funding. This has been a challenge of the AFF and had an impact on the festival in previous years having decreased numbers, without resources to confirm and promote artists and performances long enough in advance.

This year, our goal is to rise and return stronger than ever and ACAP has a significant role to play.

The AFF supports the City of SSM Culture plan by contributing to cited strengths of:
- "Vibrant Arts, Culture and Heritage Community" as this is the essence of the festival programming every year for over 50 years
- "A Strong Volunteer Base" as the festival always has approximately 25 community volunteers and a volunteer Board of Directors
- "Indigenous Heritage" as the festival features Indigenous artists as a significant part of programming.

The AFF also provides a significant impact for youth, as part of the annual programming:
- works closely with both the public and separate school boards, engaging approx 5000 students annually, through dedicated workshop programs, performances and other learning and development programming.
- this program is supported in part by both the ADSB and HSCDSB and impacts students across the entire Algoma region.

Support of this project through the Operational funding will have a significant impact on the organizational capacity

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

The Algoma Fall Festival (AFF) enriches the community of Sault Ste. Marie, offering a unique cultural experience each October. The festival provides an exciting month of events that attracts visitors to Northern Ontario, inviting them to explore the natural beauty of the Algoma region in the fall while discovering the vibrant, unexpected cultural scene that Sault Ste. Marie has to offer. From exceptional restaurants to one-of-a-kind cultural experiences and a wide array of outdoor recreational opportunities, SSM is a destination that must be experienced.

For over 50 years, the festival has become a staple event in the Algoma region, showcasing internationally recognized and Canadian artists, major visual art exhibitions in partnership with The Art Gallery of Algoma, and a variety of musical, artistic, and cultural performances. The AFF has been a celebration of arts, culture, entertainment, and music, held during Ontario's most colorful season.

The importance of bringing Canadian arts and culture to Northern Ontario cannot be overstated. Not only does it complement the region's well-established tourism attractions like outdoor recreation and nature, but it also enriches the lives of people living within a four-hour radius of Sault Ste. Marie. In this way, the AFF stands as one of the region's most significant cultural provider, offering a diverse range of nationally iconic attractions, including highlights such as:

- The Stratford Festival Ensemble
- Royal Canadian Air Farce
- Group of Seven in Algoma in partnership with the Art Gallery of Algoma
- Les Ballets Jazz de Montreal
- National Ballet and Royal Winnipeg Ballet
- Toronto Symphony Orchestra, Thunder Bay Symphony Orchestra
- Canadian icons: Northrope Frye, Mordechai Richler, Pierre Burton

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

Successful implementation will be the ability to contract and begin to promote the 2025 Festival far in advance and to begin to generate interest early, not only to sell tickets but to leverage possibly opportunities to increase tourism in the City.

Another successful aspect of implementation will be the ability to run paid advertising and publicity plans months earlier than we have in the previous few years. Ideally we would like to begin making announcements in June 2025 to foster partnership opportunities and also to increase the likelihood of tourism.

Success will be measured through attendance numbers, including a breakdown of demographics and origin (local, visitor) and furthermore through other quantifiable numbers (eg. hotel packages), local partnerships (business, sponsorship, in-kind, grassroots community partnerships).

A TREIM study will also be performed to properly measure the economic impact of the event.

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

Other please describe (250 words maximum):

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

This project seeks to reach multiple groups through earned and paid marketing and publicity plans including:

- Female 35+
- Gen X, (Born 1965 – 1980) ages 44 – 59
- Boomers II, (Born 1955 – 1964) ages 60 – 69
- Young Urban Travelers (20-30)
- Generation Y (Millennials), (Born 1981-1994) who are also Outdoor / Cultural Enthusiasts

We will geographically target groups that originate within and also outside the Algoma Region, including across the US Border into Northern Michigan.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Marketing for the AFF will include a comprehensive paid plan including:

Village Media Digital News and Community Websites such as Soo Today
- Provides website and collateral design services, strategic marketing planning and implementation.
- Algoma Region, Sudbury, North Bay, Elliot Lake,Timmins
- $25,000 value in-kind and approximately $10,000 paid

AFF Geo-Targetted Social Media advertising
- Instagram and Facebook
- Northern Michigan, Algoma Region, Sudbury, North Bay, Timmins
- $3500 paid

Rogers Radio
- paid radio, social and email, web marketing
- Algoma Region

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [ ] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [ ] 101-250 people
- [ ] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [x] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [x] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

Participation in the event will include:

20-25 Volunteers (Community and Board Members)
15 Artists
4 Sound and Lighting Techs
25 FOH Staff, Ushers, Staff and Management at Various Venues
15-20 Educational Staff as part of the AFF Educational Outreach Program

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of the Algoma Arts Festival A (Organization/Collective Name), I, Donna Hilsinger (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Donna Hilsinger _____ Signature March 28, 2025 _____ Date

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Advertising	15000		Other Gov	Grant	
Wages	35000		ACAP, Other Gov	Grant	
Profesional Fees	3500		ACAP, Other Gov	Grant	
Office	2000		ACAP, Other Gov		
Materials & Supplies Costs					
Equipment Costs					
Artist Fees					
Artist Fees 2025	50000		Other Gov & Event	Grant & Event Rev	
Production Fees 2025	7500		Other Gov & Event	Grant & Event Rev	
Festival of Learning	10000		Other Gov & Event	Grant & Event Rev	
Other Costs					
Total Costs	$ 123,000.00	$ 0.00			
Total Project Costs:	$ 123,000.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

Application Project Plan Template

Name of Applicant: Algoma Arts Festival Associ

Intake/Date: March 2025

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Regular Board Meetings	01/2025	12/2025	Monthly Board meetings for financial planning and programming
Funding and Sponsorship Outreach	02/2025	07/2025	meeting with and securing sponsors
Confirm Programming and Announce Festival	04/2025	06/2025	organizing programming, offers, contracts, website, announce Festival
Secondary Press Releases and Event Announcements	07/2025	08/2025	further public relations to promote Festival
Marketing and Publicity Plan Execution	07/2025	10/2025	Targeted marketing and PR to local and regional market
Volunteer Outreach and Organization	08/2025	09/2025	Connect with Volunteer Network and arrange event scheduling
Final Venue Details and Advance All Artists	08/2025	10/2025	Finalize set ups and artists/event requirements with venue and production team
Production of Ticketed Performances	10/2025	10/2025	Hold Performances and Events
Arts Outreach and Festival of Learning	10/2025	11/2025	Hold Festival of Learning Workshops and Performances

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Final Review, Wrap Up and Reporting	11/2025	12/2025	Compilation of statistics and results - sharing as required

ALGOMA ARTS FESTIVAL ASSOCIATION

FINANCIAL STATEMENTS

FOR THE YEAR ENDED DECEMBER 31, 2023

(Unaudited)

ALGOMA ARTS FESTIVAL ASSOCIATION

INDEX TO THE FINANCIAL STATEMENTS

YEAR ENDED DECEMBER 31, 2023

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Statement of Cash Flows	4
Notes to the Financial Statements	5

SURACI & OLSZEWSKI
CHARTERED PROFESSIONAL ACCOUNTANTS

Suraci & Olszewski LLP
369 Queen Street E. Suite 302
Sault Ste. Marie, ON
P6A 1Z4
P: 705.253.0110
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Independent Practitioner's Review Engagement Report

To the Directors of: Algoma Arts Festival Association

We have reviewed the accompanying financial statements of the **Algoma Arts Festival Association** that comprise the statement of financial position as at December 31, 2023 and the statements of operations and changes in net assets , and cash flows for the year then ended and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Practitioner's Responsibility

Our responsibility is to express a conclusion on the accompanying financial statements based on our review. We conducted our review in accordance with Canadian Generally Accepted standards for review engagements, which requires us to comply with relevant ethical requirements. A review of financial statements in accordance with Canadian generally accepted standards for review engagements is a limited assurance engagement. The practitioner performs procedures, primarily consisting of making inquiries of management and others within the entity, as appropriate, and applying analytical procedures, and evaluates the evidence obtained. The procedures performed in a review are substantially less in extent than, and vary in nature from, those performed in an audit conducted in accordance with Canadian generally accepted auditing standards. Accordingly, we do not express an audit opinion on the financial statements.

Conclusion

Based on our review, nothing has come to our attention that causes us to believe that the financial statements do not present fairly, in all material respects, the financial position of **Algoma Arts Festival Association** as at December 31, 2023 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Suraci & Olszewski LLP
Licensed Public Accountants

Sault Ste. Marie, Ontario
May 21, 2024

ALGOMA ARTS FESTIVAL ASSOCIATION

STATEMENT OF FINANCIAL POSITION

AS AT DECEMBER 31, 2023

(Unaudited)

	2023	2022
A S S E T S		
CURRENT		
Cash	$ 41,785	$ 9,112
Accounts receivable, net of allowance	6,027	34,455
HST recoverable	3,750	10,819
	51,562	54,386
RESTRICTED CASH - LOTTERY TRUST	-	3,411
	$ 51,562	$ 57,797
L I A B I L I T I E S A N D D E F I C I T		
CURRENT		
Accounts payable and accrued liabilities	$ 3,298	$ 33,262
LONG-TERM DEBT (note 4)	30,000	40,000
	33,298	73,262
NET ASSETS (DEFICIT)	18,264	(15,465)
	$ 51,562	$ 57,797

see notes to the financial statements

ALGOMA ARTS FESTIVAL ASSOCIATION

STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS (DEFICIT)

FOR THE YEAR ENDED DECEMBER 31, 2023

(Unaudited)

	2023	2022
REVENUE		
Provincial grants	$ 35,847	$ 68,265
Federal grants	47,300	47,300
Municipal grants	-	11,512
Ticket sales	25,529	61,975
Donations and sponsorships	23,814	30,112
Other	76	20
Lottery	-	128
CEBA loan forgiveness	10,000	-
	142,566	219,312
EXPENSES		
Advertising and promotion	10,318	21,970
Bad debts	-	2,500
Box office	2,821	15,338
Insurance	2,830	2,502
Interest and bank charges	497	395
Lottery	-	30
Office	2,032	1,810
Performance and production	50,043	162,413
Professional fees	12,736	9,958
Wages and benefits	27,560	27,438
	108,837	244,354
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES	33,729	(25,042)
NET ASSETS (DEFICIT), beginning of year	(15,465)	9,577
NET ASSETS (DEFICIT), end of year	$ 18,264	$ (15,465)

see notes to the financial statements

ALGOMA ARTS FESTIVAL ASSOCIATION

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED DECEMBER 31, 2023

(Unaudited)

	2023	2022
CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES		
Net revenue over expenses for the year	$ 33,729	$ (25,042)
CHANGE IN ASSETS AND LIABILITIES		
Accounts receivable, net of allowance	28,428	(21,955)
HST recoverable	7,069	(8,837)
Accounts payable and accrued liabilities	(29,964)	1,749
	39,262	(54,085)
CASH PROVIDED BY (USED IN) FINANCING ACTIVITIES		
Long-term debt	(10,000)	-
NET INCREASE (DECREASE) IN CASH	29,262	(54,085)
CASH, BEGINNING OF YEAR	12,523	66,608
CASH, END OF YEAR	$ 41,785	$ 12,523
CONSISTING OF:		
Cash	$ 41,785	$ 9,112
Restricted Cash - Lottery Trust	-	3,411
	$ 41,785	$ 12,523

see notes to the financial statements

1. NATURE OF OPERATIONS

Algoma Arts Festival Association is a not for profit association incorporated under the laws of Ontario without share capital and is exempt from income tax. Algoma Arts Festival Association is a multi-disciplinary arts celebration held each year in Sault Ste. Marie, Ontario, Canada.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations and include the following significant accounting policies:

(a) REVENUE RECOGNITION

The association follows the deferral method of accounting for contributions. Grants and contributions approved but not received at the end of an accounting period are accrued. Grants are recognized as revenue in the year in which the related expenses are incurred.

Unrestricted contributions are recognized as revenue when they are received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Revenue from ticket sales, special events, and memberships are recogized when the services are provided or the goods are sold.

(b) FINANCIAL INSTRUMENTS

Measurement of financial instruments
The association initially measures its financial assets and liabilities at fair value.

The association subsequently measures all its financial assets and financial liabilities at amortized cost, except for investments in equity instruments that are quoted in an active market, which are measured at fair value.

Financial assets measured at amortized cost include cash and accounts receivable.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.

Impairment
Financial assets measured at amortized cost are tested for impairment when there are indicators of impairment. If an impairment has occurred, the carrying amount of financial assets measured at amortized cost is reduced to the greater of the discounted future cash flows expected or the proceeds that could be realized from the sale of the financial asset. The amount of the write-down is recognized in net surplus. The previously recognized impairment loss may be reversed to the extent of the improvement, directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal had the impairment not been recognized previously. The amount of the reversal is recognized in net surplus.

Transaction costs
The association recognizes its transaction costs in net income in the period incurred. However, financial instruments that will not be subsequently measured at fair value are adjusted by the transaction costs that are directly attributable to their origination, issuance

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

or assumption.

(c) USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian generally accepted accounting principles for not for profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the year. Actual results could differ from those estimates.

(d) CAPITAL ASSETS EXPENSED

As recurring revenues are less than $500,000, the association expenses capital assets in the year of purchase.

(e) CONTRIBUTED MATERIALS AND SERVICES

A substantial number of volunteers contribute a significant amount of time each year. Because of the difficulty in determining their fair value, contributed materials and services are not recorded in the financial statements.

3. FINANCIAL INSTRUMENT RISK

The association's financial instruments consist of cash, accounts receivable, accounts payable and accrued liabilities, and long term debt. Unless otherwise noted, it is management's opinion that the association is not exposed to significant interest, credit, currency, liquidity, or other price risks arising from these financial instruments.

The extent of the association's exposure to these risks did not change in 2023 compared to the previous period.

4. LONG TERM DEBT

	2023	2022
Canada Emergency Business Account (CEBA) loan, 0% per annum until December 31, 2023, 5% per annum starting January 1, 2024. No principal repayment required before December 31, 2023, full principal due December 31, 2025. $10,000 is forgiveable if $30,000 repaid by January 18, 2024 (amount was paid subsequent to year end by forgiveness date)	$ 30,000	$ 40,000

AAFA BUDGET 2025
March 28, 2025

	2025	
REVENUES		
Heritage Canada	$ 50,000.00	Confirmed
SSM Cultural Grant	$ 15,000.00	Pending
Sponsorships	$ 15,000.00	
Ticket Sales	$ 40,000.00	
Memberships	$ -	
Festival of Learning Sponsorship	$ 10,000.00	
	$ -	
Total Revenues	$ 130,000.00	
EXPENSES		
Artistic Fees	$ 50,000.00	
Artist Expenses	$ 7,500.00	
Socan	$ -	
Production & Venue	$ 5,000.00	
Production Staff	$ -	
Venue Rental	$ -	
Marketing	$ 15,000.00	
Salaries & Benefits	$ 35,000.00	
Accounting	$ 1,500.00	
Audit	$ 2,000.00	
Rent	$ -	
Office Expenses & Administration	$ 2,000.00	
Festival of Learning	$ 10,000.00	
Lottery Expenses	$ -	
Total Expenses	$ 128,000.00	
Profit/Loss	$ 2,000.00	

Algoma Fall Festival – History of Performances

Season 2024
Awesome Music Project Concert
Awesome Music Project Workshop
Tanya Talaga and Mike Downie
Hawsley Workman
Chef Emily Richards Evening Event and Workshop
Barra MacNeils
6 Hearts

Festival of Learning: Sault College Program, ADSB, HSCDSB
Tanya Talaga and Mike Downie
Chef Emily Richards
Amy Sky Songwriting Workshops
Chimera Dance Project – Silly Billy and Hoop Dancing Workshop Garden River
Norman Foote

Season 2023
Preston Pablo
Chef Christine Cushing: A Tour of Italy
Chef Christine Cushing: Bake with Christine
Peter Katz
Rankin & Wright
Cassie & Maggie

Festival of Learning: ADSB, HSCDSB
Christine Cushing
Peter Katz Songwriting Workshops
Rankin & Wright

Season 2022 – 50th Anniversary
Broadsway
The Family Crow: A Murder Mystery
The Tenors
Tanya Talaga: All Our Relations – Finding the Path Forward
A Sharon, Lois and Bram Singalong with Sharon, Randi & Friends!
Marc Jordan & Amy Sky
Made in Cape Breton
Beolach featuring Buddy MacDonald
Patrick Hunter – Festival of Learning

Season 2021
Celtic Celebrations Featuring The Wild Turkeys, The Fretless and The Slocan Ramblers

Season 2020
A Celtic Family Christmas Celebration at Home with Natalie McMaster, Donnell Leahy and Family – Virtual Performance

Season 2019
Choir, Choir, Choir
The Jerry Cans
Chef Anna Olson
Women Fully Clothed with Chef Anna Olson
Carole Pope
The Fretless
De Temps Antan
Cape Breton Celtic
Norval Morrisseau Exhibition at The Art Gallery of Algoma

Season 2018
Sharon & Bram
Soulpepper – The 27 Club
Ashley MacIssac
Fortunate Ones
Natalie McMaster and Donnell Leahy
Mary Walsh
Mark Sakamoto and Jeanne Beker
Algoma Discovered – Group of 7 Exhibition at The Art Gallery of Algoma
National Ballet of Canada at The Art Gallery of Algoma

Season 2017
Sylvia Tyson
Johnathan Roy
Madelaine Thien
Chuck Hughes
Robin Duke
Serena Ryder
Soulpepper – A Necessary Discussion and Riverboat Coffee House
Celtic Celebrations – Step & Square, Colin and Scott and Beolach

Season 2016
Rita Chiarelli and her band Sweet Loretta
Buffy Sainte-Marie
Moon vs. Sun – Chantal Kreviazuk & Raine Maida
White Horse
Group of Seven in Algoma – Lawren Harris Film & Exhibition(+FOL)
Novel Dinner

- Jesse Brown - Host
- Miriam Toews
- Jessica Holmes
- Will Ferguson
- Vincent Lam

Celtic Colours in Algoma

- Coig
- Next Generation Leahy (+FOL)

A Necessary Discussion: Art Truth and Reconciliation
Chimera Project – 7 Grandfathers (FOL)

Season 2015
Jann Arden
Group of Seven in Algoma – Painted Land Film and Exhibition
Lisa Brokop
Jane Bunnett and Maqueque (+FOL)
Celtic Colours In Algoma

- Wendy MacIsaac and Mary Jane Lamond (+FOL)

Novel Dinner

- Valerie Pringle – Host
- Ann Marie MacDonald
- Joseph Boyden
- Linden McIntyre
- Albert Schultz
- Mustafa Ahmed (+FOL)

Albert Schultz's Frankly, Sinatra (Soulpepper Theatre)
Shaun Majumder (Abdul Butt opener)
Chimera Project: Bird, Bat Bee Attack(FOL)

Season 2014
Group of Seven in Algoma- Tom Thompson Art Exhibition
Carlos Nunez (+FOL)
Nuit Blanche- Outdoor Art Event
Ron James
Randy Bachman
Redefining the Defiant Spirits
A Novel Dinner
Dr. E Paul Zehr (+FOL)
Chef Michael Smith (+FOL)
The Beaton Family of Mabou

Season 2013
Bruce Cockburn
Winds of Heaven: Emily Carr, Carvers and the Spirits of the Forest
Carly Rae Jepson
Holly Cole with Laila Biali
Robi Botos
Andrea Martin
Chef Lynn Crawford
Gino Vanelli
Amanda Lindhout
Celtic Colours in Algoma

- The Once– Cancelled
- Natalie MacMaster and Donnell Leahy

TAJ – Sampradaya Dance Creations (Festival of Learning also)
Jan Vayne and Martin Mans
Kellylee Evans (Festival of Learning only)
West Wind and the Woodland Sister (Festival of Learning only)
Trent Arterberry (Festival of Learning only)

Season 2012
Nikki Yanofsky
Sandra Shamas
West Wind – A Film about the Vision of Tom Thomson
WingField Lost and Found
Emilie-Claire Barlow – The Dave Young Quintet
The Tenors
Celtic Colours in Algoma

- The Beaton Sisters
- La Bottine Souriante

Lunch at Allen's
Jian Ghomeshi
Famous PEOPLE Players (Festival of Learning also)
Stratford Shakespeare Festival (Festival of Learning only)
Kaha:wi Dance Theatre (Festival of Learning only)
Norman Foote (Festival of Learning only)

Season 2011
Toronto Symphony Orchestra (jointly with Algoma Conservatory) (Festival of Learning also)
Chantal Kreviazuk w/ Justin Hines
Hank Williams "Live" 1952 w/ Joe Matheson
YOU Dance (apprentices of the National Ballet) (Festival of Learning also)
Monkey Junk
Roberta Bondar Exhibition- *Within the Landscape* (Festival of Learning also)
Michael Kaeshammer w/ Kellylee Evans
Jesse Cook
Stuart McLean and the Vinyl Cafe
The Art of Time Ensemble w/ Gregory Hoskins
The Abrams Brothers
Celtic Colours in Algoma

- The Colin Grant Band
- The Beaton Sisters
- Ashley MacIsaac
- The Barra MacNeils

Debajehmujig Storytellers (Festival of Learning only)
Menakkar Thakker Dance Troup (Festival of Learning District only)

Season 2010
Lily Frost and the Debonairs
Natalie MacMaster
K'Naan
Trudeau Stories (Brooke Johnson)
Kaha:wi Dance Theatre (Festival of Learning also)
The Schumann Letters
Drums United (Festival of Learning also)
Lynn Miles
Alex Cuba
Mike Ford (Festival of Learning only)

Season 2009
Toronto Symphony Orchestra (jointly with Algoma Conservatory) (Festival of Learning also)
Pavlo
Sarah Slean
YOU Dance (apprentices of the National Ballet) (Festival of Learning also)
Nikki Yanofsky
Canadian Guitar Quartet
Dawn Tyler Watson
Women Fully Clothed
Leahy
Terrance Simien and the Zydeco Experience (Festival of Learning also)
Cascade Theatre (Festival of Learning only)

Season 2008
Oscar Lopez, Rita Chiarelli, Claire Jenkins avec Band
Trent Arterberry (Festival of the Learning also)
Jeremy Fisher
The Canadian Tenors
Tons of Fun University
Ballet Creole (Festival of the Learning also)
Wingfield's Inferno
Emilie-Claire Barlow
Joel Plaskett Emergency
Bowfire
Spirit of the West
Silk Road Duo (Festival of the Learning only)
Canadian Opera Company (Festival of Learning only)
Festival of the Arts
The Barra MacNeils (Christmas presentation)

Season 2007
Stuart McLean
Triple Forte (Festival of Learning also)
Women Fully Clothed
TAPEIRE (featuring Ashley MacIsaac)
The Dave Young Quintet
Robert Munsch
Chic Gamine
The Barra MacNeils
Norman Foote (Festival of the Learning only)
The Music Arsenal (Festival of the Learning only)
Motus O (Festival of the Learning only)
Festival of the Arts

Under the Artistic Direction of Wayne Strongman
Season 2006
Con Cache
Prairie Oyster
Jeng Yi
The Nathaniel Dett Chorale (Ed. Also)
African Guitar Summit
Thunder Bay Symphony Orchestra (Ed. Also)
Tapestry New Opera's Nigredo Hotel
Norman Foote (Ed. Also)
Faustwork Mask Theatre (Ed. Also)
Tapestry New Opera's Elijah's Kite (Ed. Only)
Festival of the Arts

Season 2005
Rivka Golani
Blue Rodeo
Jack Grunsky (Ed. Also)
Caesar – Death of A Dictator
Louise Pitre
Stuart McLean
Jorge Luis Prats
Iseler Singers
Choral Celebration
Red Sky's "Raven Stole the Sun" & "Caribou Song" (Ed. Also)
Sanctuary
A Musical Seascape
Ballet Jorgen's "The Emperor's New Clothes" (Ed. Also)
The Cottars
Festival of the Arts
Algoma International Films

Season 2004
Tapestry New Opera's Opera to Go
Tapestry New Opera's Festitalia Opera Cabaret
Evergreen Club Gamelan Ensemble
Chamber Singers of Algoma
Ashley MacIsaac
"Lunch at Allen's"
Michael Burgess
Fred Penner
Ballet Jorgen's "The Velveteen Rabbit"
BJM Danse
Shakespeare & Music
Festival of the Arts

Under the Artistic Direction of Nicholas Goldschmidt C.C., O. Ont
Season 2003
Rob McConnel Tentet
Daniel Taylor
Christopher Newton (Ed. Also)
The Originals
Frank Paci (Ed. Also)
Angele Dubeau & La Pieta
Dinner with the Gryphon Trio
Rodney Brown & the Northern Roots Band (Ed. Also)
St. Michael's Choir School
Maja Bannerman (Ed. Only)
"Robinson Crusoe" (Ed. Only)
Festival of the Arts

Season 2002
Central Band of the Canadian Forces (Ed. Also)
Lorne Elliot
The National Ballet of Canada
Wingfield on Ice
Quartetto Gelato
Measha Brueggergosman
Tom Douglas (Ed. Also)
Celebrate In Song
Our Backyard
Bones & Stones
Toy Soldiers
Owen Neill (Ed. Only)
The Kidz Kidding Band (Ed. Only)
Leslie McCurdy (Ed. Only)
Rod Beattie (Ed. Only)
Festival of the Arts

Season 2001
Brendan Lynch and Friend (Ed. Also)
Russell Braun
Dave Broadfoot (Ed. Also)
Karen Kain (Ed. Also)
The Best of Broadway by Toronto's Operetta Theatre
Les Ballets Jazz de Montreal
Eric Nagler (Ed. Only)
Owen Neill (Ed. Only)
The Central Band (Ed. Only)

Season 2000
Hockey Mom, Hockey Dad
Festival of the Arts
Alfest
Four Directions North
“A Walk Through Time”
Noye’s Fludde (4 Performances)
Octagon 2000 (Ed. Also)
Robert Fulford (Ed. Also)
Nathaniel Dett Chorale (Ed. Also)
Duo Turgeon - World Premiere “Suite North” (Ed. Also)
World on a String
Louis Lortie (Ed. Also)
Amy Sky (Ed. Also)
Shannon Thunderbird (Ed. Only)
Really Little Theatre (Ed. Only)

Season 1999
Festival of the Arts
Studio de Musique ancienne de Montreal
Natalie Choquette
Royal Conservatory Symphony Orch. With Leon Fleisher
Carol Welsman and Friends
Lorne Elliot
Angela Hewitt
Rawlins Cross
Mark DuBois
Michael Ignatieff

Season 1998
Festival of the Arts
Autumn’s Bounty
Journeys into the Ancient Forest
Journeys on an Inland Sea
Dursley Choir
Toronto Dance
David Ben, The Conjuror
Schade and Burgess
Trudy Desmond & Trio
Repercussion
The Vinyl Cafe
Jane Urquhart
Natalie MacMaster

Season 1997
Festival of the Arts
Ken Danby
Robert Bateman
Twenty-five of the Best
From Shells to Loonies
Timothy Findley
Pierre Schryer and Friends
Men of the Deeps
The Shooting of Dan McGrew
I Musici de Montreal
Love Letters
Quartetto Gelato
Michael Burgess

Season 1996
Festival of the Arts
Patterns in Light
Guardians & Arkangels
John Fraser
Toronto Mass Choir
The Nylons
Desrosiers Dance
Stephane Grappelli
Kahurangi Dancers
Bruce Cockburn
Richard Margison

Season 1995
Festival of the Arts
Beyond Borders
Big Country
A Forest the Size of France
Quartette (Cindy Church & Sylvia Tyson)
Acrobats of China
Cwmbach Male Choir
W.P. Kinsella
Wingfield's Folly
Quartetto Gelato
Les Ballets Jazz de Montreal
Duo Pianists

Season 1994
Michael Burgess
Adrienne Clarkson
National Ballet of Canada
St. Lawrence String Quartet
Hannaford Street Silver Band
Wingfield's Progress
Elmer Iseler Singers
Choice & Chance Encounters

Season 1993
Patricia Wynter
The Purple Dragon Puppet Theatre
Owen Neill
Shinichi Suzuki Talent Education Tour
Jazz Canada
Pierre Burton
Yi-WU

Season 1992
Toronto Dance Theatre
Central Band of the Canadian Forces
Closer Than Ever
Kim & Jerry Brodey
I'll Be Back Before Midnight
The National Ballet of Canada with Karen Kain
Brunch with Claude Frank
Claude Frank & the Sault Symphony
Sandra Shamas
Les Grands Ballets Canadiens

Season 1991
The Glory of Mozart
Desrosiers Dance Theatre
James Campbell & the Sault Symphony
Brunch & the Mrs. Bach Show with Mary Lou Fallis
La Bottine Souriante
W.O. Mitchell
Martin Beaver & Jamie Parker
Potato People
Dave Broadfoot

Season 1990
Rock & Roll
Brass Orchestra Donawitz
Angela Hewitt
Mary Lou Fallis
Harlem Spiritual Ensemble
Jack Grunsky
Tzingka
Oliver Jones
Royal Winnipeg Ballet (2 performances)
David Llords Marrionettes
Brian Bedford

Season 1989
Wynton Marsalis
Mordechai Richler
Ofra Harnoy
Blythe Festival
National Ballet of Canada
Oliver & Fraser
Swedish Male Choir
Irish Buskers
Kim & Jerry

Season 1988
Louis Lortie
Northrope Frye
Amsterdam Guitar Trio
Elmer Isler
Hagood Hardy
Vienna Boys Choir
McLure
BBC Scottish Symphony
Royal Winnipeg Ballet (2 Performances)
Lord of the Rings
Opera Brunch
Charlotte Diamond
Marcel Marceau

Season 1987
Toronto Symphony Orchestra
Robertson Davies
Corey & Katja Cerovsek
Another Season's Promise
Frank Mills
Howard Cable Brass
Les Ballets Jazz de Montreal
Peking Puppet Theatre
Skip-Its -Children's
Bob Schneider-Children's
Carlo Bergonzi
Practice Makes Perfect

Season 1986
National Arts Centre Orchestra
Angela Hewitt
Glenn Miller Orchestra
Macbeth
Amadeus Ensemble
I. Colombaioni
Royal Winnipeg Ballet (2 Performances
Mermaid Theatre – Children's
April & Susan – Children's

Season 1985
The National Ballet
Spitfire Band
Da Camera
Dave Brubeck Quartet
Hinge & Bracket
Canadian Brass
Einstein
Jon Kimura Parker, Pianist
Toronto Children's Choir
Tamarack – Children's
La Troupe Circus – Children's

Season 1984
Fraser Highlanders
Gilbert & Sullivan
Claude Frank
Edinburgh Quartet
Hamilton Philharmonic
Toronto Dance Theatre
Opera Piccola
Dizzy Gillespie & Moe Koffman
Noel & Gertie
La Traviata
Fred Penner – Children's
Alligator Pie – Children's

Season 1983
Don Harron & Katherine McKinnon
Canadian Chamber Ensemble
Tapestry Singers
Louis Lortie
Anna Russell
Malone & Pilo Quintet
Wilson & McAllister
Tom Jones – Shave Festival
National Ballet
Algoma Festival Choir
Mermaid Theatre – Children's
Sharon Lois & Bram – Children's (2 Performances)
Peter & The Wolf – Children's

Season 1982
Maureen Forrester
Jim Galloway & Metro Stompers
RCMP Concert Band
W.O. Mitchell
Beyond the Fringe
Anagnoson & Kinton
Les Grande Ballets Canadiens
Mime Omnibu
The Desert Song

Hansel & Gretel (3 Performances)
Karr & Lewis
Jim & Rosalie (2 Performances)
Sharon, Lois & Bram

Season 1981
Les Ballets Jazz de Montreal
Vega Wind Quintet & Tom Plaunt
Emlyn William
Billy Bishop Goes to War
National Tap Dance
Peter Appleyard
Famous People Player
Mikhail Faerman
University of Toronto Symphony Orchestra
Isler Singers & Algoma Festival Choir
Sharon, Lois & Bram (2 Performances)

Season 1980
Canadian Brass
Bolcom and Morris
Danny Grossman Dance Company
Chinese Magic Circus
Quilico & Pellegrini
Murvitz & Ostrowsky
Buddy Rich
Royal Canadian Air Farce
"Till The Night Is Gone"
Elmer Isler Singers

Season 1979
Andre Laplante
18 Wheels
Les Pecheurs De Perles
Brass Orchestra Donawitz
Blithe Spirit
Jim Galloway Big Band
Thunder Bay Symphony Orchestra
Mini Bolshoi
Toronto Consort
Algoma Festival Choir

Season 1978
Comedy of Errors (2 Performances)
Orford String Quartet
Carlos Montoya
Nimmons 'N' Nine
Arthur Ozolins
Theatre Beyond Words
Pauline Julien
Gartshore & Malone Choir
Sister Barbara Ianni

Season 1977
Comden & Green
Nexus Percussion Ensemble
Entre-Six Dance Company
Quartet Canada
Jon Vickers
Telephone/Old Maid/Thief
McGill Chamber Orchestras
Toronto Mendelssohn Choir

Season 1976
Contemporary Sculpture Exhibition
Codco
Aitken Goodman Morrison
Ballets De Marseille Roland Petit
Noye's Fludde
In Days of Yore
Tradition Plus
Life in Rural Ontario
Emett Things
New Discovery Artists
Heartland of the Objibwa
A Look At Crystal's
Arts & Crafts Exhibitions
Gary Karr & Harmon Lewis
Artists With Their Work
Film Series
Jean-Paul Sevilla
Moe Koffman
Maureen Forrester

Season 1975
The Stratford Festival Ensemble
Oscar Peterson
New Discovery Artists
Canadian Brass
Folk Arts Harvest Festival Ball
Toronto Dance Theatre
Seminar/Workshops
Mermaid Theatre
Hidy Ozolins Tsutsumi Trio
Dors de Pedery - Hunt
Canadian Mime Theatre
Monique Leyrac

Season 1973
Jean Bonhomme
Maria Pellegrini
Elyakim Taussing
The Camerata Ensemble
Dinah Christie & Tom Kneebone
Le Group de la Place Royal

Renowned Canadian Artists

- Maureen Forrester
- W.O. Mitchell
- Billy Bishop Goes to War
- Toronto Symphony Orchestra
- Arthur Ozolins
- Canadian Brass
- Sharon, Lois and Bram
- Louis Lortie

- National Ballet of Canada
- Toronto Mendelssohn Choir
- Peter Appleyard
- Robertson Davis
- Adrienne Clarkson
- Bruce Cockburn
- The Rankin Family
- Famous People Players

Major Exhibitions of Visual Artwork

- The Group of Seven
- Emily Carr
- William Kurelek
- Lawren Harris
- Ken Danby
- Canada Packers Collection
- Quebec & Ontario Crafts
- Contemporary German Watercolours
- David Blackwood
- TD Bank Inuit Art
- Jean Burke
- Andre Bieler
- Canadian Wildlife Art
- Firestone Art Collection
- Roberta Bondar
- David Milne & Lionel LeMoine FitzGerald

Renowned International Artists

- Ballet de Marseille
- Chinese Magic Circus
- Carlos Montoya
- Wynton Marsalis
- Harlem Spiritual Ensemble
- Stephane Grappelli
- Marcel Marceau
- Royal Shakespeare Company: *Hollow Crown and Pleasure and Repentance*
- Peking Puppet Theatre
- Dizzy Gillespie
- Kahurangi Dances of New Zealand
- Tapoila Choir
- Mini Bolshoi

Original Productions

- Noye's Fludde by Benjamin Britten – 1976 and 2000
- The Telephone the Old Maid and the Thief by Gian-Carlo Menotti 1977
- Hansel and Gretel by Englebert Humperdinck- 1982

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- [x] List of Board of Directors and Officers of the organization and their contact information
- [x] Operating budget of the applicant organization for the current fiscal year
- [x] Financial statements from last year, including balance sheet and income statement
- [x] Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
Over the Rainbow Children's Entertainment

ii. Organization: Address: (Street, Postal Code, City)
1007 Trunk Rd, Sault Ste. Marie, Ontario P6A 5K6

iii. Organization Contact Information: (Phone, Cell, Email)
Tasia Gordon

iv. Organization Contact Person & Alternative Contact Person:

Name	Tasia Gordon	Name	Sandra Houston
Title	Co -Chair	Title	Past Chair
Phone		Phone	
Email		Email	

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

Mandate:The Sault Community Theatre Centre is mandated to provide community performance space for our citizens and they are pleased to host Over the Rainbow Children's Entertainment Series.
A goal of Over the Rainbow is to demonstrate the importance of arts in the lives of children and to provide a varied audience with entertaining experience. This is the only program of its kind within our city and surrounding communities. These children are our audiences of today and our performers of tomorrow. .
Over the Rainbow Children's Entertainment objective is to provides a five show season. The variety of our programming consists of artistic productions created in Ontario, other provinces or territories or outside Canada. Our community engagement activities, including audience development and presenting opportunities to professional artists.
The 2024-25 season consisted of performing arts: break dancing with Canada's top street dancers, "Evolution of B Boying", music, mime and poetry to classical music by Tottering Biped theatre called "Carnival of the Animals", music and singing by local performers with children's participation by "Fun and Funner", juggling and circus acts by virtuoso clown, Jamie Adkins called "Circus Incognitus".

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Over the Rainbow's focus is performing arts. We bring in professional children's artists to showcase different aspects of performing arts. This year for the 2024-25 season we have presented performances including dance, musical instruments, singing, mime, poetry, and circus performers.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☐ Large Project Grant
- ☑ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 5,000

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($)	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

Over the Rainbow's focus is performing arts. We bring in professiona

ii. Activity/Project and/or Event **Start Date:**

September 15. 2025

iii. Activity/Project and/or Event **End Date:**

April 30, 2026

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Over the Rainbow Children's Entertainment holds our productions at the following locations: Sault Community Theatre Centre, 1007 Trunk Rd, Sault Ste. Marie, Ontario P6A 5K9 and/or at Korah Collegiate High School, 636 Goulais Ave, Sault Ste. Marie, Ontario P6C 5A7.

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

Over the Rainbow Children's Entertainment works throughout the year planning what productions we will bring to Sault Ste. Marie. We start with a wish list chosen by each of the Northern Presenter communities. Then Zoom meeting discussions shortens the list. Ontario Presents negotiates on our behalf with the artists for dates to do the presentations and fees required by the artists. As a group we all get the same discounts. Ontario Presents also provides us with training and opportunities to travel to different Children's Festivals to help with the selection process. Two members of our committee have been chosen to travel this year. Tasia Gordon is going to Thunder Bay for training in promotion of the series and succession planning, and Sarah Butler is travelling to Vancouver to attend a International Children's Festival to assist the Northern Youth Presenters group with selecting performances.

Our choices for 2025/26 season include 1: "Silly Billy,:" Silly Billy is here, exploring the playground, Kingsley and Pixie Bell work to build a genuine friendship with the sweet and silly clown. Through a conversation about colours and feelings, deeper ideas are shared about being "liked" online and in real life, and how you don't have to pretend to be (or feel) something you're not in order to gain acceptance.2: "The Greatest Robot Ever," This interactive dance theatre show for children 3-8 years and their grown-ups. Using projection, dance and storytelling, children interact with the performers throughout the show and take part in an engaging workshop exploring resilience, friendship and wellbeing. 3: "Somebody Loves You Mr Hatch", This touching story, presented by Acts Theatre with stylistic puppetry, and toe-tapping live music will have the whole family falling in love with Mr. Hatch! Mr. Hatch leads a predictable and dreary life; he keeps to himself. One Valentine's Day, he unexpectedly receives a heart-shaped package with an anonymous note that whispers, "somebody loves you," and everything changes. This heartwarming puppet play examines the effect that kindness can have on a

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [ ] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [ ] Promote effective, meaningful and equitable community engagement and consultation processes
- [ ] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
One of the main goals of Over the Rainbow Children's Entertainment is providing for greater youth engagement in the arts community.

By providing live professional artists for children we introduce live performances and workshops for children to experience, ask questions and this encourages them to develop their artist talents. These are the future children taking drama at our local high schools and taking part in excellent high school productions. These children also participate in dancing, gymnastics, singing and instrumental music lessons due to their exposure to our performances. These lessons provide incomes and employment for teachers in these areas, such as dance, music and gymnastics. These arts supported businesses, for example dance studios, contribute to the city's arts and cultural economy. All the children that get involved in theatre classes and productions are more prepared for future employment by gaining skills necessary for most careers. For example, making presentations to large groups and having the confidence in using their talents in many areas. Our varied productions also provides the children with the knowledge that you can make a living through different areas of the arts.

Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
Over the Rainbow has been bringing children's theatre to Sault Ste. Marie for over 30 years. This provides income for the technicians and box office staff at the Community Theatre Centre and technicians at Korah High School. The student technicians work with professional children's artists and gain valuable skills and experience for their resumes. Our printing costs for posters, passports (season's tickets), flyers, etc.also provide income for businesses. In order to to become more sustainable, we are increasing our visibility in the community through social media. We have a new committee member that focuses on marketing opportunities through the use of social media.

Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
Professional development is very important for the children. We have a Question and Answer session after each

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

Our community engagement activities, including audience development and presenting opportunities for professional artists. By forming community partnerships that strengthen the contribution the arts make to community life we are able to bring in variety and higher quality of professional artistic presentations just not available within our region.

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

We measure success by our community engagement activities, including audience development and presenting opportunities for local professional artists. We also measure success by the number of community partnerships that provide funding so that Over The Rainbow can strengthen the contribution the arts make to community life. These partnerships enable us to bring in variety and higher quality professional artistic presentations just not available within our region.

With the granting opportunities provided by the City of Sault Ste. Marie, Over the Rainbow Children's Entertainment sells passports (season's tickets) at a very affordable price of $75.00 for all five performances. These passports allow for one child and one adult to attend each production. Because of grants we are able to exist and provide free tickets for New to the Sault and Children with challenges, and low groups rates for various youth organizations.

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

Other please describe (250 words maximum):

Over the Rainbow Children's Entertainment is family entertainment intended for children 3 years to 12 years. We hope to develop passport holders from many cultures to be included in our data base of passport holders. We wish to attract new-comers from various countries to our performances. Many of our selected productions are presented with few words to reach audiences new to the Sault. Our college and university have many international students so we would like to provide culturally diverse shows. Our chosen productions help with assimilating other cultures into the Sault community. For example, “Silly Billy” is visual presentation that explores being accepted for who you are and you don’t have to pretend to be (or feel) something you’re not in order to gain acceptance. Also, “The Greatest Robot Ever”, which is an interactive dance show, explores our theme for the season of resilience, friendship and well-being. Our next show, “Somebody Loves You Mr Hatch” also incorporates this theme by showing the effect of kindness on a person’s life. Music is a universal language which our last two productions showcase by using and demonstrating different instruments. We are also hoping that collaborating with Algoma Trad this year will encourage attendance for our shows from St. Joseph Island families. By providing workshops in some elementary schools we are providing education in the arts to young children and

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

Over the Rainbow Children's Entertainment target audience is children 3 years to 12 years. This audience base changes constantly so we continually promote the series for new subscribers. We are also building a complete new audience due to not being able to present our series over three years of covid. Also because our audience base is very small, we hope to reach more diverse cultural groups. Our college and university have many international students so we would like to provide culturally diverse shows that would be of interest. We try to reach out to our Aboriginal neighbours by programming First Nations performances and providing free tickets to Aboriginal nursery school children for these shows. We also arrange for our professional artists to conduct workshops that reach various elementary school students in the city school boards.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

At the present time we are on Facebook and have a web page overtherainbowtheatre.com and Instagram. We also send out Public Service Announcements to the media. We contact CBC radio and make direct contact with Brian Kelly at the Sault Star who writes up an article on our behalf. Also sootoday.com has been writing articles about our shows.
We have engaged a Media expert to help us develop our goal of increased passport holders. His proposal included:
1. **Promotional Support:**
2. **Website Redevelopment:**
3. **Social Media Management:**
4. **School Board Engagement:**
5. **Video Creation:**
In addition to the above, he brings expertise in grant writing, business operations, and public relations to the table. His experience in securing grants could be instrumental in acquiring additional funding for our initiatives. His skills in business operations, multimedia, and design can help us streamline internal processes.

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [ ] 19-34 years old
- [ ] 35-59 years old
- [ ] 60-75 years old
- [ ] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [x] 101-250 people
- [ ] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [ ] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

We are a volunteer group of interested parents/grandparents/community members who over the years have realized the importance of this program for children. A few volunteers have been on this committee for 30 years. Our committee is designed following other non-profit organizations with a Chair, a Secretary and Treasurer. Our committee members perform the following duties: website development, promotions, booking the season, graphic designer, promotional materials distribution and sponsorship acquisition. We also have volunteer students who need to get Community Service Hours for High School graduation. They continue to volunteer after they have reached the school requirements as they also understand the importance of the program for the

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of Over the Rainbow Childre (Organization/Collective Name), I, Sandra Houston (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Sandra Houston Signature March 24, 2025 Date

Application Project Plan Template

Name of Applicant:

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Workshop: Silly Billy	Saturday, Sept 27/25	Saturday, Sept 27/25	“Silly Billy” Puppeteer workshop on being accepted for who you are. SSM Public Library.
Silly Billy Presentation	Sunday, Sept 28/25. 2:00pm	Sunday, Sept 28/25 3:30pm	Production of “Silly Billy” and question and answer session
The Greatest Robot Ever Presentation	Sunday, December 7/25 2:00pm	Sunday, December 7/25 3:30pm	Production of “The Greatest Robot Ever” and question and answer session
Somebody Loves You Mr. Hatch Presentation	Sunday, Jan 31/26 2:00pm	Sunday, Jan 7/26 3:30pm	Production of “Somebody Loves You Mr. Hatch” and question and answer session
Lotus Wight Presentation	Sunday, April 5/26 2:00pm	Sunday, April 5/26 3:30pm	Performance by “Lotus Wight” and question and answer session
Workshop: Chris McKhool	Friday, April 24/26 10:00am	Friday, April 24/26 11:00am	Music workshop at an elementary school
Chris McKhool Presentation	Sunday, April 26/26 2:00pm	Sunday, April 26/26 3:30pm	Performance by Chris McKhool and question and answer session

BUDGET: OVER THE RAINBOW CHILDREN'S ENTERTAINMENT SERIES					
INCOME					
	PASSPORT SALES/DOOR		$2700		
	SPONSORS-INDIVIDUALS		$3,000		
	CORPORATE DONATIONS		$3,000		
	PRIZES - DOMINO’S		$115		
	PRIZES - INDIVIDUALS		$350		
	ADVERTISING (PASSPORT)		$200		
	BUSINESS (PRIZES)		$200		IN KIND)
	HOTEL		$575		(IN KIND)
	City - SAULT STE. MARIE		$5000		(REQUESTED
	APCP GRANT		$9900		REQUESTED)
	OAC Grant		$7500	$32,540	
EXPENSES					
	ARTISTS FEES - 5 PRODUCTIONS		$17,000		
	ARTIST WORKSHOPS - 2		$1000		
	ARTST ACCOMMODATIONS		$3000		
	TECHNICAL SUPPORT		$2000		
	VENUE - SCOOL BOARD		$2000		
	ADMINISTRATION	/AUDIT	$2900		
	MARKETING		$1500		
	BOX OFFICE FEES		$800		
	PROMOTION-POSTERS.BOOKMARKS		$1500		
	INSURANCE		$500		
	MISC.		$100		
				$32,300	
INCOME				$240	

Sault Community Theater Centre
FY 2024 Budget
September 2024 - August 2025

Yearly Budget Review

		Theater	Capital	Box Office	Total
Revenue:					
	Ticket surcharges	$ 42,954	$ 19,216	$ 90,430	$ 152,601
	Donations	$ -	$ -	$ 5,000	$ 5,000
	Government grants	$ 60,000	$ -	$ 35,000	$ 95,000
	Marketing	$ 15,000	$ -	$ -	$ 15,000
	Fundraising and other contributions	$ -	$ -	$ -	$ -
	Other interest	$ -	$ 350	$ -	$ 350
	Miscellaneous	$ -	$ -	$ 1,000	$ 1,000
	Production revenue (schedule)	$ 9,890	$ -	$ 9,890	$ 19,779
	Total Revenue	$ 117,954	$ 19,566	$ 151,209	$ 288,730
Expenses:					
	Wages	$ 62,566	$ -	$ 58,971	$ 121,537
	Repairs and Maintenance	$ 3,770	$ -	$ 662	$ 4,431
	Lights and supplies	$ 7,834	$ -	$ 2,676	$ 10,509
	Production costs	$ 5,205	$ -	$ -	$ 5,205
	Interest and service charges	$ 199	$ -	$ 158	$ 358
	Advertising	$ 30,000	$ -	$ -	$ 30,000
	Licenses and dues	$ 750	$ -	$ 750	$ 1,500
	Insurance	$ 7,368	$ -	$ 4,912	$ 12,281
	Consulting	$ 15,000	$ -	$ 15,000	$ 30,000
	Telephone	$ 1,539	$ -	$ 1,421	$ 2,960
	Professional fees	$ 16,876	$ -	$ 16,876	$ 33,752
	Performance production costs (schedule)	$ 9,442	$ -	$ 9,442	$ 18,883
	Miscellaneous	$ 2,500	$ -	$ 2,500	$ 5,000
	Furniture, equipment and software	$ -	$ 19,216	$ -	$ 19,216
	Total Expenses	$ 163,048	$ 19,216	$ 113,367	$ 295,632
Excess (deficiency) of revenue over expenses		$ (45,094)	$ 350	$ 37,842	$ (6,902)

Revenues based on selling tickets: 22,608

SCTC tickets - 95% of Last 5 full years prior to Covid (23,797)

The Sault Ste. Marie Community Theatre Centre
FINANCIAL STATEMENTS
For the year ended August 31, 2024

DRAFT

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SURACI & OLSZEWSKI
CHARTERED PROFESSIONAL ACCOUNTANTS

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Sault Ste. Marie, ON
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INDEPENDENT AUDITORS' REPORT

DRAFT

To the Members of **The Sault Ste. Marie Community Theatre Centre**

Qualified Opinion

We have audited the financial statements of **The Sault Ste. Marie Community Theatre Centre** ("the Organization"), which comprise:

- the statement of financial position as at August 31, 2024
- the statement of operations for the year ended August 31, 2024,
- the statement of net assets for the year then ended,
- the statement of cash flows for the year then ended,
- the notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of **The Sault Ste. Marie Community Theatre Centre** as at August 31, 2024, and the results of its operations and net assets and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profits.

Basis of Qualified Opinion

In common with many not-for-profit organizations, the Organization derives revenues from the general public in the form of cash receipting/fundraising, the completeness of which is not susceptible to satisfactory audit evidence. Accordingly, our verification of those revenues was limited to the amounts recorded in the records of the Organization and we were not able to determine whether any adjustments might be necessary to cash receipts, donations or fundraising revenue, net revenue (expenditure) and net assets. Our opinion on the financial statements for the year ended August 31, 2024 was modified accordingly because of the possible effects of this scope limitation.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditors' Responsibilities for the Audit of the Financial Statements* section of our report.

We are independent of the Organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profits, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing these financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters related to a going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Auditors' Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit.

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion.

  The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the Organization to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

- Communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Chartered Professional Accountants, Licensed Public Accountants
Sault Ste. Marie, Canada
January 28, 2025

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The Sault Ste. Marie Community Theatre Centre
STATEMENT OF FINANCIAL POSITION

As at August 31,	2024	2023
ASSETS		
CURRENT		
Cash and term deposits (FMV $311,401)	$ 311,401	$ 348,474
Accounts receivable	27	12,173
Accounts receivable (HST/GST)	19,114	13,568
	$ 330,542	$ 374,215
LIABILITIES AND NET ASSETS		
CURRENT		
Line of credit (note 1)	$ -	$ 60,000
Accounts payable and accrued liabilities	62,678	36,706
Deferred revenue (note 2)	80,363	85,887
Due to the trust	5,729	14,320
	148,770	196,913
NET ASSETS (note 3)		
Unrestricted	70,190	84,898
Internally restricted	111,582	92,404
	181,772	177,302
	$ 330,542	$ 374,215
TRUST ASSETS		
Cash	$ 139,214	$ 85,246
Due from operating	5,729	14,320
	$ 144,943	$ 99,566
TRUST LIABILITIES		
Trust payable	$ 144,943	$ 99,566
	$ 144,943	$ 99,566

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APPROVED ON BEHALF OF THE BOARD:

_____ Director

_____ Director

The accompanying summary of significant accounting policies and notes are an integral part of these financial statements. 3

The Sault Ste. Marie Community Theatre Centre
STATEMENT OF OPERATIONS

As at August 31,	2024	2023
REVENUE		
Theatre surcharges	$ 48,585	$ 40,352
Theatre surcharges - capital surcharge	19,178	15,929
Donations and contributions	7,325	4,115
Other	31,116	37,043
Grants	128,825	98,521
Over the Rainbow	6,212	1,021
Box office	115,796	89,795
	357,037	286,776
EXPENDITURES		
Advertising	48,137	39,798
Consulting	99,220	15,851
Insurance	10,615	9,568
Interest and bank charges	925	1,048
Licenses	828	3,691
Office supplies	9,278	8,879
Production	6,650	36,820
Professional fees	39,824	46,916
Repairs and security services	7,062	25,531
Telephone	3,085	3,005
Wages and benefits	126,943	94,567
	352,567	285,674
NET REVENUE	$ 4,470	$ 1,102

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The accompanying summary of significant accounting policies and notes are an integral part of these financial statements. 4

The Sault Ste. Marie Community Theatre Centre
STATEMENT OF CHANGES IN NET ASSETS

As at August 31,	Unrestricted	Internally Restricted (Note 4)	2024 Total	2023 Total
Balance, beginning of year	$ 84,898	$ 92,404	$ 177,302	$ 176,200
Net Revenue	4,470	-	4,470	1,102
Interfund transfers	(19,178)	19,178	-	-
Balance, end of year	$ 70,190	$ 111,582	$ 181,772	$ 177,302

DRAFT

The accompanying summary of significant accounting policies and notes are an integral part of these financial statements. 5

The Sault Ste. Marie Community Theatre Centre
STATEMENT OF CASH FLOWS

As at August 31,	2024	2023
CASH FLOWS FROM OPERATING ACTIVITIES		
NET REVENUE	$ 4,470	$ 1,102
Change in non-cash operating working capital:		
Accounts receivable	12,146	6,850
Due to trust	(8,591)	37,712
Accounts receivable (HST/GST)	(5,546)	(10,430)
Accounts payable and accrued liabilities	25,972	18,037
Deferred revenue	(5,524)	(35,119)
Cash flow generated through operating activities	22,927	18,152
Net increase in cash	22,927	18,152
Cash and Term Deposits, beginning of year	288,474	270,322
CASH AND EQUIVALENTS, END OF YEAR	$ 311,401	$ 288,474
Represented by:		
Cash and term deposits	$ 311,401	$ 348,474
Line of credit - CEBA	-	60,000
	$ 311,401	$ 288,474

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The accompanying summary of significant accounting policies and notes are an integral part of these financial statements. 6

The Sault Ste. Marie Community Theatre Centre
SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

August 31, 2024

NATURE OF OPERATIONS

The Sault Ste. Marie Community Theatre Centre is a non-profit organization and a registered charity under the Income Tax Act and accordingly is exempt from income taxes, provided certain requirements of the Income Tax Act are met.

SIGNIFICANT ACCOUNTING POLICIES

These financial statements are prepared in accordance with Canadian Accounting Standards for Not-For-Profit Organizations in Part III of the CPA Canadian Handbook - Accounting.

Fund Accounting

The internally restricted fund is board restricted for capital asset expenditures based on a capital surcharge on ticket revenues.

The unrestricted funds consist of contributions, ticket surcharges and other revenues which are available for the Theatre Centre's discretion.

Basis of Accounting

These financial statements were prepared using the accrual basis of accounting. The accrual basis recognizes revenues as they become available and measurable; expenditures are recognized as they are incurred and measurable as result of receipts of goods or services and the creation of a legal obligation to pay.

Revenue

The organization follows the deferral method of accounting for contributions and grants. The receipts from theatre productions are not recognized as income until the performances and events occur.

Funds collected for the performances and events are deposited in the trust bank account. Grant funds received for which expenditures have not been incurred are reflected as deferred revenue on the statement of financial position.

Capital Assets

Furniture, fixtures and equipment purchased during the year are reported as an expenditure on the statement of operations and net assets.

The major categories of capital assets not recorded in the balance sheet are furniture, fixtures, equipment and computer equipment.

The amount of capital assets expensed in the year is $Nil (2023 $18,228).

Use of estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profits requires management to make estimates and assumptions that affect reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Significant estimates include accounts payable and accrued liabilities. Actual results could differ from management's best estimates as additional information becomes available in the future.

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Financial Instruments

Financial instruments are recorded at fair market value on initial recognition. Equity instruments that are quoted in an active market are subsequently measured at fair value. All other financial instruments are subsequently recorded at cost or amortized cost, unless management has elected to carry the instruments at fair value. The Centre has elected to carry any such financial instruments at fair market value.

Transaction costs incurred on the acquisition of financial instruments measured subsequently at fair value are expensed as incurred. All other financial instruments are adjusted by transaction costs incurred on acquisition and financing costs, which are amortized using the effective interest rate method.

Financial assets are assessed for impairment on an annual basis at the end of the fiscal year if there are indicators of impairment. If there is an indicator or impairment, the Centre determines if there is a significant adverse change in the expected amount or timing of future cash flows from the financial asset. If there is a significant adverse change in the expected cash flows, the carrying value of the financial asset is reduced to the highest of the present value of the expected cash flows, the amount that could be realized from selling the financial asset or the amount the Centre expects to realize by exercising its right to any collateral. If events and circumstances reverse in the future period, an impairment loss will be reversed to the extent of the improvement, not exceeding the initial carrying value.

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1. LINE OF CREDIT

The organization received the $60,000 Canada Emergency Business Account (CEBA) loan as a not-for-profit. The amount of the loan was zero-interest and partially forgivable if certain conditions were met. The total of $20,000 was forgiven in the year as the balance of the loan was repaid before January 18, 2024.

2. DEFERRED REVENUE

Receipts and grants received during the year, which relate to expenditures which have not been incurred, are disclosed as deferred revenue in the statement of financial position.

	2024	2023
Deferred revenue, beginning of year	$ 85,887	$ 121,006
Add: Contributions	106,600	59,100
Deduct: Utilization	112,124	94,219
	$ 80,363	$ 85,887

3. FINANCIAL INSTRUMENTS

Risk and Concentration

The organization is exposed to various risks through its financial instruments. The following analysis provides a measure of the company's risk exposure and concentrations as at August 31, 2024.

Credit Risk

The organization's exposure to credit risk relates to its accounts receivable and arises from possibility that amounts receivable will not be collected from events and recoveries. This risk is minimized through continuous monitoring of debtors and an adequate allowance for uncollectable amounts, if applicable. There has been no change in credit risk from that of the prior year.

Liquidity Risk

Liquidity risk is the risk that the organization will encounter difficulty raising liquid funds to meet commitments as they arise.

In meeting its liquidity requirements the organization monitors its working capital, cash flow requirements and obligations. The organization maintains a target level of available cash to meet liquidity requirement as the come due. There has been no change in liquidly risk from that of prior year.

Currency Risk

The organizations functional currency is the Canadian Dollar. The organization does not enter into foreign currency transactions and does not use foreign exchange forward contracts. At August 31,2024 the organization had no investments exposed to currency risk. There is no change in currency from that of the prior year.

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3. FINANCIAL INSTRUMENTS (Cont'd)

Interest rate risk

Interest rate risk is the risk that the fair market value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The organization is not exposed to interest rate risk on its fixed and floating interest rate financial instruments. Fixed rate instruments are subject to fair value risk while the floating rate instruments are subject to a cash flow risk. There is no change in currency from that of the prior year.

4. RESTRICTION ON NET ASSETS

The board of directors internally restricts funds based on the capital surcharge raised in the year net of capital expenditures. In 2024, the Corporation internally restricted funds in the amount of $ 111,582 for the purchase of capital assets (2023 - $ 92,404). All internally restricted net asset amounts are not available for other purposes without the approval of the board of directors.

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Sault Community
Theatre Centre Presents . . .



MARCH 24, 2025

Committee Members

Please accept our grant application for your Cultural and Heritage ACAP Arts & Cultural Assistance Program.

We appreciate your support in the past which has enabled us to offer this program at a very low cost to the parents/guardians. The season ticket price ($75.00) for all five shows would not be possible without your support. This introduction to live performances is sometimes the first experience for the child and can lead to a life time of arts appreciation. These children are our audiences and volunteers of the future.

Please go to our web site www.overtherainbowtheatre.com to see our past history of productions spanning over 30 years.

Respectfully,

Sandra Houston, chair
Over the Rainbow Children's Entertainment Series

SCTC Directors/Advisors 2024-2025

705 Name	Home Address	H or W (705)	Cell #	E-Address	Occupation
Barbeau, Jennifer					Educator
Beaton, Lorrie					Psychotherapist
Beaver, Lucas					Stage Director/Impresario
Butler McTaggart, Brenda					Retired Educator
Colynuck, Kara					Regional Program Advisor
Darou, Matthew					Investment Banker
Dodds, Marg					Retired Educator
Geenen, Hans					Retired Manager
Grbich, Kerry					Retired Educator
Hagen, Regan					Educator
Houston, Sandra Director					Retired Manager
Laidley, David					Home Maker
Marshall, Greg Advisor					Theatre Technical Director
O'Callaghan, Kaila					Educator
Julia Perri					
Pritchard, Ben Advisor					Lawyer
Reece, Lucia Advisor					ADSB Dir of Ed
Rock, Rob					Technician
Rous, Chris, President					Retired Educator
Santa-Maria, Joe Advisor					ADSB Supt of Business
See, Amy Director					ADSB Facilities Use/Office Supervisor
Stephens, Louise					Retired
Catharina Christenson					Box Office Manager

Box Office Manager/Advisor					
Les Weeks Director					Businessman
Whalen, Larry Secretary					Retired Judge
Wilson, Brian Director					Retired Educator

SAULT Community THEATRE CENTRE

www.overtherainbowtheatre.com

New Season! 2024/25

Passport $75! All 5 Shows!

Over the RAINBOW CHILDREN'S ENTERTAINMENT

Over The Rainbow Children's Entertainment Series Presents . . .

Evolution of B Boying

Break Dancing with Canada's top street dancers!

Break Dancing won Gold for Canada in the Paris Olympics this summer!



This interactive show takes the audience from the 70's through the 80's and into the 90's with dramatic costume and music changes, building up to the dance form as it is practiced today.

True to the essence of street dance, Bboyizm works to preserve and promote authentic street dance within the communities we tour.

BBOYIZM DANCE COMPANY

Buy a Passport!
Best Deal $75!
All 5 Shows!
Passport admits 1 adult and 1 child!

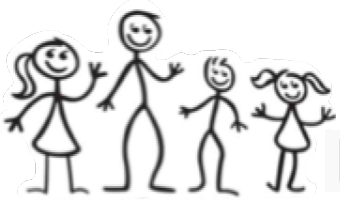
Saturday November 9, 2024

Community Theatre Centre

2 PM Curtain

Adults $18
Child $15
+ Box Office Fees

CTC Box Office
Station Mall
705 945-7299



Canadian Heritage

Government of Canada / Gouvernement du Canada

City of Sault Ste. Marie

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

ONTARIO PRESENTS

Announcing . . .

Our New 2024/2025 Season

Over the RAINBOW CHILDREN'S ENTERTAINMENT SERIES

Sault Ste Marie ON

www.overtherainbowtheatre.com

Saturday Nov. 9, 2024

MASC



Evolution of B Boying

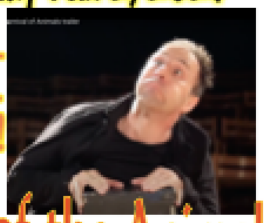
Break Dancing with Canada's top street dancers!

Break Dancing is an event in the Paris Olympics this summer!

Sunday Feb. 2, 2025

Tottering Biped Theatre

Music - Mime - Poetry!



Carnival of the Animals

Sunday Feb 16, 2025

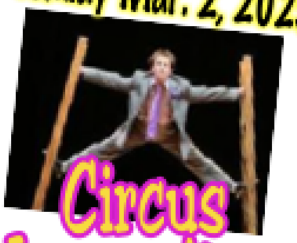
Fun and Funner!

Children's Entertainment

Sault Ste Marie's own - Erin Antonello - musician and singer and Sarah Skagen - performer and singer team up to perform a variety of songs guaranteed to wake the children of the 90's



Sunday Mar. 2, 2025



Circus Incognitus

Virtuoso clown Jamie Adkins

Sunday Apr. 27, 2025



KATTAM AND HIS TAM-TAMS

Music From Around The World

An incredible multicultural adventure!

Passports Only $75.00



Incredible Bargain! All 5 Shows! One Low Price

A Passport Admits 1 Child and 1 Adult!

Passports soon available
CTC Box Office
Station Mall

For more info or to get on the mail list
call or email Sandra (705)946-4081
sandramhouston@gmail.com

www.overtherainbowtheatre.com


RAINBOW
CHILDREN'S
ENTERTAINMENT
SERIES
Sault Ste Marie ON
DRAGONS
AND
MYTHICAL
BEASTS
LIVE
★★★★
'SPELLBINDING FUN'
The Guardian
★★★★
'FANTASTICAL
ADVENTURE'
WhatsOnStage
May 9th 7 PM
The Sault Community Theatre Centre

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- [x] List of Board of Directors and Officers of the organization and their contact information
- [x] Operating budget of the applicant organization for the current fiscal year
- [x] Financial statements from last year, including balance sheet and income statement
- [x] Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
Friends of Ermatinger Clergue National Historic Site

ii. Organization: Address: (Street, Postal Code, City)
c/o 99 Foster Dr.

iii. Organization Contact Information: (Phone, Cell, Email)
Nicole Curry

iv. Organization Contact Person & Alternative Contact Person:

Name	Nicole Curry	Name	Christine Viens
Title	Chair	Title	Treasurer
Phone		Phone	
Email		Email	

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The Friends of the Ermatinger Clergue National Historic Site are a member-based non-profit, charitable organization.
The purpose of the Friends of ECNHS is to preserve our local history for the benefit of the community by protecting, preserving and supporting the services of the Ermatinger Site; and promoting visitor involvement through hosting events and programs that bring history to life.
For over 10 years, the Friends have hosted the Fall Rendezvous festival as a 4 day, free event, showcasing artists, artisans, and heritage performers who connect with people, sharing knowledge and creating historical experiences through celebration.

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

The Friends engage artists who present & offer hands on experiences in the following disciplines:
1) Heritage Arts - intangible (dance, music, song, story), presented on the cultural landscapes and buildings - (immovable heritage and Historic Sites)
2) Performing Arts - theatre, dance, music relating to historical relevance
3) Visual Arts - fine art and craft relating to historical relevance, including Indigenous and Francophone cultures.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☐ Large Project Grant
- ☑ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☑ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($)

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($)	Major Cultural Celebrations Grant ($) $8300
Operational Grant ($) $475	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) $8775

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

Fall Rendezvous 2025

ii. Activity/Project and/or Event **Start Date:**

Festival Dates: September 24th to 27th, 2025

iii. Activity/Project and/or Event **End Date:**

Project start date: June 1, 2025 Project end date: Nov. 1, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

800 Bay St., Sault Ste. Marie, ON P6A 3G4

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

The Fall Rendezvous festival is a 4-day festival being held from September 24 to 27, 2025, with no admission fee. The festival relates to significant historical milestones and the people involved, while connecting people, sharing knowledge and creating experiences through celebration.

30 to 40 heritage performers, artists, and artisans (including Indigenous storytellers and artisans), will gather to engage visitors (local & tourists) in face to face activities, demonstrations, and performances, depicting the historical people, places, and life of early 1800's Sault Ste. Marie.

2025 plans are proposing to include an ENHANCEMENT OF PROGRAM- which is the addition of a Scottish Highland flair (as the history of the fur trade included Scottish partners with the Ermatingers). Pipe bands, highland dancers, and theatrical performances are all in the proposed program content, and could include another 100 heritage arts performers. It is this additional programming along with relevant auxiliary costs that have us applying for the major cultural celebration funding of ACAP.

The goal of the festival is to bring history to life, and to provide a small honourarium to each presentor, which although does not create official cultural jobs, it does compensate the artists for time and supplies.

Since the pandemic, visitation has increased incrementally each year for a total of 22% since 2022. If the plans of including the Scottish Highland flair come to fruition, we anticipate another increase of 10% on the visitation to the festival.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

The plans for the 2025 Fall Rendezvous, are to Expand and Enhance the programming by adding a Scottish Highland flair. The programming for this is to not only represent the Historic contribution of the Scottish Fur Traders during Ermatinger's era, but to bring to Sault Ste. Marie, a Highland festival that will support Sault Ste. Marie in the Cultural Plan, Cultural Tourism Plan, and provide local visitors and tourists with a combination of Performing Arts, Heritage Arts, and other categories of the Cultural Plan. The festival is a celebration of artisans, story tellers, heritage presenters, and performing arts that provides "edutainment" for those engaged and attending the event.

In the past, Fall Rendezvous, has provided economic and social diversity to Sault Ste. Marie. With the enhancement of the 2025 program, this Major Cultural Celebration will continue to contribute. The Scottish Highland Flair will bring together 5 or 6 local pipe bands, Scottish dancers, and storytellers that combine music and dance in their presentations. In total up to an additional 100 people will bring this festival to the next level of engagement for all attending - a huge culture and heritage product. Fall Rendezvous is also one of Sault Ste. Marie's major festivals for Ontario Culture Days and the SSM Hub.

Our festival requires many moving parts and partners in the development of the programming for Fall Rendezvous. Round-table discussions with the partners, allow for meaningful and effective presentations that showcase the talents of the many arts & culture groups / or / individuals engaged in the process and presentation. Discussions and consultations include but are not limited to: Ontario Culture Days, SSM's Recreation & Culture, SSM Tourism, Algoma Country, Indigenous and Métis partners, School Boards, Re-enactors, Heritage Presenters, Culinary, Food & Beverage industry, and Musical individuals /or / groups, and Theatrical presenters. The event is a multi-partnered festival, in which we, the Friends group of volunteers, coordinate a streamlined process. We believe we foster community connections, partnerships, and create cultural networks through the amalgamation of the local cultural resources.

Along with the many partners involved in the consultation and engagement, we try to offer mentorship and participatory opportunities for Youth, and Diverse populations. 2025 Program enhancement is proposed to involve 2 youth groups - Scottish Dancers, and 155 pipe band. Other Youth opportunities are through the local school boards - grade 10 history classes, the youth are offered the experience to assist in the planning, and execution of the festival. Sault College events students are offered the same opportunities. Settlement services organizations

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

The Benefits of Fall Rendezvous are:
- to include an enhanced program in 2025 which is proposing to offer a Scottish Highland Flair with up to 6 pipe bands, highland dancers, highland storytellers and sharing of Scottish folklore.
- provide an effective, meaningful community engagement event, that brings history to life in a fun, immersive way
- to showcase local artists, artisans, heritage and culinary presenters
- to provide a free festival for all
- to provide opportunities for volunteerism, partnerships and networks

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

Measurements of Success:

We ensure that we are very detailed in our ability to measure success & track results from year to year, through these tasks:
- continuous tally of visitors throughout the festival
- details & numbers of engaged presenters showcasing their talents (artists, artisans, and heritage presenters)
- visitor survey results: how they heard about the event, are they visiting from out of town, why they decided to attend, their favourite program component / presentation, demographics of the visitor.
- details & numbers of volunteers
- details of marketing and promotion results - impressions, interactions, etc.

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- ☑ Local (within the Municipality)
- ☑ Regional (within Algoma)
- ☑ Tourism (those who will travel to take part or view)
- ☑ Other (Please describe)

Other please describe (250 words maximum):

Students - even though the festival is geared to any visitor, we also invite and focus on curriculum content for the local grade 7 students to visit and participate. Approximately 1500 students and teachers attend annually.

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

Tourism Digital media buys have specific target audiences. These will be part of the targeted media buys for the festival, and will be through TSSM and AKTA.

As mentioned in all the other sections of this application. New settlement people, schools, college & university students, and all local residents, will be incorporated in the audiences we hope to reach.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Our Promotion, Marketing and Advertising targets both local and tourists alike. Targeted media buys will be contracted with TSSM and AKTA (Algoma Country). Local promotion will include: public service announcements, free postings with print and digital media's, posters, social media blasts, and engaging the many partners involved to aid in the messaging of promotion.
Generic marketing and marketing showcasing the talents of the artists, artisans, and heritage presenters are all part of the plan.

Friends of social media
ECNHS social media & website
City of SSM social media & website
Arts & Culture social media & website & calendar
Partners social media
Targeted media buys
SooToday

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [ ] 101-250 people
- [ ] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [x] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [x] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

10 Friends Executive - Organizational team
36 Heritage Performers, Artists, Artisans - including Indigenous and Francophone
18 to 40 - Volunteers - specific auxiliary duties: traffic, information, visitor survey and 2025 proposed - up to 100 proposed additional Scottish highland - pipe bands & dancers
5 local restaurants / food vendors

Participant composition for this event is two fold:

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of "FRIENDS OF" ecnhs (Organization/Collective Name), I, Nicole Curry (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Nicole Curry Signature 17 March 2025 Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Sault Ste. Marie, ON
P6A 5X6

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Festival funding proposals	X	X	X									
Heritage Performers & artist confirmation					X	X	X	X	X			
Festival details, security rentals & equipment						X	X	X	X			
develop communications & marketing plan, materials, & secure marketing partners					X	X	X	X	X			
recruit and train volunteers								X	X			
final site plans, schedules, festival details, prepare visitor surveys								X	X			
school boards - schedules, busing								X	X			
heritage performers, artists & volunteers - food and beverage details							X	X	X			
implementation, wrap up and final reporting									X	X	X	
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
administrative	125	375	25% ACAP	grant	75% Friends
insusrance	350	1075	25% ACAP	grant	75% BCAH
AGM costs		125			Friends
Materials & Supplies Costs					
Equipment Costs					
RENTALS					
stage, lighting, sound	1800	600	75% ACAP	grant	25% Friends
Artist Fees					
honourariums	5000	31500			Province & Fed Grants
>50 km travel & accommodation		8000			Prov. Grant
Other Costs					
SOCAN					
Marketing of Festival	1000	3000	ACAP		Ex. ON
SECURITY	500	1500	ACAP		Ex. ON
Total Costs	$ 8,775.00	$ 46,175.00			
Total Project Costs:	$ 54,950.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

FRIENDS

Position	Name	Phone	Email
President	Nicole Curry	[redacted]	[redacted]
Vice	Myril Lynn Brason-Lediett	[redacted]	[redacted]
Secretary	Jean Marie Wissell		[redacted]
Treasurer	Christine Viens		[redacted]
Director			
	Patricia Lambert	[redacted]	[redacted]
	Margaret Carruthers	[redacted]	[redacted]

2024 INCOME STATEMENT
UNAUDITED
FRIENDS OF ECNHS

Bank start				$12,539.07
REVENUE	Petty Cash float		$60.00	
	Donations		$385.00	
	Membership		$1,180.00	
	BCAH - Can. Heritage Grant - festival		$12,500.00	
	City of SSM - ACAP grant		$7,684.79	
	Experience Ontario Grant		$14,000.00	
	Experience Ontario Grant - hold back		$6,000.00	
	Experience Ontario Grant - hold back 2023		$5,861.00	
	hst rebate		$1,990.35	
	Merchandise Gift Shop Sales		$1,560.65	
	Fundraising sponsorship		$500.00	
				$51,721.79
				$64,260.86
EXPENSES				
	Honourariums - Rendezvous		($20,520.00)	
	Rendezvous - Hotels for more than 40km		($8,579.90)	
	Digital exhibit - APP		($11,300.00)	
	Food - Meals - Volunteers & Presenters		($775.91)	
	AGM expenses & Training Workshop		($122.34)	
	Equipment Rentals & repair		($594.26)	
	Equipment Rentals & repair - 2023 RNR		($5,000.00)	
	OHS membership for Incorporation		($65.00)	
	Insurance		($1,271.16)	
	Advertising		($1,200.00)	
	Audit Fees		($3,051.00)	
	Bank Fees		($73.99)	
				($52,553.56)
End of fiscal				$11,707.30
Bank balance				$11,707.30
Approved by:	Myril Lynn Brason-Lediett	Seconded by:	Margaret Carruthers	
Date:	20-Jan-25	CARRIED		
Date updated & balanced: January 20, 2025				



March 3, 2025

SSM Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Please find enclosed the application package from the Friends of Ermatinger Clergue National Historic Site, for the Arts & Culture Assistance Program 2025.

The Friends of ECNHS has been a member based non-profit and charitable organization since 2010.

The Friends of ECNHS are applying for a Major Cultural Celebration grant (75%), and Operational grant (25%) for a total of $8775.

The funding application will allow the Friends to host an expansion of Fall Rendezvous 2025 to include a Scottish Highland flair with pipe bands, dancers, and folklore storytellers. It will also allow us to use enhanced marketing strategies, equipment rentals and other costs that in total should elevate the festival in its category of a major cultural celebration.

Should you require further information regarding the application please do not hesitate to reach out to me: Nicole Curry, Chair nicole.j.curry@gmail.com, or friends.of.ecnhs@gmail.com

Respectfully Submitted

Nicole Curry
Chair of the
Friends of ECNHS

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- [x] List of Board of Directors and Officers of the organization and their contact information
- [x] Operating budget of the applicant organization for the current fiscal year
- [x] Financial statements from last year, including balance sheet and income statement
- [x] Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
Living History Algoma

ii. Organization: Address: (Street, Postal Code, City)
c/o SSMPL - 50 East St., Sault Ste. Marie, ON P6A 3C

iii. Organization Contact Information: (Phone, Cell, Email)
Chair person - Krista McCracken

iv. Organization Contact Person & Alternative Contact Person:

Name	Matthew MacDonald	Name	Wendy Hamilton
Title	Vice Chairperson	Title	Past Chairperson
Phone		Phone	
Email		Email	

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

A non-profit organization dedicated to encouraging cultural activities that document the history of Algoma, and shares that knowledge with the public.
LHA mandate: is outlined in our constitution and by-laws
a) provide opportunities for the public that creatively bring to life the stories that shape our rich history as a community, region, province and nation.
b) document and preserve the memories of individuals who contributed and shaped our community through Oral Histories Project (Oral History of SSM).
The roots of Living History Algoma began as Algoma 1812 for the Bicentennial of the War of 1812. Upon completion Living History Algoma amalgamated 1812 with Oral Histories Sault Ste. Marie.A non-profit organization dedicated to encouraging cultural activities that document the history of Algoma and shares that knowledge with the public.

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Heritage Arts: Conservation through recording of oral histories with citizens and the identification, protection and interpretation of our heritage through dramatic storytelling. The projects could include multi & interdisciplinary arts along with performing arts & literary arts.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☑ Large Project Grant
- ☑ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($)

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($) 5100 (75%)	Major Cultural Celebrations Grant ($)
Operational Grant ($) 725 (25%)	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) 5825.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

Living History Algoma - Moments in Algoma 2025

ii. Activity/Project and/or Event **Start Date:**

March 2025

iii. Activity/Project and/or Event **End Date:**

December 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

www.livinghistoryalgoma.com

Projects will take place throughout the community for filming & videography at different locations.

Our 2025 oral histories and virtual documentaries will take place within Algoma with a concentration within Sault Ste. Marie. The subjects all have roots to SSM.
Our operations are located within the municipality of Sault Ste. Marie.
LHA's projects fall within Sault Ste. Marie. A variety of settings are the locations for research, rehearsals, filming, and interviews, with some interviews conducted through Zoom. Completed films and oral histories are/will be on the LHA website, SSMPL website, and can be accessed from anywhere.

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

Living History Algoma is the non-profit organization that has under it's umbrella - Oral Histories Sault Ste. Marie. Annual projects involve the collection of interviews with subjects that have roots in Sault Ste. Marie. Oral histories rely on volunteers to coordinate and conduct the interviews, however, the videography and slating for website inclusion takes expertise and time, along with the coordination and packaging of the final package. These honourariums are one of the main expenses in our Project budget for 2025.

Our second focus for 2025 is to begin another Moments in Algoma PSA documentary movie. With the release of LeBreton Ross and soon to be completed Anna McCrea, we are including a 3rd documentary as part of the Project costs for 2025. Costs associated with all of the partnering arts (script, casting, filming, editing, directing, costuming) are all part of the project total.

LHA has provided evidence of having organizational & financial health to carry out these goals. Preserving heritage through the oral histories or through the documentary films are vital and relevant to the cultural merit of Sault Ste. Marie. Our unique contribution to our heritage preservation and our ability to follow through on our service projects have allowed LHA to maintain it's mandate.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

LHA's projects compliment the City's Cultural Policy. Culture reflects the elements and traits of peoples of historical and contemporary societies, and the places, events, products and creations that contribute to such values, customs, traditions and institutions. The activities of LHA are just that, while documenting these same values. While LHA main projects fall within Heritage Arts, the activities overlap with Performing, Visual, and Media projects.

Through the activities of LHA, local artists are engaged in the development of the products that document our local history. Renumeration is provided for: videography, production & post production teams, music, art, directors, and actors.

Each Oral History interview, or Moment in Algoma video requires consultation through each phase: research, development, directing, staging interviews, and post production. Everyone involved is engaged in order to produce quality filmed dramatizations. Each one requires a unified crew, settings / locations, and creative production.

LHA encourages youth and diversity in all activities. For each video, all ages and diversity will be required depending on the subjects or events being documented. Many times our interview subjects are within the 60+ demographic.

LHA provides opportunities for artists, crew, and production engagement, and offers honourariums for work through each project. We believe that in a small way, we are sustaining the arts community through our activities.

LHA offers to emerging professionals, artists, and technical crew, the opportunity to gain experience. Volunteers are encouraged and as well LHA provides recruitment of crew and actors - a great way to gain experience and be mentored in the processes. In previous years (before COVID-19) LHA provided training opportunities for videographers to join the team and learn the processes. This remains a goal each year. LHA has approached the Sault College Digital Film program to begin the mentoring and development of emerging professionals.

When working on a theme many partners are created. In 2022 & 2023 we partnered with Shingwauk Residential Schools Centre and the Children of Shingwauk Alumni Association. Projects have allowed partnerships with service groups (Rotary), SSM public library, Genealogy society, Marconi Club, Sault Community Career Centre, and the

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

Living History Algoma's project benefits have both short and long term impacts on our community.

In the short term, locals will have an opportunity to participate in either the production, or participate in either the interviews for Oral History, or the cast & crew for our short MiA documentaries.

LHA provides many local emerging or seasoned artists honourariums for their skills in videography / film, editing, directing, and production. Interviewing for oral histories is a volunteer position.

The benefits to our community, and the greater digital world are:
- There are interviews of all interest digitally archived for virtually everyone in the city, which tell the stories of our cultural community mosaic.
- Special film projects enable people to participate and create history coming to life, which in turn offers these talents and stories to the greater audience.
- Professional production teams, and mentors offer excellence to emerging or otherwise, people to hone their skills - or start a new interest.
- the final product of these local productions are digitally preserved and available to any audience.
- Oral histories are just that - a story of someone's life told orally, and by preserving them in interview form and then digitally, allows any audience the opportunity to record that little piece of history and preserve it.

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

Success of the LHA projects can be measured by:
- completion and the documentary or interview which is then preserved
- marketing to target audiences
- media release uptake
- clicks and views

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- ☑ Local (within the Municipality)
- ☑ Regional (within Algoma)
- ☑ Tourism (those who will travel to take part or view)
- ☑ Other (Please describe)

Other please describe (250 words maximum):

The Living History 2025 project seeks to reach our local community audience due to the topics preserved, however will span to a global, as the information is kept on websites, marketed through social media, and news media. The stories this non-profit is mandated to bring to the public are unique in that they are based on personal histories and experiences that are local and rooted in Algoma and made available to everyone, anywhere, anytime.
The OHSSM seeks to capture AND build community awareness and identity in this and future audiences connecting people around the world in a common memory of being from this area.
The Moments in Algoma documentary film series is designed to educate AND entertain the local audience, the visiting tourists and potential visitors to Algoma.

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

Additionally, Living History 2025 will provide valuable resources to documentarians, educators and researchers.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Media releases & PSA's will be utilized to announce the completion of each Moments in Algoma documentary film. In our supporting documents is a screen shot from SooToday for our first film - LeBreton Ross, which saw 1400 views in the first 24 hours.

The 2025 AGM will also include an open house for which we will be promoting the many projects of LHA.

Targeted audiences will be provided with links to the digital projects, of which most will be educators and researchers.

Our publicity campaign is designed to boost awareness of the LHA organization, the growing OHSSM archive, and the emerging Moments in Algoma PSA film series. This campaign will include 1) Social Media campaign on Facebook/Instagram (2) a Shaw spotlight segment on Moments in Algoma series during production, (3) submission to the Ontario Historical Society and other organizations newsletters, (4) electronic distribution of a public awareness package including PSA's to news media

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [ ] 101-250 people
- [ ] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [x] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [ ] 11-25 participants
- [x] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

Each interview will require: researchers & partners to coordinate, then the interviewer and subject for each, plus the technical crew - videographer, and post production editing and slating.
A MiA PSA movie/video requires more participants, including directors, script, editing, costuming, etc.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of Living History Algoma (Organization/Collective Name), I, Krista McCracken (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____Signature _____Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Sault Ste. Marie, ON
P6A 5X6

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Insurance 2025	325	975	ACAP	25%	
Insurance 2026	325	975	ACAP	25%	
AGM	75	225	ACAP	25%	
Materials & Supplies Costs					
Oral Histories Packaging	600	200	ACAP	up to 75%	
Project Costs					
Equipment Costs					
Artist Fees					
Film Production Team	3000	1000	ACAP	up to 75%	
Oral Histories Videography	1500	500	ACAP	up to 75%	
& Video Slating					
Other Costs					
Total Costs	$ 5,825.00	$ 3,875.00			
Total Project Costs:	$ 9,700.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Oral Histories (goal of 8 / 12 pesons identified)				X	X	X	X	X	X	X		
Moment in Algoma Historical Person Documentary Video				X	X	X	X	X	X	X	X	X
MiA - script					X	X						
MiA - production team					X	X	X					
MiA - casting						X	X					
MiA - filming							X	X	X	X		
MiA - editing & final production									X	X	X	X
Oral Histories - Slating & Archiving									X	X	X	X
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

2024 LHA Income Statement - Unaudited Prepared January 21, 2025							NOTES
Beginning Bank Balance					$13,493.78		
Revenues		City SSM- ACAP			$4,322.05		operating & heritage moments film
		Shadows Film Festival			$4,000.00		OHSSM - Shadows
					$21,815.83		
Expenses		EMT - ZS	Videographer		-$260.00		
		EMT - LM	CRA		-$100.00		
		EMT - Jones DesLauriers			-$1,326.24		Insurance
		cheque - WH			-$485.67		Zoom Pro License
		cheque - City Meats lunch			-$40.64		
		EMT - RHP			-$1,130.00		Film Production - Anna McCrea
		EMT - TC - Kapptive			-$679.13		
		EMT - OHS membership			-$65.00		OHS membership
		EMT - JC			-$650.00		
		Bank Fees			-$52.00		
					-$4,788.68		
					$17,027.15		
Bank Balance December 31, 2024					$17,027.15		

2025 LHA Projected Budget					
Prepared and presented February 4, 2025					
EXPENSES	Insurance 2025 - February				-$1,300.00
	Shadows OHSSM remaining				-$3,000.00
	Moments Video - Anna McCrea remaining				-$3,000.00
	3rd Moment Video				-$4,000.00
	OHSSM	8/12 outstanding			-$2,000.00
	OHSSM	packaging & USB & boxes			-$800.00
	AGM - Open House - Recruitment				-$300.00
	Insurance 2026 - February				-$1,300.00
					-$15,700.00
Green	Operational costs		ACAP Operating grant funding - 25%		
Pink	Project costs				
Blue	ACAP assistance to help offset project costs - 75%				

February 21, 2025

SSM Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie
c/o Arts and Culture Coordinator, Aliesha Moore
& Virginia McLeod, Recreation & Culture Manager

This letter is to provide you with our submission of the (2025 March application package) for the Arts & Culture Assistance Program 2025, from Living History Algoma (Algoma 1812).

Living History Algoma respectfully acknowledges the substantial project grant received in previous years. A final report has been submitted previously, and thus is not accompanying this application.

This package includes all supporting documents required for a non-profit organization.

Our application is for a Large Project Grant and an Operational Grant totaling **$5825** for: ***Living History Algoma - Moments in Algoma 2025.***

Please note that the links for our work are:

https://livinghistoryalgoma.com/

https://livinghistoryalgoma.com/projects/ohssm/

https://catalogue.ssmpl.ca/#section=search&term=Oral%20History%20of%20Sault%20Ste.%20Marie%20Project.&page=0&sortKey=Relevancy&db=ls2pac&branchFilters=[]&facetFilters=[]&audience

Sincerely,

Krista McCracken
Chair of Living History Algoma

Living History Algoma (Algoma 1812) Report
August 2023 - December 2024

The following activities took place.

OHSSM

1. Completion of four oral histories in the "Shadows Film Festival History" series.
   - Conducted by Judi Gough and coordinated by LHA board member Wendy Hamilton. Each of these oral histories not only documents the origins of the long running film festival, but also the people, events and work being done within our major mental health and addictions organizations in the late 1990's and early 2000's. The production team for these oral histories is Jimmie Chiverelli and Zack Trunzo. We hope this relationship continues for the capturing of more oral histories beyond this series.
     Completed: Paul Hurtubise Mike O'Shea; Judy Miller; Bill McPherson.
     Upcoming: Annette Katamajaki, Mark Stevenson, Leo Vecchio

2. Completion of new oral history
   - Ken Woods in conversation with Louise McAuliffe recorded in his home

3. Upcoming oral history tapings
   - Rod Montgomery in conversation with Louise McAuliffe; Vin Greco - interviewer tbd; Nilo Fabbro in conversation with Cathy Shunock

4. Pending oral histories still on the books
   - the Right Honourable David Johnston and Sharon Johnston; Peter Stone (Marnie Stone)

5. Marked the passing of the oral history subjects
   - Alfio Gasparelli (Oct. 2023), Nora Prouse (Nov. 2023), Dorothy Kucher (Nov. 2023), Dan Pine (Feb 2024), Ed Houston (July 2024), Glorya Nanne (Nov. 2024); Ray Stortini (Dec. 2024)

Moments in Algoma PSA Heritage Minutes

6. Completion of ***Moments in Algoma: J.W. LeBreton Ross***. Short dramatic video highlighting the contributions of the Sault Ste. Marie Canal's longest running superintendent to the formation of the Horticultural Society, Historical Society and the greening of the canal grounds.
   - Distributed via social media with an accompanying release statement *(attached)*
   - Completed the upgrading of the Living History Algoma website to feature this project. It is available for viewing and downloading online.
   - https://livinghistoryalgoma.com/projects/mia-videos/

- Parks Canada uploaded to their Youtube Channel. It is available for viewing and downloading. Look under Videos on their channel.
- Parks Canada featured a story about Moments in Algoma, in their newsletter, Shorelines, published by the North Shore Field Unit.
- Aired repeatedly on Shaw (Rogers) Cable 10 Community Channel.

7. Advertised for a production company to take on the work of producing the next ***Moments in Algoma: Anna McCrea***, and received 3 applications. (*Media release attached*) Rebeka Heron of Rusty Halo Productions and Parth Pandey, Parka Pictures were awarded the contract in November 2023. They work as a team. The script was developed with the guidance of Wendy Hamilton and they were paid for phase one of the project. Unfortunately, the seasonal nature of the settings - winter rink scene and fall outdoor of school - stalled production when we had a mild winter. Then Rebeka and Parth became involved in a film production and the project was put on hold again. February 2025 NOTE: Activity has begun on this project with Joseph Shlapsi as director. They have informed us winter scenes are scheduled to shoot March 7/8 or 9, 2025)

8. Other activities for the record

- Secured clearance of music for use in the OHSSM collection - "Lone Pine Blues" by Matt Warnock from his album "Homecoming".
- Received a new shipment of OHSSM branded USB flashdrives and gift boxes given as keepsake copies to each interview subject.

Attached for reference

The Stories Thus Far as of February , 2024
Moments in Algoma: LeBreton Ross media release on Sootoday
Call for Production Team media release

Submitted by Wendy Hamilton

THE STORIES THUS FAR

(R) Rotary Club of Sault Ste. Marie 100th Anniversary
(S&B) Shingwauk and Beyond: Survivors and Intergenerational Memories
(Arts) Life in the Arts
(C-19) Covid 19 Pandemic

A
Samuel Achneepineskum (S&B)
Robin Alvares (S&B)
Deborah Amaroso
John Arcangeletti
Jim Ardito
Neil Ayers
Ken Anstice
Donna Ramsay Anderson (Arts)

B
Danielle Boissoneau (S&B)
Roberta Bondar
Dorothy Bonell
Angelo Bumbacco
Ilda Bumbacco
Jerry Bumbacco
Aurora Butkovich
George Breckenridge(Rotary)
Anne (Coakley) Busby (Arts)
Irene Barbeau (S&B)
Mowafak Bahri (C-19)

C
Norman Candelori
Norman Candelori (R)
Connie Cipparone
Ricordo Castellani
Charlie Cliffe (R)
Robert Cohen
Bruce Cooke (R)
Bob Cooper
Juanita Curran (R)
Paul Curran (R)
Nora Costello (R)
Robert Cuerrier
Mike Cachagee (S&B)
Dean Arnold Cachagee (S&B)
Judi Couchie (S&B)
Kristi Cistaro (C-19)

D
Tony DeVoni
Marion Desimone
George Diamond (S&B)
Aldo Diotallevi
Tom Dodds
Richard DeLorenzi (R)
Karen Dubois (S&B)

E
Laura (Tucci) Erlandson
Bill Eaton (Arts)

F
Suzanne Farrell
Ruby Newell Farmer
Ernie Febbraro
Judy Febbraro
Homer Foster
Kathy Fisher (C-19)

G
Betty Grawbarger
Alfio Gasparelli
George Gough
Bill Grunewald
Fred Griffith
Ernie Gulyas

H
Gen Hamilton
Gloria Harris (S&B)
Alex Harry
Virginia Hester (S&B)
Russ Hilderley
Ian Hollingsworth
Lynn Hollingsworth (R)
Amelia Hopkins
Shirley Horn (S&B)
Ed Houston
Richard Howard (Arts)
Bryan Hogan (R)
Steven Hussey (R)

I
Ron Irwin

J
Mildred Jackson
Donald Alexander Jackson (S&B)
Albert Jones
Jay Jones (S&B)
Joy Susan Carr Jones (S&B)

K
Dorothy Kucher
Peggy Keenan
Debbie Lori Kaye (Arts)
Fred Kent (Arts)
Geraldine Kitts

L
Doreen Lesage
Lou Lukenda
Ken Lajambe
Jean Lajambe
Bert Luciani
Doug Lawson (R)
Majorie Cachagee-Lee (S&B)
Virginia Louttit (S&B)
Tracie Louttit (S&B)

M
Ken MacDougall (Arts)
Kay Snell MacKay
Gladys MacLachlan
Joseph Mancuso
Nick Marinelli
Emily McCool
Jim McIntyre
Elizabeth Isabel Monaco
Reno Monaco
Diane Marshall (R)
Ray Mador (Arts)
Keith MacKay (Arts)
Randy McDonald (Arts)
Maram Mahfoud (C-19)
Nellie Mitchell (S&B)

N
Glorya Nanne

Owen Neill (Arts)
Camela Novello (R)

O

Hilda Odom (R)
Landon Odom (R)
Don Orazietti
Joseph Orazietti (R)

P

Enrica Pedinelli
Dan Pine
Les Pyette
Nora Prouse (R)
Franklin Prouse (R)
Jack Purvis

R

Roger Rossett (R)

S

Victoria Sands (S&B)
Elaine Sands (S&B)
Donald Sands Jr. (S&B)
Domenic Santana
Mary Santana
John Henry Saylors (S&B)
Mike Sanzosti
Frank Sarlo
Peter Scarfone
Karl Sepkowski
George Shunock
Ray Stortini
Rod Stone (R)
Gord Saunders
Faye Smedley
Gordon Smedley
Linda Szabo (Arts)
Paul Schaer (C-19)

T

Norman Tucci

U

Gene Ubriaco

W

David Walde
Ken Wasson
Jack White (S&B)
Denine Williams (C-19)
Gladys Williams (S&B)
Ken Woods

Z

June Zuke

as of February 16, 2024

Making history: Moments in Algoma project releases first video

Featured are the contributions of J.W. LeBreton Ross, longest running superintendent of the Sault Ste. Marie Canal

SooToday Staff
Sep 1, 2023 11:00 AM



Listen to this article
00:02:07

A local organization devoted to exploring and sharing the history of our community has released a video that celebrates one of the Sault's early historians.

The Moments in Algoma Project's first video is intended to bring awareness in an entertaining format, and if it is a success, they hope it will be the first of many.

Following is the organization's news release on its newest *Living History Algoma* project:

Most of us have seen those Heritage Minutes on television, 60-second dramas that depict such events as the discovery of insulin, invention of the game of basketball, and people such as Lucy Maud Montgomery.

This is the inspiration behind the Moments in Algoma PSA series, a local initiative to highlight Algoma's history through short dramatized videos.

One Moment in Algoma is in the can and the hope is, it will spark the creation of an ongoing series. It is the newest project of Living History Algoma, the volunteer run non-profit organization that produces the Oral History of Sault Ste. Marie (OHSSM) collection.

This first Moment features the contributions of J.W. LeBreton Ross, longest running superintendent of the Sault Ste. Marie Canal, first president of the Sault Ste. Marie Horticultural Society, and founding member of the Sault Ste. Marie Historical Society. At two minutes, the video is intended to bring awareness to the subject in an entertaining format.

The LHA board member spearheading the project is Wendy Hamilton.

"This is a pilot episode, you could say," Hamilton said. "If we find media outlets are happy to have the content, and schools and community organizations find them a useful tool, we have a long list of local subjects compiled for future Moments. They're a small budget production since this is a community based initiative, but it will create work for local filmmakers, crew and talent."

Moments in Algoma: J.W. LeBreton Ross was produced in partnership with the Sault Ste. Marie Canal.

LIVING HISTORY ALGOMA

Executive Members – Directors 2023 to 2025

CHAIR	**Krista McCracken, M.A.** (they/them) Researcher & Curator, Shingwauk Residential Schools Centre Adjunct Professor, Department of English and History ALGOMA UNIVERSITY [redacted]
VICE CHAIR	**Matthew MacDonald**, BA Hon., MLIS Chief Executive Officer SAULT STE. MARIE PUBLIC LIBRARY [redacted]
PAST CHAIR	Wendy A. Hamilton [redacted]
SECRETARY/TREASURER	Kathy Fisher [redacted]
DIRECTOR	Myril Lynn Brason-Lediett [redacted]

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- [x] List of Board of Directors and Officers of the organization and their contact information
- [x] Operating budget of the applicant organization for the current fiscal year
- [x] Financial statements from last year, including balance sheet and income statement
- [ ] Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
The Musical Comedy Guild of Sault Ste. Marie, Inc.

ii. Organization: Address: (Street, Postal Code, City)
20232-44 Great Northern Road, Sault Ste. Marie, ON P

iii. Organization Contact Information: (Phone, Cell, Email)
email: MCGsault@gmail.com

iv. Organization Contact Person & Alternative Contact Person:

Name	Lizz McIntosh	Name	Jason McBride
Title	President	Title	2nd Vice President
Phone		Phone	
Email		Email	

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

To provide the community-at-large with opportunities for developing interests in, and appreciation and knowledge of, all facets of musical theatre production; to provide the community-at-large with opportunities to training, developing, and promoting talent and interests, in performing in amateur musical theatre; to provide the community-at-large with opportunities with developing and provide the community-at-large with opportunities for developing and excercising skills involved in all aspects of directing and producing amateur theatre.

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

The Musical Comedy Guild of Sault Ste. Marie is a not-for-profit organization dedicated to producing the highest possible quality of musical theatre entertainment for the community at large. This would make the organization's primary discipline of focus Performing Arts.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☑ Large Project Grant
- ☑ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($)

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($) 5,000.00	Major Cultural Celebrations Grant ($)
Operational Grant ($) 25,000.00	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) 30,000.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:
Operation: Organization

ii. Activity/Project and/or Event **Start Date:**
As Soon as Possible

iii. Activity/Project and/or Event **End Date:**
As Soon as Possible

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

258B Wellington Street West, Sault Ste. Marie, ON
1007 Trunk Road (Sault Ste. Marie Community Theatre Centre)
https://www.facebook.com/MusicalComedyGuild
https://www.instagram.com/mcgsault
www.mcgsault.com

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

The Musical Comedy Guild of Sault Ste. Marie found it's new home in the Fall of 2023. Our cast of Fiddler on the Roof was the first group to rehearse at our new space. Before this, the Musical Comedy Guild rehearsed in whatever space we could find. We were extremely happy to have this new space as all of our belongings are able to travel with us and there is enough space to store everything. However, we do not have the necessary storage items that we require. This includes: coat racks, totes, hangers, and shelving units. Our new rehearsal space has an unfinished basement which is being used as a workshop space, this is a wet basement and many of our items are not water proof. We would benefit from organizational items that will help not only keep items off the floor but allow for a better organizational system within our space.

As with most arts organizations, our financial situation suffered due to COVID restrictions. This prevented the Musical Comedy Guild from staging shows, thus eliminating our potential to earn any income. We have been working diligently to increase our revenue, however, have reluctantly forgotten about ourselves and our rehearsal space. Assistance from the city would provide a stable year during which time we can rebuild our financial situation with ticket sales from two successful, large scale musical productions and providing excellent musical theatre entertainment for the good citizens of Sault Ste. Marie and area.We would like to use this potential support to enable us to focus our financial resources on the quality and scale of our productions this season while not having to worry about operating costs such as rent, utilities and insurance.

As you will see from our attached budget documents, the cost of staging two major productions is quite significant, even though the vast majority of participants are volunteers. With the exception of royalty payments, all of that money is spent locally.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- ☐ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- ☐ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- ☐ Promote effective, meaningful and equitable community engagement and consultation processes
- ☑ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- ☑ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- ☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- ☐ Fosters community connections, partnerships and networks
- ☑ Provide opportunities for volunteerism
- ☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

1.The Musical Comedy Guild strives to be very inclusive and welcoming to people of various abilities, ethnicities, age, and at varying levels of experience. Some of our members of underrepresented groups are not readily visible to the casual audience members. We are known to be welcoming and supportive of all individuals.
2. The Musical Comedy Guild of Sault Ste. Marie has been producing professional grade performances at an amateur theatre level for the past 60 plus years. Our organization continues to grow and new volunteer members are joining every season. The Musical Comedy Guild in the past has engaged with other arts organizations and have performed jointly with the Sault Symphony, and in Partnership with the Algoma Conservatory of Music, various dance studios, and musicians. In order to attract new membership and sustain membership numbers the organization uses social media, the newspaper and radio ads to attract new patrons to our performances. A local performance may be the first time that a patron has ever heard or seen a of a Musical Comedy Guild Production. It is at this production that the organization is able to showcase the talent within it, whether it be directing, acting, choreography skills, set building, or set decorating to name a few. As an organization, the Musical Comedy Guild has spent a lot of time, effort, and money supporting our stage productions and not a lot of focus has gone into our "bones". Yes, we have a rehearsal space however, that rehearsal space is not well organized and many items are being left to the way side and put away in box for safe-keeping, and forgotten about.
3. The Musical Comedy Guild helps to foster the arts. Several of our past members have gone onto professional careers in music and theatre. It is through the Musical Comedy Guild and many other local organizations that the young members of our community are able to apply to their craft and gain the high professional skills that are required to pursue a professional career. On many occasions, we have brought in professional mentors in various areas of expertise such as directors, designers, makeup artists, set designers etc. Some were beginning their careers and some were seasoned professionals. All worked diligently with our volunteers who gained valuable experience form which we are a company continue to benefit. It is through this mentorship that our organization is able to continue to have our actors grow and develop whether it be their first production or their twentieth.
4. The Musical Comedy Guild runs mainly on volunteers. While a very few people involved in a production may receive a token honorarium, the vast majority give generously of their time and talent. We welcome newcomers both onstage and offstage.
5. We believe that in our 60 plus years of operation, we have significantly contributed to the quality of life in Sault Ste. Marie. Possibly because of our geographic isolation, the Sault has a vibrant cultural identity. We believe that

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

As an organization the Musical Comedy Guild has spent so much time, energy and money focusing on our stage productions which includes onstage performers, offstage volunteers and our audiences. We have forgotten about ourselves and the basics. We have acquired so much equipment, costumes, set pieces, paint, etc. in order to put on our full-scale productions but we have forgotten that we need a space to store all of these items and it is so much easier when there are organizational items to help. This is not going to help our audiences but it will help our volunteers organize the items we have in our procession and keep them in the best condition that we can.

If we are successful in this application, it would give the organization some breathing room financially to enable us to continue our 60 plus year tradition of excellence. We have been in our new rehearsal space for over a year. Our greatest struggle from show to show has always been trying to find a large, warm and hopefully dry space in which to rehearse, and then looking for the same thing for storage and building. Now that we have it, we need to go back to basics and ensure that we are able to keep our belongings in the best shape possible. Not having to worry about our operating costs of for a year would be phenomenal. The benefits to participants and the community include the enjoyment of near professional level musical theatre, whether viewed from onstage or the audience.

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

Successful implementation would include paying our rent, utilities and insurance without financial worry. We would measure success in reduced stress levels, and the ability to focus all of our efforts on staging excellent productions, rather than finding money for operational expenses.

In regard to the new organization items, the measure of success could be established by a survey from cast members and volunteers. This can be done possibly in person at rehearsal, at the theatre or by ways of electronic surveys example: survey monkey.

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- ☑ Local (within the Municipality)
- ☑ Regional (within Algoma)
- ☑ Tourism (those who will travel to take part or view)
- ☑ Other (Please describe)

Other please describe (250 words maximum):

The Musical Comedy Guild strives to produce two large scale productions every season, one in the fall and one in the spring. This past season the Guild has staged “White Christmas” in Fall of 2024 and will stage “West Side Story” in Spring of 2025. We have been using social media, newspaper and radio announcements to make the community at large aware of our upcoming productions. Our 2023 production of Fiddler on the Roof had bus groups attend from out of town. We know that we regularly attract people from the Upper Peninsula of Michigan.

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

We welcome all audience members of all ages and from any area or walk of life. We have previously reached out to retirement homes to schedule performances at their locations.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Currently, the majority of the promotion for any news regarding the Musical Comedy Guild is through Facebook and Instagram.
https://www.facebook.com/MusicalComedyGuild
https://www.instagram.com/mcgsault
https://mcgsault.com
We have found that the majority of our patrons are active on social media pages are we have quite a bit of engagement.
It is mainly through social media that the Musical Comedy Guild will advise the general community that we have purchased new organizational items that will be used within our rehearsal space, including our workshop as well as the "Costume Bay" which is located at the Community Theatre Centre at White Pines. These social media posts will also include pictures to show the items that were purchased.
The organization will also put forth a press release to advise the general public that we have purchased new organizational items.

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [ ] 101-250 people
- [ ] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [x] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [x] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

The current membership of the Musical Comedy Guild ranges in age from six years told to mid eighties. The cast of our fall production of White Christmas was over fifty including those both onstage and offstage. The cast of our spring production West Side Story is also currently over fifty including those both onstage and offstage.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of The Musical Comedy Guil (Organization/Collective Name), I, Elizabeth McIntosh (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Elizabeth McIntosh Signature March 27, 2024 Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Sault Ste. Marie, ON
P6A 5X6

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Solidify Purchase of organization materials	X											
Arrange for items to be picked up	X											
Press Release via: SooToday and Sault Star re: new items	X	X										
A membership party to organize our space and make use of new items		X										
Photos uploaded to our website and socials		X										
Social Media posts on Facebook/Instagram and Tik Tok		X										
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Rent (2150 + HST/per month)	25,800 + HST		ACAP	GRANT	
Utilities (PUC & Gas) 500/month	6000		ACAP	GRANT	
Insurance 375/month	4500		ACAP	GRANT	
Materials & Supplies Costs					
	see attached				
	budgets				
Equipment Costs					
	see attached				
	budgets				
Artist Fees					
	see attached				
	budgets				
	this amount				
	changes show				
	to show				
Other Costs					
Total Costs	36,300.00	$ 0.00			
Total Project Costs:	36,300.00				

White Christmas
December 4-7, 2024

	EXPENSES	Budget	Actual	Variance	
Honoraria	Director	8,000.00	8,000.00	-	
	Musical Director	-		-	
	Producer	-		-	
	Stage Manager	1,000.00	1,000.00	-	
	Choreographer			-	
	Honouriams -Tracks Projections			-	
	Other (specify) - Musicians			#VALUE!	
Box Office Related Fees	Ticket Surcharge	8,800.00	6,738.00	2,062.00	
	Credit Card Charges	3,000.00	1,642.93	1,357.07	
Theatre Centre Fees	Rent of Theatre	209.05	293.80	(84.75)	
	Technicians	10,000.00	8,381.34	1,618.66	
	Custodial Staff	500.00	293.80	206.20	
	FOH			-	refund
	Security			-	refund
	COMPS			160.00	(160.00)
Royalty Holder Fees	Royalties & Scripts	13,000.00	**13,000.00**	-	
	Music Rental	390.00	390.00	-	
	Track Rental	2,691.00	2,691.00	-	
	Projections	750.00	750.00	-	
Production Related Costs	Rent of Rehearsal Space	4,500.00	4,500.00	-	
	Auditions	-	-	-	
	Set Construction	5,000.00	1,010.17	3,989.83	
	Paint	1,000.00	107.33	892.67	
	Set Decorating	1,000.00	4,535.54	(3,535.54)	
	Costumes	2,000.00	1,957.58	42.42	
	Properties	500.00	987.99	(487.99)	
	parade	3,000.00	2,458.46	541.54	
	Lighting			-	
	Sound	2,500.00	2,825.00	(325.00)	
	Hair	500.00	481.39	18.61	?
	Make-up	250.00	-	250.00	
	Advertising	2,000.00	1,036.65	963.35	
	Programme Printing	3,000.00	2,723.74	276.26	
	Batteries, tape, etc.	500.00	350.00	150.00	
	Cast Party, Hospitality,etc.	500.00	574.56	(74.56)	
	Truck Rental	250.00	289.11	(39.11)	
	Miscellaneous	500.00		500.00	
	Donattion Christmas Cheer		1,700.00	(1,700.00)	
	TOTAL EXPENSES			-	
	EST PROFIT VS ACTUAL			-	
				6,461.66	
			75,340.05		
			68,878.39		

White Christmas
December 4-7, 2024

	REVENUES	Budget	Actual	
Tickets	Adult - $41 (70%) - 1500	61,500.00	76,119.30	
	Senior - $31 (10%) - 200	6,200.00		
	Student - $31 (15%) - 200	6,200.00		
	Children - $11 (5%) - 100	1,100.00		
	Season's Tickets - 10	314.50		
	REFUND	1,590.95		
	Discounted Tickets			
	Total Tickets -			76,119.30
	Ticket Surcharge	8,800.00		
Advertising	Season Program Ads			
	Program Ads	3,200.00	1,500.00	
Other Revenues	Donations			
	Sponsorships	6,500.00	6,500.00	
		-		
		-		
	Discounts			
	10% SNOW June 25-July 25, 2024			
	10% CHCH Sept 2024			
	oct			
	nov			
	TOTAL REVENUES	**95,405.45**	**84,119.30**	
	EST PROFIT VS ACTUAL			

The Musical Comedy Guild of Sault Ste. Marie				
	Year	Month	Show	President
	1962	June	Guild Organizing Meeting	
	1962	September	Guild formed. Executive elected.	
1	1963	March	H.M.S. Pinafore	Mary Jamieson
2	1963	November	The Mikado	John Walker
3	1964	April	The Pirates of Penzance	John Walker
4	1964	December	Handel's Messiah	Norman Green
5	1965	April	The Merry Widow	Norman Green
6	1965	November	The Guild in Concert	Norman Green
7	1966	April	Yeomen of the Guard	Tom Bailey
8	1966	December	Brigadoon	Tom Bailey
9	1967	May	Kiss Me, Kate	John Morely
10	1967	November	Guys and Dolls	John Morely
11	1968	May	The Gondoliers	Barbara McGuire
12	1968	February	Die Fledermaus	Barbara McGuire
13	1969	January	Finian's Rainbow	Eugene Haines
14	1969	May	Oklahoma!	Eugene Haines
15	1970	January	South Pacific	Noel Goater
16	1971	November	Pajama Game	Eugene Haines
17	1971	April	Mikado	Eugene Haines
18	1971	December	Handel's Messiah	Eugene Haines
19	1972	May	The Music Man	John Skinner
20	1972	November	Camelot	John Skinner
21	1973	May	Carousel	John Skinner
22	1973	November	My Fair Lady	John Skinner
23	1974	May	Anne of Green Gables	Kevin Bice
24	1974	October	Anything Goes	Kevin Bice
25	1975	March	Ruddigore	John Fleming
26	1975	November	Fiddler on the Roof	John Fleming
27	1976	April	Hello, Dolly!	John Fleming
28	1976	November	Oliver!	John Fleming
29	1977	March	Can Can	John Fleming

	Year	Month	Show	President
30	1977	November	Li'l Abner	John Fleming
31	1978	March	Sweet Charity	John Fleming
32	1978		The Wizard of Oz	John Fleming
33	1979	February	The Fantastiks	John Fleming
34	1979		Funny Girl	John Fleming
35	1980	February	Applause	John Fleming
36	1980	November	Guys and Dolls	John Fleming
37	1981	April	M.C.G. Cabaret	Mabel Coulter
38	1981	December	Mr. Scrooge	Mabel Coulter
39	1982	March	You're a Good Man, Charlie Brown	Mabel Coulter
40	1982	November	West Side Story	Mabel Coulter
41	1983	February	The Dandy Lion	Trixie Hardy
42	1983	November	Gypsy	Trixie Hardy
43	1984	April	Grease	Trixie Hardy
44	1984	November	Dames at Sea	Trixie Hardy
45	1985	February	Chicago	Rick Conklin
46	1985	November	Mame	Rick Conklin
47	1986	April	Bye Bye Birdie	Rick Conklin
48	1986	November	M.C.G. Review	Rick Conklin
49	1987	February	The Me Nobody Knows	Rick Conklin
50	1987	November	Brigadoon	Rick Conklin
51	1988	February	I'm Getting My Act Together and Taking It On the Road	Rick Conklin
52	1988	April	Godspell	Rick Conklin
53	1988	November	Annie	Rick Conklin
54	1989	March	Cabaret	Ardys Fleming
55	1989	November	Man Of La Mancha	Ardys Fleming
56	1990	April	Hair	Ardys Fleming
57	1990	November	Oliver!	Ardys Fleming
58	1991	May	The Boy Friend	Ardys Fleming
59	1991	November	The Fantastiks	Ardys Fleming
60	1992	March	Nunsense	Ardys Fleming

	Year	Month	Show	President
61	1992	November	42nd Street	Ardys Fleming
62	1993	May	The King and I	Marguerite Griffith
63	1993	November	Anne of Green Gables	Marguerite Griffith
64	1994	March	Nunsense II	Marguerite Griffith
65	1994	November	Joseph and his Amazing Technicolor Dreamcoat	Louise Griffith
67	1995	May	Hello, Dolly!	Louise Griffith
68	1995	November	The Sound of Music	Louise Griffith
69	1996	May	Peter Pan	Louise Griffith
70	1996	November	Once Upon a Mattress	Lori Mancini
71	1997	May	Grease	Judith Bouliane
72	1997	November	Cinderella	Judith Bouliane
73	1998	May	Company	Judith Bouliane
74	1998	November	Tommy	Judith Bouliane
75	1999	May	Swinging on a Star	
76	1999	November	A Chorus Line	Chris Rous
77	2000	February	Nunsense Jamboree	Chris Rous
78	2000	November	The Secret Garden	Chris Rous
79	2001	February	Godspell	Chris Rous
80	2001	November	Joseph and his Amazing Technicolor Dreamcoat	Louise Griffith
81				
82	2002	November	The Music Man	Terri Miller
83	2003	March	A Tribute to Frank Elliott	Terri Miller
84	2003	November	Bye Bye Birdie	Terri Miller
85	2004	May	A Funny Thing Happened on the Way to the Forum	Lesley Walsh Tibben
86	2004	November	Chicago	Lesley Walsh Tibben
87	2005	March	A Celebration of Youth	Lesley Walsh Tibben

	Year	Month	Show	President
88	2005	November	Beauty and the Beast	Lesley Walsh Tibben
89	2006	November	The Best Little Whorehouse in Texas	Lesley Walsh Tibben
90	2007	May	Pirates of Penzance	Lesley Walsh Tibben
91	2007	November	Oliver!	Lesley Walsh Tibben
92	2008	May	Pippin	Terri Miller
93	2008	November	Footloose	Terri Miller
94	2009	May	Have I Got A Revue For You, Tony	Terri Miller
95	2009	November	Rent	Terri Miller
96	2010	May	The Wizard of Oz	Terri Miller
97	2010	November	She Loves Me	Terri Miller
98	2011	May	The Producers	Terri Miller
99	2011	November	Annie	Terri Miller
100	2012	May	The Next 50 Years	Terri Miller
101	2012	November	42nd Street	
	2013		No spring show	
102	2013	November	Les Miserables	
103	2014	May	Marvellous Wonderettes	
104	2014	November	JCSuperstar	
	2015		No spring show	
105	2015	November	Mary Poppins	
106	2016	May	Why Do Fools Fall In Love	
107	2016	November	A Christmas Carol	Leith Harris
108	2017	May	The Andrews Brothers	Leith Harris
109	2017	November	Anne of Green Gables	Leith Harris
110	2018	April	9 to 5	Leith Harris
111	2018	November	Mamma Mia!	Leith Harris
112	2019	May	Shrek	Louise Stephens
113	2019	November	Cats	Louise Stephens
COVID-19				
114	2022	October	The Addams Family	Louise Stephens

	Year	Month	Show	President
115	2023	May	60th Anniversary Gala Concert	Louise Stephens
116	2023	November	Fiddler on the Roof	Louise Stephens
117	2024	May	Legally Blonde	Louise Stephens
	2024	November	White Christmas	Lizz McIntosh
	2025	April	West Side Story	Lizz McIntosh

West Side Story			
April 23 - 26, 2025			
Budgeted Ticket Number:	2000		
(Number of Tickets Est. To Sell)			
Ticket Breakdown			
(Must Equal 100%)			Prices
Adult	50.00%		$ 41.00
Senior	50.00%		$ 31.00
Student	0.00%		$ 31.00
Child	0.00%		$ 11.00
	100.00%	Total	

West Side Story Budget						
April 23- 26, 2025						
	EXPENSES	Budget	Actual	Variance		
Honoraria	Director(stage and music)	8,000.00	4,000.00	(4,000.00)		Tickets
	Producer	500.00		(500.00)		
	Stage Manager	1,000.00		(1,000.00)		
	Choreographer	1,000.00		(1,000.00)		
	Assistant choreographer	500.00				
	Audition pianist	100.00	100.00			
	Other (specify) - Musicians			-		
Box Office Related Fees						
	Box office surcharges	8,000.00				
	Box Office Charge for Comps ($4/ticket)	160.00		(160.00)		
	Theatre Charge Per Person ($3/person)?			-		
	Credit Card Charges (2.5%)	2,000.00		(2,000.00)		Advertising
	Debit Card Charges ($0.04)			-		
	Technician Fees	10,000.00		(10,000.00)		
	Permit & Performance Fees	209.05	209.05	-		
	ADSB Care Staff Charges	500.00		(500.00)		Other Revenues
	Front of House Fees	700.00		(700.00)		
	Security Fees			-		
	Advances			-		
	Marketing/Design Services			-	Subtotal:	
	Misc Production Costs			-	209.05	
Royalty Holder Fees	Royalties & Scripts	10,000.00		(10,000.00)		
	Music Rental	350.00		(350.00)		
	Track Rental	750.00		(750.00)		
	Projections		-	-		
Production Related Costs	Rent of Rehearsal Space	4,500.00		(4,500.00)		
	Auditions	250.00	176.28	(73.72)		

REVENUES	#	$	Budget	Actual	Variance	
Adult $41(70%)	1,400.00	41.00	57,400.00	1.00	(57,399.00)	
Senior $31(15%)	300.00	31.00	9,300.00			
Student $31(10%)	200.00	31.00	6,200.00		(6,200.00)	
Children $21(5%)	100.00	21.00	2,100.00		(2,100.00)	
Season's Tickets					-	
Box office fees at $4 each	2,000.00					
Discounted Tickets					-	Subtotal:
						1.00
Program Ads			4,400.00		(4,400.00)	
Season Program Ads			500.00		(500.00)	
					-	
Donations			200.00		(200.00)	
Sponsorships					-	
* Pharmasave			2,000.00	2,000.00		
1.00						
2.00						
3.00						
4.00						
5.00						

	Set Construction	5,500.00		(5,500.00)		
	Paint	1,000.00		(1,000.00)		
	Set Decorating	1,000.00		(1,000.00)		
	Costumes	200.00		(200.00)		
	Dry Cleaning Fees			-		
	Properties	250.00		(250.00)		
	Lighting	1,000.00		(1,000.00)		
	Sound	500.00		(500.00)		
	Printing	400.00		(400.00)		
				-		
	Advertising	5,000.00		(5,000.00)		
	Programme Printing	2,200.00		(2,200.00)		
	Batteries, tape, etc.	350.00		(350.00)		
	Cast Party, Hospitality,etc.	500.00		(500.00)		
	Truck Rental	500.00		(500.00)		
	Miscellaneous	500.00		(500.00)		
	Donation			-		
	TOTAL EXPENSES	67,419.05	4,485.33	(62,933.72)		
		$ 14,680.95	$ (2,484.33)			

TOTAL REVENUES			82,100.00	2,001.00	(70,799.00)	

THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.

Financial Information

Year Ended July 31, 2024

THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.

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Year Ended July 31, 2024

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THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.

Statement of Financial Position

July 31, 2024

	2024	2023
ASSETS		
CURRENT		
Cash	$ 72,516	$ 44,866
Marketable securities *(At Cost-)*	5,589	5,460
Accounts receivable	5,834	2,399
Prepaid expenses	13,324	18,584
	97,263	71,309
PROPERTY, PLANT AND EQUIPMENT *(Net) (Note 3)*	8,814	8,542
	$ 106,077	$ 79,851
LIABILITIES		
CURRENT		
Accounts payable	$ 9,812	$ 11,716
Harmonized sales tax payable	91	626
	9,903	12,342
NET ASSETS		
General fund	96,174	67,509
	$ 106,077	$ 79,851

ON BEHALF OF THE BOARD

_____ *Director*

_____ *Director*

THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.

Statement of Revenues and Expenditures

Year Ended July 31, 2024

	2024	2023
REVENUES		
Ticket Sales	$ 198,302	$ 76,757
Memberships	1,048	1,361
Microphone rentals	276	-
T-shirt revenue	1,190	-
Donations	828	2,768
Advertising revenue	5,368	5,879
Lottery revenue	3,240	5,672
Other income	6,120	559
	216,372	92,996
OPERATING EXPENSES		
Advertising and promotion	17,681	5,435
Amortization of tangible assets	1,928	2,136
Business taxes, licenses and memberships	209	60
Costume, hair and make-up	4,432	2,249
Credit card charges	5,408	-
Donations	500	-
Insurance	4,512	4,198
Interest and bank charges	520	676
Lottery expenses	4,779	7,490
Memberships	198	-
Office expenses	1,238	442
Orchestra and music expenses	4,000	4,250
Other Operating expenses	-	781
Other Production costs	54,756	4,875
Professional fees	2,624	2,053
Repairs and maintenance	9,937	926
Royalties and rentals	21,479	12,013
Show director fees	14,450	9,800
Sound and lighting	1,000	5,456
Supplies	539	886
Theatre Rental and service costs	35,422	13,079
Utilities	2,224	-
	187,836	76,805
EXCESS OF REVENUES OVER OPERATING EXPENSES FROM OPERATIONS	28,536	16,191
OTHER INCOME		
Dividend income	17	17
Gain on sale of marketable securities	37	52
Investment income	77	146
	131	215
EXCESS OF REVENUES OVER OPERATING EXPENSES BEFORE INCOME TAXES	28,667	16,406
INCOME TAXES	2	-

(continues)

THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.

Statement of Revenues and Expenditures *(continued)*

Year Ended July 31, 2024

	2024	2023
EXCESS OF REVENUES OVER OPERATING EXPENSES	**$ 28,665**	$ 16,406

THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.

Statement of Changes in Net Assets

Year Ended July 31, 2024

	2024	2023
NET ASSETS - BEGINNING OF YEAR	**$ 67,509**	$ 51,103
EXCESS OF REVENUES OVER OPERATING EXPENSES	**28,665**	16,406
NET ASSETS - END OF YEAR	**$ 96,174**	$ 67,509

1. STATUS AND PURPOSE OF THE ORGANIZATION

The Musical Comedy Guild of Sault Ste Marie Ontario, Inc. (the "organization") is a not-for-profit organization of Ontario.The organization is a registered charity and is exempt from the payment of income taxes under the Income Tax Act.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Property, plant and equipment

Property, plant and equipment is stated at cost or deemed cost less accumulated amortization and is amortized over its estimated useful life on a declining balance basis at the following rates and methods:

Equipment - Microphones	20%	declining balance method
Equipment	20%	declining balance method
Leasehold improvements	term of the lease	straight-line method

3. PROPERTY, PLANT AND EQUIPMENT

	Cost	Accumulated amortization	**2024 Net book value**	2023 Net book value
Equipment	$ 1,986	$ 1,875	**$ 111**	$ 139
Equipment - Microphones	64,245	57,522	**6,723**	8,403
Leasehold improvements	2,200	220	**1,980**	-
	$ 68,431	$ 59,617	**$ 8,814**	$ 8,542

Musical Comedy Guild
Board Member Listing 2025/2026

NAME	POSITION	ADDRESS	E-MAIL ADDRESS	PHONE #
Lizz McIntosh	President			
Carrie McBride	1st Vice President			
Leith Harris	Past President			
Jason McBride	2nd Vice President			
Jaime Miller	Business Manager			
Laura Gagnon	Executive Secretary			
Kim Smith-Bahry	Treasurer			
Krissy Strickland	Membership Secretary			
Terri Miller	Costume Department Representative			
Nico McIntosh	Archivist			

Early intake submission deadline: Last Friday in October of each calendar year
Late intake submission deadline: Last Friday in March of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- ☑ List of Board of Directors and Officers of the organization and their contact information
- ☑ Operating budget of the applicant organization for the current fiscal year
- ☑ Financial statements from last year, including balance sheet and income statement
- ☑ Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- ☑ ACAP Project Plan Template
- ☑ ACAP Application Budget template
- ☐ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name: Sault Film Festival

ii. Organization: Address: (Street, Postal Code, City) 40 Queen Street East Sault Ste. Marie ON

iii. Organization Contact Information: (Phone, Cell, Email) 705-297-8988
saultfilmfestival@gmail.com

iv. Organization Contact Person & Alternative Contact Person:

Name	Tricia Rainone-DiLuzio	Name	Rebeka Herron
Title	Co-Founder	Title	Co-Founder
Phone	[redacted]	Phone	[redacted]
Email	saultfilmfestival@gmail.com	Email	saultfilmfestival@gmail.com

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):
At Sault Film Festival, we aim to create a community of independent filmmakers from Northern Ontario, creating an environment where we can celebrate independent film! We will be holding screenings, networking and workshop events. The festival was created by Sault locals Rebeka Herron and Trish Rainone in 2020 to support the local film industry in the Sault and in Northern Ontario. Festival is open to filmmakers from Northern Ontario exclusively.

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words)
We aim to support all types of artists in Northern Ontario including those who may be featured in documentaries, music videos or narrative story telling with the visual mediums of film and social media.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☐ Large Project Grant
- ☑ Operating Grant
- ☐ Seed Funding
- ☑ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($)

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($) $5,000.00
Large Project Grant ($)	Major Cultural Celebrations Grant ($)
Operational Grant ($) $10,000.00	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) $15,000.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template

i. Project Name:

Sault Film Festival 2025-2026 Year

ii. Activity/Project and/or Event **Start Date:**

April 1, 2025

iii. Activity/Project and/or Event **End Date:**

March 31, 2026

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Summer Screenings - Bellveue Park August 2025, x3 family movie screenings
Film Festival - November 2025 at Sault Museum, 3 day event promoting local and international films
Workshops - January 2026 at our office space

https://saultfilmfestival.com

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

Summer Screenings is 3 nights in August, family event held at Bellveue Park, last year we took over for Shadows of the Mind. We had a great turn out and this year have added a 3rd screening. We will be asking residents via poll which movies they would like to see this summer.

Film Festival - this is our annual film festival where we celebrate Sault filmmakers, Nothern Ontario filmmakers and this year international filmmakers. We will be hosting the festival at the Sault Museum this year. We invite highschools, Sault College students and the genreal public to attend this 3-day festival. This year will mark our 6th festival. We will be hiring a mixture of young professionals and seeking volunteers.

Workshops - offer film and television entry level 1-3 days courses for locals interested in emplyment in the film industry with industry professionals. We will be hireing Sault

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

We aim to create a community of independent filmmakers from Sault Ste Marie and Northern Ontario, creating an environment where we can celebrate independent film! We will be holding screenings, networking and workshop events. The non-profit was created by Sault locals to support the local film industry in the Sault and in Northern Ontario.
The Sault Film Festival will continue to grow and support the film industry in Sault Ste. Marie. Media arts are a vital part of the cultural fabric of this community, as well as being a strong economic force. We are committed to supporting local and developing strong partnerships with other artistic stakeholders, including the theatre community. We provide opportunity for skilled tech operators, youth and newcomers to this community an the industry.
Sault Film Festival is deeply commited, financially, to supporting local. Over 80% of our spending goes to locally owned businesses. We provide meaningful, hands-on experience for creators and film makers. Additionally, we have actively developed relationships with the local theatre community, local artists, technical folks and venues. SFF was created by filmmakers who are deeply commited to this City and developing all aspects of the infrastructure required to grow the film industry here.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

The goals of the Sault Film Festival, (SFF), perfectly compliment the goals of the City initiatives. Not only are we the leader in the development and celebration of media arts, we engage with other arts groups outside the film industry. We have, and will continue, to do this at a variety of locations that support our downtown as a core destination for cultural activity.

The film industry is a growing force and economic driver in this City. Sault Film Festival focuses attention on media arts in this area, celebrating film with Northern Ontario connections exclusively. SFF recognizes new creators and student creators - there is no better way to develop the media arts. Not only does SFF generate spending and tourism in the community before and during SFF, we create real opportunities for networking of industry professionals - including newcomers - to develop real plans to grow the infrastructure required for media arts in the Sault. SFF brings people to Sault, but we are also create real opportunities for an industry that spends of hundreds of thousands of dollars a year here.

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

Your support of SFF will help us further develop the local film industry. If we can foster more community relationships this year that will be a big win for us. These realationships benefit SFF itself, of course, but also serve to support the projects of attendess - and SFF organizers - throughout the year as they work to create opportunities in the media arts and beyond.
Another goal is to foster emerging fimmakers. Creating professional development opportunities for the media arts, and other arts, communites in every sense of that term. Providing opportunities to showcase work, which fulfills fudning requirements for some creators. Creating real and productive networking opportunites for all involved through panel discussions and schedule networking events.
We will be measuring success via ticket sales at our festival screenings, workshop sign ups, testimonials left on social media and filmfreeway, and estimated audience attendance at our

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [x] Other (Please describe)

Other please describe (250 words maximum):

We encourge filmmakers based throughout Northern Ontairo to attend our festival screenings and workshops.

Online participants - we offered this originally out of need, but will continue to provide this as an option to expand our geographic reach and provide the most accessible Festival possible for those experiencing mobility, sensory, or other, challenges.

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

Sault Film Festival reaches the full spectrum of adults, as both participants and attendees. Participants include: creators, performers, people who work - and want to work - in all aspects of film production, students (particularly from Sault College and Algoma University), creators outside the film industry interested in workshop topics, volunteers as referenced above, adjudicators, event personnel.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

We will promote through our own website, https://www.saultfilmfestival.com/, as well as our social media platforms, facebook and instagram, both @SaultFilmFestival, twitter @SaultFilmFest and Film Freeway, https://filmfreeway.com/saultfilmfestival, day to day of SFF's online presence run by a dedicated. Additionally, we produce a poster in partnership with student graphic designers and engage local media, SooToday and Sault Star, with a combination of press releases, paid ads, and news stories. We are also in talks to have cross promotion with the Timmins Film Festival and are reaching out personally to all Northern Ontario Colleges.

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 75+

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [x] 1001-2500
- [ ] 2500+

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10
- [ ] 11-25
- [ ] 26-50
- [x] 50+

Please provide a brief description of participant composition (maximum 150 words):

Participants include: creators, performers, people who work - and want to work - in all aspects of film production, students (particularly from Sault College and Algoma University), creators outside the film industry interested in workshop topics, volunteers as referenced above, adjudicators, event personnel.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

- [x] Yes
- [ ] No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Please indicate how ACAP funding will be used if the request is approved. Please include all cost categories, both eligible and ineligible, for each of the components/items of the Activity,

Project and/or Event, all expected funding sources and type of funding (grant, in- kind, cash, etc.).

If the Applicant is requesting small capital/equipment purchases and/or printed materials in their application, a minimum of one quote from a firm/business to provide the services/material must be provided. Links to quotes can be listed in the ACAP Application Budget Template document. Quote documents and files are to be attached to the application upon submission.

Section 7: Authorization

As an authorized representative of Sault Film Festival (Organization/Collective Name), I, Trish Rainone-Dil (Organization/Collective Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.


Signature March 28, 2025 Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Sault Ste. Marie, ON P6A 5X6

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Summer Screenings - prep + August screenings, wrap	X	X	X	X	X	X		X				X
Film Festival - prep + November event, wrap, reportin	X				X	X	X	X	X			X
Workshops - prep + January workshops, wrap, reporti	X		X	X	X	X	X	X	X	X	X	X
		X		X	X		X					
	X						X					
							X					
							X					
		X					X					
							X					
		X					X					
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Legal	2000		ACAP		
Insurance	3500		ACAP		
Accounting	2200		ACAP		
Office Rent	3000		Other Incon		
Staff	38,720.50		Other + Ser	Grants	
Materials & Supplies Costs					
Summer Screenings	920				
Festival Venue	2500		Ticket Sales	Cash	
Festival Printing	250		Fetival subr	Cash	
Summer Screening	150		SFF	Cash	
Summer screening (	200		Other Grant	Grant	
Park permit	50		Other Grant	Grant	
Workshop mentor tr	350		Other Grant	Grant	
Equipment Costs					
Videography Gear -	3000		SPES	Sponsor	
Videography Gear -	3000		Other Grant	Grant	
Artist Fees					
Workshop mentors	3000		ACAP	Grant	
Videography Team -	2700		ACAP	Grant	
Videography Team -	2250		ACAP	Grant	
Editing Workshops	1400		Other Grant	Grant	
Editing Festival clips	2800		Other Grant	Grant	
Other Costs					
Promo and Marketir	1470		Other Grant	Grant	
Festival catering	1500		Other Grant	Grant	
Festival travel	2250		Other Grant	Grant	
Total Costs	77,210.50	0			
Total Project Costs:	77,210.50				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

2025 Operating Budget	
Revenues	
Income from ticket sales	$2,000.00
Income from festival submissions	$250.00
Income from ACAP festival	$5,000.00
Income from ACAP operating	$10,000.00
Income from other grants	$49,848.45
Income from services	$3,872.05
Sponsors	$3,000.00
Other Income	$3,000.00
Total Revenue	**$76,970.50**
Expenses	
Office Rent	$3,000.00
People Expenses	$38,720.50
Workshops	$10,000.00
Festival Event	$15,000.00
Summer Films in the Park Event	$1,320.00
Promotion and Marketing	$1,470.00
Legal	$2,000.00
Insurance	$3,500.00
Accounting	$2,200.00
Total Expenses	**$77,210.50**
Grand Total	**-$240.00**

Profit and Loss	2022	2023
Revenue:	$31,772.20	$22,292.01
Ticket Sales	$4,276.90	$2,528.40
Film Submissions		$353.48
Shirt Sales	$71.50	$0.00
Grants	$26,075.25	$19,410.13
Other		$4,050.00
Donations(in bank as of 2022)	$1,348.55	
Operating Expenses:	$25,624.09	$36,221.17
Awards	$568.50	$283.44
Donation to USD fundraiser	$50.00	$0.00
Event Administration	$3,975.57	$4,256.75
Fees/salaries of production/technical personnel	$12,995.00	$19,463.55
Insurance/Travel/Transportation	$2,644.76	$5,409.12
Marketing and Publicity	$1,273.81	$1,273.97
Networking	$534.12	$600.00
Per Diem	$165.77	$1,508.90
Screenings	$2,402.10	$325.44
Venue/facility rental	$864.46	$2,500.00
Workshops & Networking Events	$150.00	$600.00
Other Income	**$6,148.11**	**-$13,929.16**
HST Recievable	$1,133.07	$958.82



January 6, 2025

Sault Production Equipment Services (“SPES”)
Sault Ste. Marie, ON P6B 2R4

RE: Sault Film Festival Year 6

This letter will confirm SPES’ in-kind gear sponsorship for the value of CAD $3000.00 towards the 6th Annual Sault Film Festival.

This commitment is contingent on the Program completing all other financing and upon both parties signing a long-form license agreement.

Sincerely,

SPES TEAM

Sault Film Festival

About Rules Reviews Photos



Amir Zargara

Thanks for having us :)

December 2022 Helpful

Frank DeMarco

This was my first experience at a film festival and it was amazing. The workshops were extremely informative. I was able to meet some fantastic people and learned lots of tips moving forward!
Congrats to a terrific weekend, very for next year!

December 2022 Helpful



Mark Brombacher

Amazing festival in it's third year. I've had two films participate so far and hope to submit for the third year in a row. Great talent participating and amazing networking opportunity for film makers.

March 2022 Helpful

Sault Film Festival

About | Rules | Reviews | Photos

Organizers

Co-Founder
Trish Rainone

Co-Founder
Rebeka Herron

Director
Parth Pandey

9 Reviews

Review Festival

Overall Rating		Communication	
Quality		Hospitality	
Value		Networking	



Jennifer Weller

I love that this fest shines a spotlight on the dynamic talent and creativity of Northern Ontario filmmakers. Northern Ontario deserves its own film festival, and the Sault Film Festival delivers! It was an honour to have my short film "The Best Man's Speech" included in the 2023 festival!

Rebeka, Trish, and Kerrie are the powerhouse team behind the scenes. They did an amazing job running the festival and promoting the films. Beyond showcasing the selected films, the fest also includes excellent, informative workshops aimed at broadening filmmakers' knowledge.

If you're a filmmaker from Northern Ontario, submit to the Sault Film Festival! You'll be happy you did!

Show Less

December 2023

Helpful



Connor Kujawinski

Very honored to have my film chosen as the Best Student Film of the 2022 fest! Unfortunately I was not able to join this year, but the virtual communication and hospitality from the festival, whether it be through e-mail or on Instagram is some of the best I've experienced from any festival! Would love to submit again next year as well as actually attend! Eager to see this festival grow!


FREE
SFF
IN THE PARK
presents:
SAULT FILM FESTIVAL 5
Lilo & Stitch
Movie at Dusk (approx. 8:45 - 9pm)
Wednesday, August 7
Bellevue Park (Lake St. closed)
NO SEATING
bring a chair or blanket if you wish - please arrive by 8:30 to find your spot!
Snacks welcome!
Dress for the weather!
Enjoy!
Popcorn provided while quantities last
Honouring the Legacy of Shadows of the Mind Film Festival

List of Board of Directors and Officers for Sault Film Festival

Directors
Patricia Rainone-DiLuzio
Parth Pandey
Rebeka Herron

Officers
Patricia Rainone-DiLuzio
Parth Pandey
Rebeka Herron

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- ☑ List of Board of Directors and Officers of the organization and their contact information
- ☑ Operating budget of the applicant organization for the current fiscal year
- ☑ Financial statements from last year, including balance sheet and income statement
- ☑ Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- ☑ ACAP Project Plan Template
- ☑ ACAP Application Budget template
- ☑ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
SAULT MALAYALEE ASSOCIATION

ii. Organization: Address: (Street, Postal Code, City)
186 PARKLAND CRESCENT, SAULT STE MARIE, ON

iii. Organization Contact Information: (Phone, Cell, Email)
saultmalayalee@gmail.com

iv. Organization Contact Person & Alternative Contact Person:

Name	JINSE SUNNY PARACKAL	Name	ASWATHY MURALI
Title	GENERAL SECRETARY	Title	CULTURAL COORDINATO
Phone	2495255184	Phone	4375595233
Email	jinse@saultmalayaleeassoc	Email	aswathy.murali@saultmalay

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The Sault Malayalee Association serves as a vital support system for individuals and families in Sault Ste. Marie, particularly for those who are far from their homeland. Our mandate is to preserve and promote Keralas rich cultural heritage, creating a sense of belonging and community for Malayalees in the area. We offer a platform for connection and networking, helping newcomers integrate into their new environment while maintaining strong cultural ties. Through youth engagement programs, family activities, and language education, we help the next generation stay connected to their roots while fostering a sense of pride in their heritage.
Our objectives include celebrating Keralas festivals, such as Onam and Vishu, to bring people together and keep traditions alive. We also focus on charitable activities and community volunteerism, contributing to both local and international causes. Additionally, we are committed to promoting and encouraging talented artists in Sault Ste. Marie by providing opportunities for them to showcase their skills through cultural activities and events. Above all, our goal is to provide a supportive, inclusive, and safe community where individuals can feel at home and empowered as they navigate life far from their birthplace. Through unity, engagement, and collaboration, we aim to build strong connections within the Sault Ste. Marie community, ensuring everyone feels supported

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

The Sault Malayalee Association focuses on heritage arts, performing arts, and multi & interdisciplinary arts. We celebrate Kerala's traditions through festivals, traditional dance, and cultural events. We also provide social services such as guidance on healthcare, education, housing, and job support, while fostering community integration and support for newcomers.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2999

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($) 2999	Community Events Grant ($) 4999
Large Project Grant ($)	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) 7998

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

AARAVAM 2025

ii. Activity/Project and/or Event **Start Date:**

AUGUST 30,2025

iii. Activity/Project and/or Event **End Date:**

AUGUST 30,2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

INSTAGRAM - https://www.instagram.com/sault_malayalee_association?igsh=a2o3dXZsNGFlcmR3

FACEBOOK- https://www.facebook.com/saultmalayaleeassociation?mibextid=wwXIfr&rdid=Y9eP8dslP9EIpFBs&share_url=https%3A%2F%2Fwww.facebook.com%2Fshare%2F1GxUrHeKLF%2F%3Fmibextid%3DwwXIfr#

NEWS IN SOO TODAY FROM AARAVAM 2024-
https://www.sootoday.com/local-entertainment/gallery-onam-festival-celebrated-by-hundreds-at-marconi-9557292

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

Aaravam 2025 - Onam Festival Celebration
Event Description:
Aaravam 2025 is set to be a grand, one-day celebration of Onam, the most significant and vibrant festival of Kerala, at the Marconi Cultural Hall in Sault Ste. Marie. This cultural festival will bring together the Malayalee community and friends of all backgrounds to celebrate the rich heritage and traditions of Kerala through various cultural expressions and activities. The event will be a blend of traditional performances, festive games, delicious Kerala cuisine, and an overarching theme of gathering and friendship.
The Onam festival is a time of unity, joy, and festivity, and Aaravam 2025 will reflect these values. The festival will feature a variety of dance performances, including the traditional Kathakali, Mohiniyattam, and Thiruvathira, as well as folk music and instrumental performances that represent Kerala's artistic diversity. It will also showcase traditional Onam games, such as Vadamvali (Tug-of-War), Uriyadi (Pot-breaking), and Kulukalli (balloon bursting).
Additionally, the event will provide an authentic taste of Kerala through traditional Onam Sadhya (feast), offering a rich variety of Kerala's classic dishes served on banana leaves. The food will be an integral part of the festival, offering a glimpse into the state's culinary culture.
The festival is more than just a cultural event; it aims to foster community bonding, create friendship among participants, and encourage the preservation of cultural heritage. With such an event, we aim to integrate newcomers into the community and create lasting memories of shared cultural experiences.
Goals and Objectives:
1. Cultural Preservation and Promotion: The core goal of Aaravam 2025 is to preserve and promote Kerala's cultural heritage, especially among the younger generation and newcomers. By showcasing

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

Aaravam 2025 supports the current Community Culture Plan by aligning with several community program and impact priorities. These include:
1. Compliment and support existing City initiatives, plans, and projects and contribute effectively to the development of arts, culture, and heritage in Sault Ste. Marie: Aaravam 2025 contributes to the Citys broader cultural initiatives by celebrating Kerala's vibrant cultural heritage, which adds diversity to the city's cultural fabric. It helps promote Sault Ste. Marie as a place rich in cultural diversity and traditions, further contributing to the city's development.
2. Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture, and heritage product and tourism: The festival will attract both local residents and tourists, contributing to the city's economic growth, particularly in the tourism, food, and cultural sectors. It also introduces the broader community to Kerala's unique cultural practices, encouraging social diversity.
3. Promote effective, meaningful, and equitable community engagement and consultation processes: The event encourages engagement from all sectors of the community by inviting participation from diverse cultural backgrounds. It promotes inclusivity and equity, allowing all attendees to experience and learn from the festival, fostering deeper connections and mutual respect.
4. Provide mentorship and participatory opportunities for youth, diversity, and historically underrepresented groups in the community: By offering youth programs and involving young people in dance, music, and cultural activities, Aaravam 2025 provides mentorship and engagement opportunities for youth, especially those from underrepresented communities. It encourages them to embrace their cultural roots while participating in a larger cultural exchange.
5. Increase organizational capacity and sustainability of local art organizations, collectives, and artists (including applicants): The festival provides a platform for local artists and performers, allowing them to showcase their skills and gain visibility. This helps build the capacity of local cultural organizations and artists, ensuring the sustainability of the local arts community.
6. Provide professional development opportunities for emerging and professional arts, culture, and heritage practitioners (including applicants): By featuring various cultural performances, Aaravam 2025 allows both emerging and established artists to refine their skills and gain exposure, contributing to their professional growth in the arts, culture, and heritage fields.
7. Fosters community connections, partnerships, and networks: The event fosters networking among local community members, artists, and organizations, strengthening bonds within the Malayalee community and with

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

The successful completion and implementation of Aaravam 2025, a grand festival of Onam, will offer numerous benefits to the audiences, participants, and the broader community of Sault Ste. Marie. These benefits span cultural, social, economic, and personal dimensions, enriching the city in a variety of ways.
1. Cultural Enrichment: Aaravam 2025 will provide an authentic and immersive experience of Kerala's rich cultural heritage. The festival will feature traditional Kerala dance forms, folk performances, and musical acts, allowing the audience to learn about and appreciate the cultural traditions of a distant region. This exposure helps promote cultural diversity and fosters mutual respect, leading to a more inclusive and harmonious community in Sault Ste. Marie.
2. Community Building and Social Integration: The festival serves as a space for the Malayalee community to come together and celebrate their cultural identity, while also inviting the broader Sault Ste. Marie community to participate. This communal gathering promotes a sense of belonging and helps bridge cultural gaps, providing an opportunity for individuals from diverse backgrounds to engage with one another. It also helps newcomers feel welcomed, supported, and integrated into the community.
3. Youth Engagement and Education: Aaravam 2025 will engage youth through performances and activities, encouraging them to connect with their cultural roots and gain pride in their heritage. It also provides an opportunity for youth from all backgrounds to learn about different cultural practices and traditions, enhancing their global perspective. Additionally, the inclusion of youth programs and cultural education promotes the development of young talent in the arts and culture field, helping to cultivate the next generation of performers and cultural leaders.
4. Economic Impact: By drawing both local attendees and tourists, the festival contributes to the local economy. The event will stimulate business for local restaurants, food vendors, and businesses, particularly those that provide services or products tied to the festival. This economic activity supports the sustainability of the local economy and promotes Sault Ste. Marie as a cultural hub. Additionally, the event encourages tourism, as visitors from outside the

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

If ACAP funding for Aaravam 2025 is approved, successful implementation will be measured by several key factors:

Event Attendance and Participation: A primary indicator of success will be the number of attendees from both the local community and outside visitors. We aim for a diverse crowd that includes families, youth, and individuals from different cultural backgrounds. High participation from the local community, especially newcomers and the Malayalee diaspora, will reflect the event's appeal and inclusivity.

Cultural Engagement and Satisfaction: Success will also be gauged by the level of engagement and satisfaction from attendees. Feedback collected through surveys or informal conversations will provide insights into how well the event resonated with participants. This includes their enjoyment of the performances, cultural presentations, and the overall festival atmosphere.

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- ✔ Local (within the Municipality)
- ✔ Regional (within Algoma)
- ✔ Tourism (those who will travel to take part or view)
- ✔ Other (Please describe)

Other please describe (250 words maximum):

The Aaravam 2025 festival seeks to reach the following audiences:
Local (within the Municipality): The event aims to engage residents of Sault Ste. Marie, including families, youth, and individuals from various cultural backgrounds within the city.
Regional (within Algoma): The festival will attract people from the broader Algoma region, inviting regional attendees to experience Kerala's cultural heritage and participate in the festivities.
Tourism (those who will travel to take part or view): The event aims to draw visitors from outside Sault Ste. Marie and Algoma, including those who are interested in cultural tourism and are attracted to unique cultural festivals like Onam.
Other (Malayalee Diaspora and Cultural Enthusiasts): The event also seeks to reach the Malayalee diaspora in Ontario and beyond, as well as cultural enthusiasts who are interested in learning about and experiencing diverse cultural traditions.

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

The Aaravam 2025 festival is designed to engage multiple audiences, with a particular focus on the local community in Sault Ste. Marie, especially families, youth, and individuals from diverse backgrounds. The event will also target the Malayalee diaspora, offering them a chance to connect with their cultural roots while celebrating Kerala's heritage. Additionally, the festival aims to attract regional attendees from across Algoma and surrounding areas who are interested in experiencing Keralas traditional music, dance, and cuisine. Tourists seeking unique cultural experiences will also be an important audience, as the festival provides an opportunity to explore the vibrant cultural offerings of Sault Ste. Marie. The event will create an inclusive environment for people from different cultural backgrounds to enjoy and celebrate together.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

The Aaravam 2025 festival will be promoted through a multi-channel approach to ensure widespread engagement. We will utilize social media platforms like Facebook and Instagram to share event updates, behind-the-scenes content, and engaging visuals. Hashtags such as #Aaravam2025 will help track and promote the festival. Additionally, local media outlets, including radio stations, newspapers, and community TV channels like SooToday , will feature press releases and event promotions to reach a larger audience. Collaborations with local cultural organizations, schools, and community centers will help us distribute posters, flyers, and newsletters within the Malayalee community and beyond. The event will also be listed on the Sault Malayalee Association's website and platforms like Eventbrite, providing further details on registration and ticketing. Word-of-mouth promotion through volunteers and community members will further amplify the event's reach. Social media accounts like Facebook and Instagram will also serve as key promotion tools for the festival.

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [x] 51-100 people
- [x] 101-250 people
- [ ] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [ ] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [x] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

The Aaravam 2025 festival will involve a wide range of participants, including local performers, artists, and volunteers, from both the Malayalee community and the broader Sault Ste. Marie area. Participants will include singers, musicians, dancers, and cultural performers who will showcase Kerala's traditional art forms, such as classical dance and folk music. Youth and families will also be actively involved, taking part in cultural activities, festive games, and educational workshops that highlight Kerala's rich heritage. Additionally, the festival will offer opportunities for emerging artists to showcase their talents, fostering growth within the local artistic community. Volunteers from various cultural and community backgrounds will contribute to event logistics, marketing, and

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of SAULT MALAYALEE ASS (Organization/Collective Name), I, ASWATHY MURALI (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

ASWATHY MURALI Signature 25 MARCH 2025 Date

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Hall Rental	**1046.25**				**1395**
Stage Setup	**187.5**				**250**
Food Catering	**5880**				**7840**
Programme Practice	**300**				**400**
Costume	**112.5**				**150**
Properties and Accessories	**150**				**200**
Promotion & Marketing	**112.5**				**150**
Logistics & Miscellaneous	**131`.25**				**175**
Materials & Supplies Costs					
Printing and Stationery	**112.5**				**150**
Food serving supplies	**150**				**200**
Decoration items	**337.5**				**450**
Equipment Costs					
DJ and Light system	**350**				

Sound System	**100**				
Projector & Screen	**50**				
Artist Fees					
Other Costs					
Total Costs					**$ 11,360**
Total Project Costs:					

Notes					

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Space Rental					**800**
Stage Setup					**250**
Properties and Accessories					**200**
Promotion & Marketing					**300**
Security Guard					**250**
Materials & Supplies Costs					
Printing and Stationery	**112.5**				**150**
Food serving supplies	**75**				**100**
Equipment Costs					
DJ and Light system					**1250**
Sound System					**750**
Artist Fees					**5000**

Other Costs					
Accomodation					**450**
Total Costs					
Total Project Costs:					**$ 9500**

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	**2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs**	**3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization /Start up**	**4) For Small Festivals/ Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs**	**5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs**	**6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions**

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Event Planning & Coordination -AARAVAM 2025	X	X	X	X	X							
Marketing Campaign Launch				X	X	X	X					
Performers & Artist Selection				X	X	X	X					
Venue Booking & Logistics				X	X							
Ticketing & Registration Setup				X	X							
Rehearsals & Artist Preparations				X	X	X	X					
Final Marketing Push & Social Media						X	X	X				
Event Day Execution								X				
Post-Event Feedback & Evaluation									X			
Financial Reporting & Final Grant Report									X			
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Category	Details	Estomated Amount (CAD)
Cash Inflows (Income)		
Memebership Fee	Annual fee from members	2250
Event Sponsorship		7500
Tciket Sales		
Aravam	250*25	6250
Kaithola	250*20	5000
Jingle Bells		
Grants		7500
Total Inflows		**28500**
Cash Outflows (Expenses)		
Venue Rental		
Catering and Food		1250
Family Picnic		450
Jingle Bells		
Kaithola Band		10250
Aaravam Onam celebration		11710
Performanace and DJ		860
Shining stars Kids Camp		400
Decorations and Setup		1050
Marketing and Promotion		500
Website		260
Admin Costs		200
Gifts and Rewards		450
Miscellaneous Expenses		
Total Outflow		**27380**
Net Cash Flow	**Total Inflow-Total Outflow**	**1120**

Aaravam 2024 - Income & Expense				
No	**Particulars**	**Unit**	**Expenses**	**Income**
	Registration - Online			5120
	Adults	116		
	Newcomers	26		
	Performers	28		
	Students	73		
	Children	8		
	Kids	31		
	Sponsorship			
	Sponsorship - Mohandas Kalarikkal Manikandadas			2500
	Sponsorship - LIP			300
	Sponsorship - C-Note Tax & C-Nations Immigrations			500
	Sponsorship - Pinos			50
	Sponsorship - Indiamart			250
	Sponsorship - Algoma University			500
	Marconi : Rent + Food		5691	
	Advance		1783.28	
	Form board, spray paint & accessories for decoration work Koshy		99.11	
	Umbrella for Maveli costume		12.4	
	Crown &Mask Maveli costume		19.19	
	Lucky Draw Prize		250	
	Vellirikka & decoration (pookkula)		67.23	
	Ponnada, plastic flower, umbrella decoration		225	
	Chips, Sharkara varatty, payasam Ada, Pappadam, Vellarikka		200.2	
	Staples sticker printing		7.93	
	Paint for boat		20.72	
	Glitter paint		9.32	
	Golden Spray paint		20.32	
	Kadhakali & banner printing		312.76	
	Printing charges for Onam Flyer (Ist)		16.83	
	Snacks for dance practice		19.09	
	Pepsi for dance practice		5.65	
	Printing charges for onam Flyer(2nd)		22.36	

	Printing charges for Onam Flyer		27.11	
	Pizza for dance practice		65.49	
	Badge for Aravam members 300 nos		50	
	Pizza for dance practice		67.75	
	Games Present		265.65	
	Games - gift covers		54.24	
	Games extra gift		55.6	
	Games items		60.17	
	DJ Set - Rent		261.96	
	DJ Elvin		50	
	Prize - Selfie Contest		50	
	Marconi - Jinse Advance		600	
	Total		10390.36	9220
	Balance		-1170.36	

Jingle bells 2024
Income vs Expense Statement

Sl. No	Description	Income	Expense
1	Food		1292.77
3	Hall Rent - Marconi		1395
4	Banner		82.76
6	Registration Adults (84*25=2100) Children (10*20=200) Kids (11*0=0)	2300	
7	Sponsorship	2000	
8	Ubuntu	125	
9	Hotel		225.64
10	Rose Bouque		27.12
11	50/50	204	
12	50/50 Job K Thomas		104
13	Culinary		12.46
14	Vine		42.5
15	Long and Mcquade		328.83
16	DJ		100
17	Cake		159.05
18	Raffle ticket, bamboo sticks & Cake pan (Dollarma)		25.99
19	Paper plates & Galss (Dollarma)		67.52
20	Wrist Band (Staples)		25.98
21	Wholesale Club (Water and soft drinks)		95.66
	Total	**4629**	**3985.28**
			643.72

Canada Revenue Agency

Schedule 125

1

General Index Of Financial Information - GIFI

Code 1001
Protected B when complete

Name of corporation	Business Number	Tax year end
Sault Malayalee Association	**740079611**	**2023/12/31**

Income statement information

Operating name	0001	
Description of the operation	0002	
Sequence Number	0003	1

Note: This first page is 'display only'. All itemized information in reported on the subsequent pages and the results are calculated here. The final page of the G125 detailing extraordinary items and income taxes (boxes 9970-9999) are reported on form G140.

Description	GIFI		Current year	Prior year
Income statement information				
Total sales of goods and services		+		
Cost of sales		-		
Gross profit/loss	8519	+		
Cost of sales		+		
Total operating expenses		+	12,503	
Total expenses		=	12,503	
Total revenue		+	12,750	
Total expenses	9368	-	12,503	
Net non-farming income	9369	=	247	
Farming income statement information				
Total farm revenue		+		
Total farm expenses		-		
Net farm income	9899	=		
Net income/loss before taxes and extraordinary items	9970	=	247	
Total-other comprehensive income		=		
Net income/loss after taxes and extraordinary items	9999	=	247	

PREPARED SOLELY FOR INCOME TAX PURPOSES WITHOUT AUDIT OR REVIEW FROM INFORMATION PROVIDED BY THE TAXPAYER

(Vous pouvez obtenir ce formulaire en français à www.arc.gc.ca/formulaires ou en composant le 1-800-959-7775.)

Canada Revenue Agency

Schedule 125

1

General Index Of Financial Information - GIFI

Code 1001
Protected B when complete

Name of corporation	Business Number	Tax year end
Sault Malayalee Association	**740079611**	**2023/12/31**

Income statement information

Revenue

Description	GIFI		Current year	Prior year
Trade sales of goods and services	8000	+	0	0
Sales of goods and services to related parties	8020	+	0	0
Interdivisional sales	8030	+	0	0
Sales from resources properties				
Sales from resource properties	8040	+	0	0
Petroleum and natural gas sales	8041	+	0	0
Petroleum and natural gas sales to related parties	8042	+	0	0
Gas marketing	8043	+	0	0
Processing revenue	8044	+	0	0
Pipeline revenue	8045	+	0	0
Seismic sales	8046	+	0	0
Mining revenue	8047	+	0	0
Coal revenue	8048	+	0	0
Oil sands revenue	8049	+	0	0
Royalty income	8050	+	0	0
Oil and gas partnership/joint venture income/loss	8051	+	0	0
Mining partnership/joint venture income/loss	8052	+	0	0
Other production revenue	8053	+	0	0
Sales from resource properties			0	0
Total sale of goods and services	8089	=	0	0
Investment revenue				
Investment revenue	8090	+	0	0
Interest from foreign sources	8091	+	0	0
Interest from Canadian bonds and debentures	8092	+	0	0
Interest from Canadian mortgage loans	8093	+	0	0
Interest from other Canadian sources	8094	+	0	0
Dividend income	8095	+	0	0
Dividends from Canadian sources	8096	+	0	0
Dividends from foreign sources	8097	+	0	0
Investment revenue		=	0	0
Interest income				
Interest income (financial institutions)	8100	+	0	0
Loan interest	8101	+	0	0
Securities interest	8102	+	0	0
Deposits with banks interest	8103	+	0	0
Interest income		=	0	0
Commission revenue				
Commission revenue	8120	+	0	0
Commissions earned on real estate transactions	8121	+	0	0
Commission revenue		=	0	0
Rental revenue				
Rental revenue	8140	+	0	0
Real estate rental revenue	8141	+	0	0
Film rental revenue	8142	+	0	0
Rental revenue		=	0	0
Vehicle leasing	8150	+	0	0

Fishing revenue

Fishing revenue	8160	+	0	0
Fish products	8161	+	0	0
Other marine products	8162	+	0	0
Fishing grants, credits, and rebates	8163	+	0	0
Fishing subsidies	8164	+	0	0
Compensation for loss of fishing income or property	8165	+	0	0
Sharesman income	8166	+	0	0
Fishing revenue		=	0	0

Realized gains/losses on disposal of assets

Realized gains/losses on disposal of assets	8210	+	0	0
Realized gains/losses on sale of investments	8211	+	0	0
Realized gains/losses on sale of resource properties	8212	+	0	0
Realized gains/losses on disposal of assets		=	0	0

NPO amounts received

NPO amounts received	8220	+	8,550	0
Membership fees	8221	+	0	0
Assessments	8222	+	0	0
Gifts	8223	+	0	0
Gross sales and revenues from organizational activities	8224	+	4,200	0
NPO amounts received		=	12,750	0

Other revenue

Other revenue	8230	+	0	0
Foreign exchange gains/losses	8231	+	0	0
Income/loss of subsidiaries/affiliates	8232	+	0	0
Income/loss of other divisions	8233	+	0	0
Income/loss of joint ventures	8234	+	0	0
Income/loss of partnerships	8235	+	0	0
Realization of deferred revenues	8236	+	0	0
Royalty income other than resource	8237	+	0	0
Alberta royalty tax credits	8238	+	0	0
Management and administration fees	8239	+	0	0
Telecommunications revenue	8240	+	0	0
Consulting fees	8241	+	0	0
Subsidies and grants (CEWS)	8242	+	0	0
Subsidies and grants (CRHP)	8242	+	0	0
Subsidies and grants (CERS)	8242	+	0	0
Subsidies and grants (CEBA forgivable loans)	8242	+	0	0
Subsidies and grants (Provincial and Territorial Support)	8242	+	0	0
Subsidies and grants (other)	8242	+	0	0
Sale of by-products	8243	+	0	0
Deposit services	8244	+	0	0
Credit services	8245	+	0	0
Card services	8246	+	0	0
Patronage dividends	8247	+	0	0
Insurance recoveries	8248	+	0	0
Expense recoveries	8249	+	0	0
Bad debt recoveries	8250	+	0	0
Other revenue		=	0	0
Total revenue	8299	=	12,750	0

Cost of sales

Description	GIFI		Current year	Prior year
Opening inventory				
Opening inventory	8300	+	0	0
Opening inventory – Finished goods	8301	+	0	0
Opening inventory – Raw materials	8302	+	0	0
Opening inventory – Goods in process	8303	+	0	0
Opening inventory			0	0
Purchases/cost of materials	8320	+	0	0
Direct wages	8340	+	0	0
Benefits on direct wages	8350	+	0	0
Trades and sub-contracts	8360	+	0	0
Production costs other than resource	8370	+	0	0
Resource production costs				
Resource production costs	8400	+	0	0
Pipeline operations	8401	+	0	0
Drilling	8402	+	0	0
Site restoration costs	8403	+	0	0
Gross overriding royalty	8404	+	0	0
Freehold royalties	8405	+	0	0
Other producing properties rental	8406	+	0	0
Prospect/geological	8407	+	0	0
Well operating, fuel and equipment	8408	+	0	0
Well abandonment and dry holes	8409	+	0	0
Other lease rentals	8410	+	0	0
Exploration expenses	8411	+	0	0
Development expenses	8412	+	0	0
Resource production costs		=	0	0
Crown charges				
Crown charges	8435	+	0	0
Crown royalties	8436	+	0	0
Crown lease rentals	8437	+	0	0
Freehold mineral tax	8438	+	0	0
Mining taxes	8439	+	0	0
Oil sand leases	8440	+	0	0
Saskatchewan resource surcharge	8441	+	0	0
Crown charges		=	0	0
Other direct costs				
Other direct costs	8450	+	0	0
Equipment hire and operation	8451	+	0	0
Log yard	8452	+	0	0
Forestry costs	8453	+	0	0
Logging road costs	8454	+	0	0
Stumpage costs	8455	+	0	0
Royalty costs	8456	+	0	0
Freight-in and duty	8457	+	0	0
Inventory write-down	8458	+	0	0
Direct cost amortization of tangible assets	8459	+	0	0
Direct cost amortization of natural resource assets	8460	+	0	0
Overhead expenses allocated to cost of sales	8461	+	0	0
Other direct costs		=	0	0
Closing inventory				
Closing inventory	8500	-	0	0
Closing inventory – Finished goods	8501	-	0	0
Closing inventory – Raw materials	8502	-	0	0
Closing inventory – Goods in process	8503	-	0	0
Closing inventory			0	0
Cost of sales	8518	=	0	0

Operating Expenses

Description	GIFI		Current year	Prior year
Advertising and Promotion				
Advertising and promotion	8520	+	827	0
Advertising	8521	+	0	0
Donations	8522	+	0	0
Meals and entertainment	8523	+	0	0
Promotion	8524	+	501	0
Advertising and Promotion			1,328	0
Amortization of intangible assets	8570	+	0	0
Goodwill impairment loss	8571	+	0	0
Bad debt expense	8590	+	0	0
Loan losses				
Loan losses	8610	+	0	0
Provision for loan losses	8611	+	0	0
Loan losses			0	0
Employee benefits				
Employee benefits	8620	+	0	0
Group insurance benefits	8621	+	0	0
Employer's portion of employee benefits	8622	+	0	0
Contributions to deferred income plans	8623	+	0	0
Employee benefits			0	0
Amortization of natural resource assets	8650	+	0	0
Amortization of tangible assets	8670	+	0	0
Insurance				
Insurance	8690	+	0	0
Life insurance on executives	8691	+	0	0
Insurance			0	0
Interest and bank charges				
Interest and bank charges	8710	+	0	0
Interest on short-term debt	8711	+	0	0
Interest on bonds and debentures	8712	+	0	0
Interest on mortgages	8713	+	0	0
Interest on long-term debt	8714	+	0	0
Bank charges	8715	+	36	0
Credit card charges	8716	+	0	0
Collection and credit costs	8717	+	0	0
Interest and bank charges			36	0
Interest paid (financial institutions)				
Interest paid (financial institutions)	8740	+	0	0
Interest paid on deposits	8741	+	0	0
Interest paid on bonds and debentures	8742	+	0	0
Interest paid (financial institutions)			0	0
Business taxes, licences, and memberships				
Business taxes, licences, and memberships	8760	+	193	0
Memberships	8761	+	0	0
Business taxes	8762	+	0	0
Franchise fees	8763	+	0	0
Government fees	8764	+	0	0
Business taxes, licences, and memberships			193	0
Nova Scotia tax on large corporations	8790	+	0	0

Office expenses

Office expenses	8810	+	31	0
Office stationery and supplies	8811	+	0	0
Office utilities	8812	+	0	0
Data processing	8813	+	0	0
Office expenses			31	0

Professional fees

Professional fees	8860	+	0	0
Legal fees	8861	+	0	0
Accounting fees	8862	+	0	0
Consulting fees	8863	+	0	0
Architect fees	8864	+	0	0
Appraisal fees	8865	+	0	0
Laboratory fees	8866	+	0	0
Medical fees	8867	+	0	0
Veterinary fees	8868	+	0	0
Brokerage fees	8869	+	0	0
Transfer fees	8870	+	0	0
Management and administration fees	8871	+	0	0
Refining and assay	8872	+	0	0
Registrar and transfer agent fees	8873	+	0	0
Restructuring costs	8874	+	0	0
Security commission fees	8875	+	0	0
Training expense	8876	+	0	0
Studio and recording	8877	+	0	0
Professional fees			0	0

Rental

Rental	8910	+	0	0
Real estate rental	8911	+	0	0
Occupancy costs	8912	+	0	0
Condominium fees	8913	+	0	0
Equipment rental	8914	+	0	0
Motor vehicle rentals	8915	+	0	0
Moorage (boat)	8916	+	0	0
Storage	8917	+	0	0
Quota rental	8918	+	0	0
Rental			0	0

Repairs and maintenance

Repairs and maintenance	8960	+	0	0
Repairs and maintenance – Buildings	8961	+	0	0
Repairs and maintenance – Vehicles	8962	+	0	0
Repairs and maintenance – Boats	8963	+	0	0
Repairs and maintenance – Machinery and equipment	8964	+	0	0
Repairs and maintenance			0	0

Other repairs and maintenance

Other repairs and maintenance	9010	+	0	0
Machine shop expense	9011	+	0	0
Road costs	9012	+	0	0
Security	9013	+	0	0
Garbage removal	9014	+	0	0
Other repairs and maintenance			0	0

Salaries and wages				
Salaries and wages	9060	+	0	0
Commissions	9061	+	0	0
Crew share	9062	+	0	0
Bonuses	9063	+	0	0
Directors fees	9064	+	0	0
Management salaries	9065	+	0	0
Employee salaries	9066	+	0	0
Salaries and wages			0	0
Sub-contracts	9110	+	0	0
Supplies				
Supplies	9130	+	0	0
Small tools	9131	+	0	0
Shop expense	9132	+	0	0
Uniforms	9133	+	0	0
Laundry	9134	+	0	0
Food and catering	9135	+	0	0
Fishing gear	9136	+	0	0
Nets and traps	9137	+	0	0
Salt, bait, and ice	9138	+	0	0
Camp supplies	9139	+	0	0
Supplies			0	0
Computer-related expenses				
Computer-related expenses	9150	+	0	0
Upgrade	9151	+	0	0
Internet	9152	+	0	0
Computer-related expenses			0	0
Property taxes	9180	+	0	0
Travel expenses				
Travel expenses	9200	+	0	0
Meetings and conventions	9201	+	0	0
Travel expenses			0	0
Utilities				
Utilities	9220	+	0	0
Electricity	9221	+	0	0
Water	9222	+	0	0
Heat	9223	+	0	0
Fuel costs	9224	+	0	0
Telephone and telecommunications	9225	+	0	0
Utilities			0	0
Other expenses				
Other expenses	9270	+	10,915	0
Cash over/short	9271	+	0	0
Reimbursement of parent company expense	9272	+	0	0
Selling expenses	9273	+	0	0
Shipping and warehouse expense	9274	+	0	0
Delivery, freight and express	9275	+	0	0
Warranty expenses	9276	+	0	0
Royalty expenses – Resident	9277	+	0	0
Royalty expenses – Non-resident	9278	+	0	0
Dumping charges	9279	+	0	0
Land fill fees	9280	+	0	0
Vehicle expenses	9281	+	0	0
Research and development	9282	+	0	0
Withholding taxes	9283	+	0	0
General and administrative expenses	9284	+	0	0
Interdivisional expenses	9285	+	0	0
Interfund transfer	9286	+	0	0
Other expenses			10,915	0
Total operating expenses	9367	=	12,503	0

Farming Revenue

Description	GIFI		Current year	Prior year
Grains and oilseeds				
Grains and oilseeds	9370	+	0	0
Wheat	9371	+	0	0
Oats	9372	+	0	0
Barley	9373	+	0	0
Mixed grains	9374	+	0	0
Corn	9375	+	0	0
Canola	9376	+	0	0
Flaxseed	9377	+	0	0
Soya beans	9378	+	0	0
Wheat Board payments	9379	+	0	0
Grains and oilseeds			0	0
Other crop revenues				
Other crop revenues	9420	+	0	0
Fruit	9421	+	0	0
Potatoes	9422	+	0	0
Vegetables	9423	+	0	0
Tobacco	9424	+	0	0
Greenhouse and nursery products	9425	+	0	0
Forage crops	9426	+	0	0
Other crop revenues		=	0	0
Livestock and animal products revenue				
Livestock and animal products revenue	9470	+	0	0
Cattle	9471	+	0	0
Swine	9472	+	0	0
Poultry	9473	+	0	0
Sheep and lambs	9474	+	0	0
Pregnant mare urine (PMU)	9475	+	0	0
Milk and cream (excluding dairy subsidies)	9476	+	0	0
Eggs for consumption	9477	+	0	0
Hatching eggs	9478	+	0	0
Aquaculture (hatching and raising)	9479	+	0	0
Horses (breeding and meat)	9480	+	0	0
Livestock and animal products revenue		=	0	0
Other commodities				
Other commodities	9520	+	0	0
Maple products	9521	+	0	0
Artificial insemination	9522	+	0	0
Semen production	9523	+	0	0
Embryo production	9524	+	0	0
Other commodities		=	0	0

Program payment revenues

Program payment revenues	9540	+	0	0
Dairy subsidies	9541	+	0	0
Crop insurance	9542	+	0	0
Disaster Assistance Program payments	9544	+	0	0
AgriStability and AgriInvest benefit	9545	+	0	0
Production insurance premium benefit	9546	+	0	0
Program payment revenues		+	0	0

Rebates

Rebates	9570	+	0	0
Rebates – Fuel	9571	+	0	0
Return of Fuel Charge Proceeds to Farmers Tax Credit	9571	+	0	
Rebates – Interest	9572	+	0	0
Rebates – Property taxes	9573	+	0	0
Rebates		+	0	0

Other farm revenues/losses

Other farm revenues/losses	9600	+	0	0
Custom or contract work	9601	+	0	0
Wood sales	9602	+	0	0
Horse racing	9603	+	0	0
Insurance proceeds	9604	+	0	0
Patronage dividends	9605	+	0	0
Rental income	9606	+	0	0
Interest income	9607	+	0	0
Dividend income	9608	+	0	0
Gains/losses on disposal of assets	9609	+	0	0
Gravel	9610	+	0	0
Trucking	9611	+	0	0
Resale of commodities purchased	9612	+	0	0
Leases (gas, oil, well, surface, etc.)	9613	+	0	0
Machine rentals	9614	+	0	0
Farming partnership income/loss	9615	+	0	0
Farming joint venture income/loss	9616	+	0	0
Custom feeding	9617	+	0	0
Other farm revenues/losses		+	0	0
Non-farming income	9650	+	0	0
Total farm revenue	9659	=	0	0

Farming expenses

Description	GIFI		Current year	Prior year
Crop expenses				
Crop expenses	9660	+	0	0
Containers, twine, and baling wire	9661	+	0	0
Fertilizers and lime chemicals	9662	+	0	0
Pesticides	9663	+	0	0
Seeds and plants	9664	+	0	0
Crop expenses			0	0
Livestock expenses				
Livestock expenses	9710	+	0	0
Feed, supplements, straw, and bedding	9711	+	0	0
Livestock purchases	9712	+	0	0
Veterinary fees, medicine, and breeding fees.	9713	+	0	0
Minerals and salts	9714	+	0	0
Livestock expenses		=	0	0
Machinery expenses				
Machinery expenses.	9760	+	0	0
Machinery insurance	9761	+	0	0
Machinery licences	9762	+	0	0
Machinery repairs	9763	+	0	0
Machinery fuel	9764	+	0	0
Machinery lease	9765	+	0	0
Machinery expenses		=	0	0

General farm expenses

	GIFI		Current year	Prior year
General farm expenses	9790	+	0	0
Amortization of tangible assets	9791	+	0	0
Advertising, marketing costs, and promotion	9792	+	0	0
Bad debt	9793	+	0	0
Benefits related to employee salaries	9794	+	0	0
Building repairs and maintenance	9795	+	0	0
Clearing, levelling, and draining land	9796	+	0	0
Crop insurance, Revenue Protection Program, and stabilization premiums	9797	+	0	0
Custom or contract work	9798	+	0	0
Electricity	9799	+	0	0
Fence repairs and maintenance	9800	+	0	0
Freight and trucking	9801	+	0	0
Heating fuel and curing fuel	9802	+	0	0
Insurance program overpayment recapture	9803	+	0	0
Other insurance premiums	9804	+	0	0
Interest and bank charges	9805	+	0	0
Marketing board fees	9806	+	0	0
Memberships/subscription fees	9807	+	0	0
Office expenses	9808	+	0	0
Professional fees	9809	+	0	0
Property taxes	9810	+	0	0
Rent – Land and buildings	9811	+	0	0
Rent – Machinery	9812	+	0	0
Other rental expenses	9813	+	0	0
Salaries and wages	9814	+	0	0
Salaries and wages other than for spouse or dependants	9815	+	0	0
Salaries and wages paid to dependants	9816	+	0	0
Selling costs	9817	+	0	0
Supplies	9818	+	0	0
Motor vehicle expenses	9819	+	0	0
Small tools	9820	+	0	0
Soil testing	9821	+	0	0
Storage/drying	9822	+	0	0
Licences/permits	9823	+	0	0
Telephone	9824	+	0	0
Quota rental (tobacco, dairy)	9825	+	0	0
Gravel	9826	+	0	0
Purchases of commodities resold	9827	+	0	0
Salaries and wages paid to spouse	9828	+	0	0
Motor vehicle interest and leasing costs	9829	+	0	0
Prepared feed	9830	+	0	0
Custom feed	9831	+	0	0
Amortization of intangible assets	9832	+	0	0
Amortization of milk quota	9833	+	0	0
Travel expenses	9834	+	0	0
Capital/business taxes	9835	+	0	0
Commissions and levies	9836	+	0	0
General expenses		=	0	0
Non-farming expenses	9850	+	0	0
Net inventory adjustment	9870	+	0	0
Total farm expenses	9898	=	0	0

Description	GIFI		Current year	Prior year
Total – Other comprehensive income				
Revaluation surplus	7000	+	0	0
Defined benefit gains/losses	7002	+	0	0
Foreign operation translation gains/losses	7004	+	0	0
Equity instruments gains/losses	7006	+	0	0
Cash flow hedge effective portion gains/losses	7008	+	0	0
Income tax relating to components of other comprehensive income	7010	+	0	0
Miscellaneous other comprehensive income	7020	+	0	0
Total – Other comprehensive income	9998	=		



KAITHOLA

B

Band Biography

Introduction

Kaithola is a fusion rock band that blends Indian traditional folk music with the dynamic energy of rock music. This distinctive blend, known as folk fusion rock, is at the heart of Kaithola's creative mission—to transcend cultural and musical boundaries and offer an exhilarating auditory experience.









The Genesis of the Band

The band's story begins 10 years back, in the bustling city of Calgary, where a group of talented musicians from diverse musical backgrounds came together with a shared vision: to create a sound that transcends traditional boundaries and resonates with a contemporary audience. Drawing inspiration from the myriad folk traditions and the powerful allure of progressive rock, they embarked on a musical journey that would redefine genre conventions and consolidate the young generation into the magic world of Kerala folk music, which is a beautiful South Indian version of India's ancient heritage and culture.

Musical Style and Influences

At the heart of the band's sound is a seamless blend of traditional Indian folk melodies and rhythms with the aggressive, high-energy elements of rock. This fusion is not merely a juxtaposition of two distinct styles but a commitment to social responsibilities and a response to impending injustice in our daily life.

Folk Traditions

The band draws inspiration from a wide array of Indian folk traditions, including the rhythmic complexities of Indian folk melodies that represent loneliness and sadness, the soulful melodies of Rajasthani folk music, and the spiritual depth of Baul songs from Bengal. These elements are carefully woven into their compositions, creating a rich tapestry of sound that is both deeply rooted in tradition and refreshingly contemporary.

Rock Elements

The rock influence is evident in the band's powerful guitar riffs, thunderous drum patterns, and intense vocal delivery. However, what sets them apart is their ability to fuse these elements with the delicate nuances of Indian folk music, resulting in a sound that is both ferocious and melodically intricate.

Members



Vocals

Kannan CJ - Kannan CJ is an Indian composer, singer, and music producer who predominantly works in Indian films. He is öne of the founding members of 'Kaithola'.He has also performed in several music concerts across India and internationally with the folk music band 'Thayillam.'

Joby Thomas - Joby is a trained musician with many years of experience performing with the band. Joby is also a playback singer who has contributed to various films in India.



Nithin Thimothy - Nithin is a classically trained musician who pursued Carnatic music classes for 8 years. He has many years of experience performing with various bands in Canada, UAE, and India.

Vinny Thomas - Vinny is a trained singer who took formal classes in Carnatic music for 8 years and possesses exceptional vocal skills. Vinny has performed with various bands in Canada, UAE and India.

Cibi Esther - Cibi is an outstanding singer and performer with an unshakable stage presence. She has powerful vocals and has been performing with the band for many years.

Drums

Robson Maurice has been kaithola's drummer since 2015 and specializes in rock, reggae, blues, jazz, and orchestral percussion. Robson is a full-time musician engaged in music-related business as well as performing with other bands in and around Calgary.

Guitars

Zanil Azeez is a well-seasoned guitar player with almost 25 years of playing experience. He has a unique style of playing that blends Western style with Indian classical influences. Zanil specializes in fusion, rock, blues, and metal.

Bass

Kiran Kadadekar is a talented bass player who has performed at numerous prominent stages with the post-rock band 'Across Seconds'. Kiran specializes in post-rock, fusion, rock, and blues.

Keyboards

Joyal Suresh is a full time musician and keyboard instructor. He has many years of experience teaching and performing with many renowned bands in India and Canada.
Rodia is a supporting keyboard player specializing in both western and Indian traditional music. Rodia is also a professional photographer taking care of bands photography needs.
Thomas KM is also Kaithola's supporting keyboard player who specializes in Indian traditional music





Sound Tech

Andrew Alex is Kaithola's exceptional sound tech who is a graduate from RCAI (recording connection audio institute) with over 20 years experience in the field.





Projects

Kaithola has released two singles in the previous years and is currently working on releasing the third single 'Kalitha'.
Kaithola's debut single, "Ilaki," made its impactful entrance onto the music scene in 2020. The song delivers a powerful narrative that stands as a bold protest against the rampant violence suffered by women and children in India. Through its evocative lyrics and stirring composition, "Ilaki" seeks not only to raise awareness but also to inspire change, using the universal language of music to shine a spotlight on a deeply important issue. As the band's first release, "Ilaki" set the tone for Kaithola's commitment to addressing pressing social concerns through their fusion rock sound.
The second single, 'Naalu Dhikku', was released in 2021, which beautifully captures the enchanting essence of the state of Kerala, India, portraying its breathtaking natural landscapes and rich cultural lifestyle of its people. The song involves traditional singing with elements of rock.

Live Performances

The band's 40 live performances during the past 10 years on several stages in Toronto, Edmonton,Calgary,Medicine Hat and Red Deer are a testament to their musical prowess and showmanship. Known for their electrifying energy and captivating stage presence, they have performed at major music festivals and venues across Alberta. Their concerts are a sensory experience, combining the raw power of rock with the rhythms of Indian folk dance and music.

Impact and Legacy

The band's innovative approach to music has not only garnered them a dedicated fan base but has also inspired a new generation of musicians to explore the possibilities of vibrant western elements. They have been instrumental in bringing Kerala's folk music to North American audience.



Achievements

As they continue to evolve and experiment with their sound, the band has performed in 2 Indian movies for legendary film directors. These films were showcased in renowned international events such as the Cannes Film Festival.



Conclusion

In a world where musical genres are often rigidly defined, this extraordinary Indian folk fusion rock band stands as a testament to the power of innovation and creativity. By blending the timeless beauty of Indian folk music with the raw energy of metal rock, they have created a sound that is both unique and universally appealing. As they continue to break new ground and captivate audiences in Alberta and all over Canada, their legacy as music for human cause is what makes them different. The fusion of tradition and modernity in their music serves as a powerful reminder that the possibilities of artistic expression are truly limitless.

Sault Malayalee Association - 2025 Onam Celebration

3 messages

Sault Malayalee Association <saultmalayalee@gmail.com> Mon, Feb 10 at 10:57 AM
To: Catherine Packham <events@themarconi.ca>
Cc: <Prashanth@saultmalayaleeassociation.ca>, <deepu@saultmalayaleeassociation.ca>, Jinse - Sault Malayalee Association <jinse@saultmalayaleeassociation.ca>

Dear Brandy,

I hope this email finds you well. We are planning to host our upcoming Onam celebration in **2025** and are very interested in holding the event at the Marconi Multicultural Event Centre again.

We have had the pleasure of hosting all our events at your venue in the past, and we have always been extremely satisfied with both the facilities and the support provided by your team. Given our positive experiences, we believe that the Marconi Multicultural Event Centre would be the perfect location for our Onam celebration this year.

Could you please let us know the availability of the hall, which can accommodate 150-200 people (**Ballroom A + Ballroom B**), for the following date:

- **August 30, 2025**

Thank you for your time and assistance. We look forward to the possibility of working with you again to make this event a memorable one for our community.

Best regards,
Jinse Sunny
General Secretary – Sault Malayalee Association
Cell: +1 249 525 5184
Website: saultmalayaleeassociation.ca
Email: jinse@saultmalayaleeassociation.ca, info@saultmalayaleeassociation.ca

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Brandy Tufts <events@themarconi.ca> Mon, Feb 10 at 11:04 AM
To: Sault Malayalee Association <saultmalayalee@gmail.com>

Good Morning!

We do have availability on Saturday, August 30th. I can put you in the calendar for then!

We can set up a day and time for a meeting with Chef Rubin and Venkat to finalize the details.

Thank you :)
[Quoted text hidden]

Sault Malayalee Association <saultmalayalee@gmail.com> Tue, Feb 11 at 8:00 AM
To: Brandy Tufts <events@themarconi.ca>

Thanks Brandy for blocking **August 30,2025** for our Onam Celebration!

We will get back to you shortly with a date and time when we all are available to come in person to discuss further details.
[Quoted text hidden]

Mission:
The Sault Malayalee Association serves as a vital support system for individuals and families in Sault Ste. Marie, particularly for those who are far from their homeland. Our mandate is to preserve and promote Kerala's rich cultural heritage, creating a sense of belonging and community for Malayalees in the area. We offer a platform for connection and networking, helping newcomers integrate into their new environment while maintaining strong cultural ties. Through youth engagement programs, family activities, and language education, we help the next generation stay connected to their roots while fostering a sense of pride in their heritage. Our objectives include celebrating Kerala's festivals, such as Onam and Vishu, to bring people together and keep traditions alive. We also focus on charitable activities and community volunteerism, contributing to both local and international causes. Additionally, we are committed to promoting and encouraging talented artists in Sault Ste. Marie by providing opportunities for them to showcase their skills through cultural activities and events. Above all, our goal is to provide a supportive, inclusive, and safe community where individuals can feel at home and empowered as they navigate life far from their birthplace. Through unity, engagement, and collaboration, we aim to build strong connections within the Sault Ste. Marie community, ensuring everyone feels supported and valued.

History:
Established in 2022, Sault Malayalee Association has a proud history of serving the Malayalee community in Canada. The organization was founded by a group of dedicated individuals who sought to create a sense of belonging and connection among Malayalees living in a foreign land. Over the years, the association has grown and evolved, becoming a prominent cultural and social hub for the community.

Objectives:
At Sault Malayalee Association, we are driven by the following core objectives:

- **Cultural Preservation:** We are committed to preserving and promoting the cultural heritage of Kerala. Through various cultural events, festivals, and educational initiatives, we strive to ensure that Malayalee traditions remain vibrant and relevant.

- **Community Support:** We provide a strong support network for Malayalee individuals and families, offering resources and assistance to navigate life in Canada. This includes help with immigration, employment, and integration into Canadian society.
- **Charitable Activities:** Sault Malayalee Association is actively engaged in charitable and humanitarian efforts both within the Malayalee community and the broader Canadian community. We are proud to have contributed to numerous charitable causes and relief efforts.
- **Cultural Celebrations:** Throughout the year, we organize a wide range of cultural celebrations, including Onam, Vishu and Christmas, to connect Malayalees with their roots and provide a platform for sharing the beauty of our culture with the Canadian community.

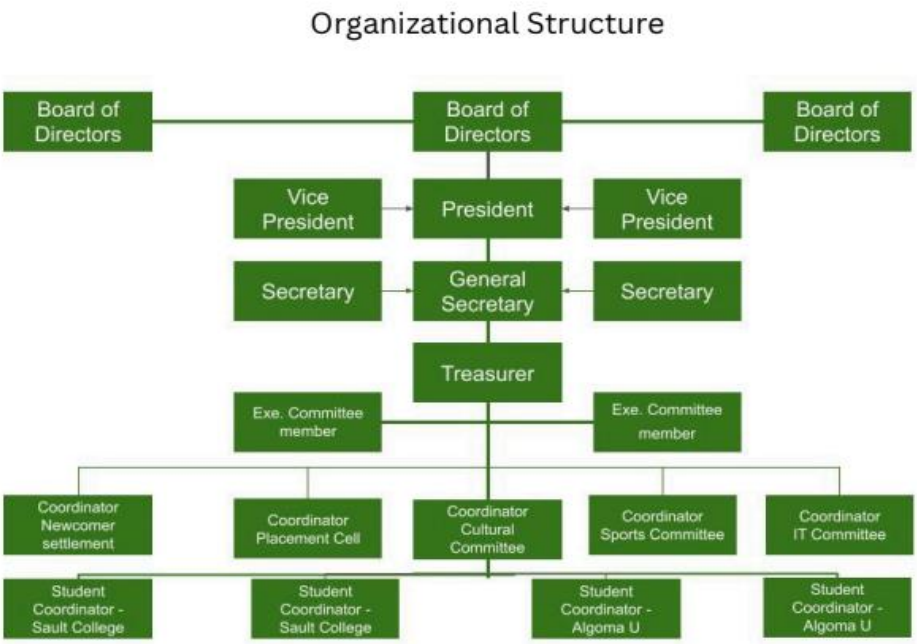
Community Impact: Sault Malayalee Association has made a significant impact on the Malayalee community in Sault ste. Marie, Canada, bringing people together and facilitating cultural exchanges. Our association has already conducted programs at the Seniors Retirement Centre's and other community programs to showcase our cultural talents in our community.

Executive Committee

As of March 25, 2025, the Executive committee consists of the following members:

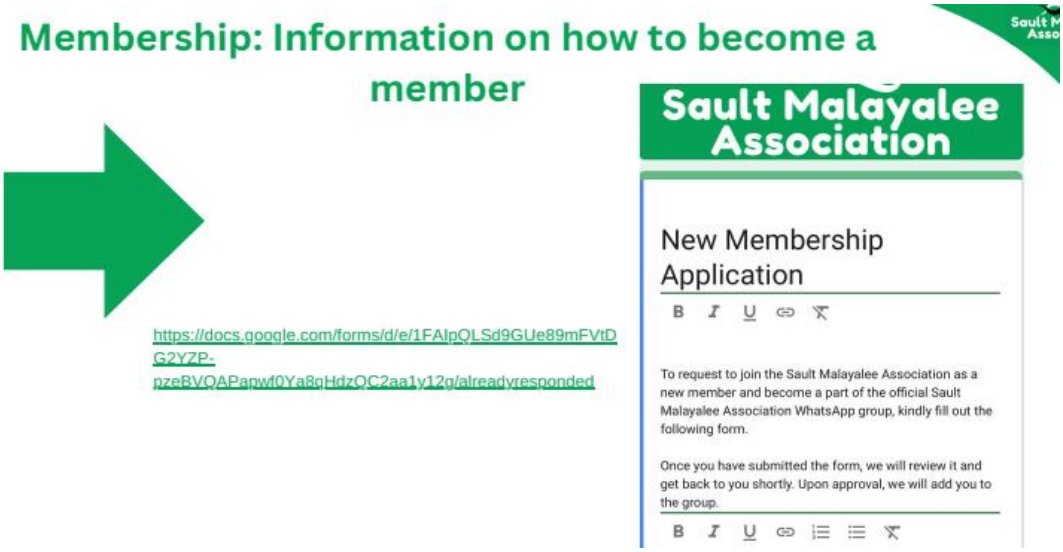
1. **President:** PRASHANT MV
2. **Vice-President:** DEEPU K MOHANAN
3. **Vice-President:** SPIXCY AUGUSTINE
4. **General Secretary:** JINSE SUNNY
5. **Secretary:** ANJU JOY
6. **Secretary:** MELVIN MATHEW
7. **Executive Member:** JAICY JAMES
8. **Executive Member:**
9. **Treasurer:** EVIN PRAKASIA
10. **Coordinator - Newcomer Settlement:** Vacant
11. **Coordinator - Cultural Committee**: ASWATHY MURALI
12. **Coordinator - Technical Committee:** AANAS AMBALAN
13. **Coordinator - Placement Cell:** VISHNU GOPAKUMAR
14. **Coordinator - Sports Committee:** BELGIN BABU
15. **Student Coordinator1 - Sault College:** STEPHY VARGHESE
16. **Student Coordinator 2 - Sault College:** GIBIN M THOMAS

17. **Student Coordinator 1 - Algoma University:** Vacant
18. **Student Coordinator 2 - Algoma University:** BRENIL CHRISTOPHER



Get Involved:

We invite you to become a part of our vibrant community and support our mission. You can get involved by joining events, volunteering, or becoming a member. Your participation will help us strengthen our cultural bonds and continue to serve the community.



https://docs.google.com/forms/d/e/1FAIpQLSd9GUe89mFVtDG2YZP-pzeBVQAPapwf0Ya8qHdzQC2aa1y12g/viewform?pli=1&pli=1



For more information, please visit our website at https://saultmalayaleeassociation.ca/ or contact us at info@saultmalayaleeassociation.ca.
Website: https://saultmalayaleeassociation.ca
Instagram: sault_malayalee_association
https://www.instagram.com/sault_malayalee_association
Facebook: Sault Malayalee Association
https://www.facebook.com/saultmalayaleeassociation/
Twitter: https://www.threads.net/@sault_malayalee_association

Incorporated Not-For-Profit Arts, Culture and Heritage ACAP Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- ☐ List of Board of Directors and Officers of the organization and their contact information
- ☑ Operating budget of the applicant organization for the current fiscal year
- ☐ Financial statements from last year, including balance sheet and income statement
- ☑ Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- ☑ ACAP Project Plan Template
- ☐ ACAP Application Budget template
- ☑ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
Sault Theatre Workshop

ii. Organization: Address: (Street, Postal Code, City)
121 Pittsburgh Ave. P.O.Box 94 Sault Ste Marie P6C 5

iii. Organization Contact Information: (Phone, Cell, Email)
Bobbi-Leigh Gasparelli

iv. Organization Contact Person & Alternative Contact Person:

Name	Bobbi-Leigh Gasparelli	Name	Scarlett Marenger
Title	Vice-Chair	Title	Treasurer
Phone		Phone	
Email		Email	

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The Purpose of Sault Theatre Workshop shall be to promote and encourage participation in theatre, primarily in the dramatic arts. The Mandate of Sault Theatre Workshop shall be to operate without the purpose of gain, profit or other acquisitions for its members. All profits are used for promoting the purpose and objectives of the Sault Theatre Workshop. Established in 1948, the Sault Theatre Workshop continues to present quality theatre in Sault Ste. Marie. Now in its 76th season, STW is proud to be our oldest community theatre group and the only one with ownership of its own theatre venue. Our vision is driven by our many passionate and creative volunteers. It is where your love of theatre will begin. We are a community theatre always looking for more volunteers to try their hand at acting, directing & working behind the scenes in our up-coming plays. Our objective is to provide a training ground for youth and adults who may be looking at pursuing a career in Film or Acting. We have members who have a wealth of experience in the field and those who can train on the operation of the Lights, Sound, Stage Management, Directing, Producing, Costumes, Prop Collection, Set Construction, as well as Front of House duties - which includes canteen operation and greeting customers during show times. The Sault Theatre Workshop will prepare you for any future endeavors you might wish to undertake in the future, whether it be directly in theatre or other

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

The Sault Theatre Workshop's discipline of focus is Theatre Performing Arts. We provide the citizens of Sault Ste. Marie with the opportunity to develop acting skills, technical expertise, board management, budgeting, box office management, etc. We do this while presenting productions and workshops which entertain and educate the audience.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- ☐ Small Project Grant
- ☑ Large Project Grant
- ☑ Operating Grant
- ☐ Seed Funding
- ☐ Community Events Grant
- ☐ Major Cultural Celebrations Grant
- ☐ Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($)

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($) 10000	Major Cultural Celebrations Grant ($)
Operational Grant ($) 10000	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) 20000

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

Furnace Replacement/Operational Grant

ii. Activity/Project and/or Event **Start Date:**

July 1st, 2025

iii. Activity/Project and/or Event **End Date:**

July 31st, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Sault Theatre Workshop, 121 Pittsburgh Ave, Sault Ste Marie On P6C 5A9
www.saulttheatre.com
https://www.facebook.com/profile.php?id=61572503853426

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

Large Project Grant Description: Due to it's unique position of theatre ownership we are currently in urgent need of a Furnace Replacement before we begin our 2025-2026 Theatre Season. We have sourced 4 quotes and have provided the most comprehensive quote for work to be completed by Henderson Heating and Cooling, including removal and disposal of old furnace, replacement furnace, new efficient ductwork and installation of a smart thermostat to control both heating and cooling of the theatre.

Operational Grant Description:

The Sault Theatre Workshop is a non-profit organization devoted to the production and promotion of live theatre in and around Sault Ste Marie. The group was founded in 1948 and as we present our 76th season of quality productions, we look back with pride on our accomplishments. We have represented Sault Ste Marie in many theatre festivals over the years winning much recognition. We have competed in regional, provincial and national festivals. We have sponsored and conducted workshops and training sessions in all aspects of theatre bringing many theatre professionals into our communities. We have hosted many regional and provincial drama festivals. Many of our members, young and old have moved on into professional theatre. We currently present four productions a year and host a regional QUONTA festival of one act plays at our Studio Theatre. The funds we require for sets, props, costumes, make-up, play royalties, advertising, building maintenance and upgrades etc. come from our admission charges, fundraisers and patron donations, and City cultural grants. Most of the money is spent right

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [ ] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [ ] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [ ] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM:

We showcase local artists and mentor emerging talent. Artists are given workshops to develop their talents not just in acting but technical training in lighting design and technical performance, as well as sound design. Participants can also learn how to stage manage, develop costume design and become a wardrobe assistant. They also can become knowledgeable in finance by preparing budgets, using the box office system and handling money in the canteen and becoming educated in grant application processes.

Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community:

We encourage participants, young and old and from every walk of life in our community, to become members of the Sault Theatre Workshop. We encourage those new to our community to come and get involved in our productions whether they are students, young professionals or those who are newly retired and looking for a new place to volunteer their time and expertise. We provide training and workshop opportunities and a place to feel at home in. Many of our past members have gone on to work in professional arts fields.

Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants):

The Sault Theatre Workshop hosts a One-act-Festival every year. We invite groups from the North to participate as well as any local theatre groups who would like to enter. The participants are encouraged to try directing and acting for the first time. We have a Professional adjudicator for the weekend who provides public adjudications on both Friday and Saturday night followed by detailed adjudications the following morning. This way we provide professional development for our own directors and actors, visiting communities, and the audience. In addition, we are launching a series of workshops this season that will employ the expertise of our young and emerging professional theatre artists. These workshops will be geared towards those who are new to theatre and seeking training to build their confidence both on and off the stage. Workshops will cover skills needed for acting, stage

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

The direct benefits of Sault Theatre Workshops operation to our audiences, participants and community are as follows: Entertainment, Education, Training, Collaboration with other arts groups both within and outside our local community.

Our audiences have always enjoyed the wide variety of theatre we provide, from Shakespeare, to dramas, to comedies, to melodramas and children's productions. We have also hosted many QUONTA Drama Festivals and Theatre Ontario Festivals, bringing some of the best community theatre Ontario has to offer to our Sault Ste. Marie audiences and an opportunity to network with theatre groups from other communities. We try to include at least one family-oriented show a year so that parents can introduce their young families to the joy of theatre. We are hoping to present a traditional Christmas Melodrama once again this season.

Our audience members have a chance to attend the workshops provided at these festivals. Listening to the adjudications each night and the more detailed ones in the morning are great learning experiences for the participants. They can attend the workshops provided daily for a variety of different theatre topics.

The community benefits economically from the participants' use of our hotels, restaurants and shopping malls. We also shop locally for our set building supplies, grocery needs, printing etc.

The Grant received will be used towards the operation and promotion of the Sault Theatre Workshop. Because of Covid 19, it has been a challenge to successfully get back on our feet. With many financial challenges that had occured, we were not able to gain a clear and stable financial picture/statement until recently. Scarlett Maranger has been very diligent in tracking down invoices etc. to be able to present us with a comprehensive financial statement. We have now completed new By-laws and a reorganization. Under the guidance and leadership of

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

With the assistance of ACAP funding, successful implementation would first of all allow us to move forward on replacing our furnace so that we can guarantee comfort for all volunteers, theatre rental partners and audience members in our theatre. In addition we would be able to plan, budget. publish and distribute a season brochure to advertise our upcoming theatre season and sell season ticket subscriptions to our patrons. We would move ahead in our planning for our six workshop learning series and begin advertising this as well for our upcoming season. Successful implementation would also allow us to look back on the 2025-26 season with four successful shows, A One Act Festival and Workshop series with a strong audience attendance and enough funds raised to start planning our next season and re-establish our youth bursary fund.

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

Other please describe (250 words maximum):

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

We are specifically targetting our activities toward our 18-40 year old age demographic. Our season is being designed to be most approachable to our younger theatre goers, with the hopes to increase volunteer participation in this age demographic as it is difficult to engage this age group in volunteer activities. A large proportion of our past 'stage one' youth drama group members fall into this category and we have made significant efforts to re-engage these members specifically with some success. As these members currently have young families, it is crucial that we program events that will appeal to them and also re-launch our youth programming to provide a training ground for the next generation of youth - their children.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

STW events will be promoted through the Sault Community Centre Box Office where we also pay an extra fee for an 'email blast' to all the SCBO subscribed patrons, our website www.saulttheatre.com, our facebook page at https://www.facebook.com/profile.php?id=61572503853426 as well as through community arts newsletters, event program advertising and physical poster distribution. We will run radio ads if extra funding allows.

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50 people
- [ ] 51-100 people
- [ ] 101-250 people
- [x] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [ ] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [x] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

STW participants include our Board of Directors as well as theatre participants. Our participant composition is as follows: We have actors on stage for the production who have spent many hours in rehearsals at the studio. Besides the Director and Actors, we have the producer and stage manager at every rehearsal. During the rehearsal process, we also have the lighting and sound technicians, costume designer, props designer joining the cast at rehearsals. During the run of the show, we have the front-of-house manager, box office and canteen personnel here. The audience (up to 120 people) joins us for a wonderful night of theatre.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of Sault Theatre Workshop (Organization/Collective Name), I, Bobbi Gasparelli (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Bobbi-Leigh Gasparelli Signature March 27th, 2025 Date

Application Project Plan Template

Name of Applicant: Sault Theatre Workshop

Intake/Date: March 28th, 2025

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Furnace Replacement	July 1st, 2025	July 30th, 2025	Contract Henderson Heating and Cooling to remove old furnace, install new furnace and new, more efficient ductwork changes orientation of furnace to make it accessible for servicing, place furnace on blocks, install programmable thermostat for heating/cooling efficiency. Quote is attached to supporting documents.
Sault Theatre Worksop Season 77 Show #1	Sept.1st, 2025	November 2nd, 2025	Halloween Show to be directed by Calvin Lane, Unfathomable Productions. 4 day run + matinee.
Sault Theatre Worksop Season 77 Show #2	Novermber 3rd, 2025	December 20th, 2025	Christmas Pantomime, TBD Directors TBD. 4 day run + matinee.
Sault Theatre Worksop Season 77 Show #3	January 1st, 2026	March 15, 2026	Show TBD, selection committee meets next week. \4 day run + matinee.
Sault Theatre Worksop Season 77 Show #4	March 15th, 2025	March 16th - May 15th, 2026	TBD directed by George Houston 4 day run + matinee.
Sault Theatre Worksop Season 77 One Act Festival	May 16th, 2026	June 10th, 2025	Adjudicated Weekend One Act Festival including participants from Northern Ontario communities.
Saturday Workshop Series	Sept.1st, 2025	June 30th, 2026	Six Saturday Afternoon workshops covering improv, script writing, directing, stage movement, choral speaking, among other topics.

ESTIMATED BUDGET FOR SEASON

JULY 1/2025 TO JUNE 30/2026

ESTIMATED INCOME

STAGE SHOWS

DOOR	5 X 3500.00		$ 17,500.00

FUNDRAISERS

PAINT NIGHT	SALES	2 OR 3	$ 1,000.00
DOORPRIZES	SALES	5 X 200.00	$ 1,000.00
MEMBERSHIPS	SOLD		$ 1,000.00
DONATIONS	FROM PUBLIC		$ 1,000.00
ADVERTISING	SOLD		$ 1,500.00
SSM GRANT	CITY		$ 20,000.00
WORKSHOPS	SERIES		$ 1,500.00
GARAGE SALE	OLD STUFF		$ 500.00
CANTEEN	HOSPITALITY		$ 2,000.00
RENTAL	OF HALL		$ 500.00
TOTAL ESTIMATED INCOME			**$ 47,500.00**

EXPENSES

UTILITIES			-$ 7,000.00
SNOW PLOW			-$ 3,500.00
INSURANCE			-$ 9,000.00
SCRIPTS/POSTERS		5 SHIWS	-$ 2,000.00
HONORARIA	DICECTORS/PROD	5 SHOWS	-$ 3,000.00
ROYALTIES		5 SHOWS	-$ 4,000.00
OFFICE	BOOKS/SUPPLIES/INT/WEB		-$ 1,500.00
JANITOR			-$ 600.00
DONATIONS	PREVIEW NIGHT	4 SHOWS	-$ 1,500.00
PRODUCTIONS		5 SHOWS	-$ 5,000.00
ADJUDICATORS			-$ 2,000.00
BANK CHRGS			-$ 600.00
ADVERTISING			-$ 2,000.00
REPAIRS & MAINT			-$ 1,500.00
TOTAL ESTIMATED EXPENSES			**-$ 43,200.00**

EXPENSES INCURRED FOR SWEENEY TODD PRODUCTION CANCELLATION

		MTI INVOICE US COSTS	EXg Rate	PAID BY H HOUSTON CAN COSTS
INITIAL CHARGES		**$ 3,225.00**	**136.92%**	**$ 4,415.99**
1ST REFUND CHEQUE		-$ 943.52	133.29%	-$ 1,252.62
2ND REFUND CHEQUE		-$ 1,885.00	133.75%	-$ 2,516.19
MTI CHARGES RETAINED	SUB TOT	$ 396.48		**$ 647.18**
CANCELLATION FEE		**-$ 50.00**		
HANDLING FEE		**-$ 10.00**		
ORIGINAL SHIPPING FEE		**-$ 336.48**		
COPIES OF EVERYTHING TO TERRI MILLER		$ -		

MTI CHRGS & EXCHG DIFF

PLUS

STW EXPENSES

RETURN BY UPS	$ 171.73
EXCHG ON VISA FOR ABOVE	$ 67.31
BRIDGE X2	$ 11.40
BANK FEES	$ 10.00
TOTAL COST TO CANCEL	**$ 907.62**
BY 2	
	$ 453.81

FYI

THE aberdeen GROUP INCORPORATED

The Aberdeen Group Incorporated
Elgin Tower
403-390 Bay Street
Sault Ste. Marie, ON P6A 1X2
P: 705-541-9696 F: 705-575-9696
E: info@theaberdeengroup.ca

November 15, 2024

Sault Theatre Workshop
PO Box 94
Sault Ste. Marie, ON
P6A 5L2

To the Board of Directors of Sault Theatre Workshop:

RE: Independent review of financial information

We have reviewed the financial information for Sault Theatre Workshop, as provided to us by the Treasurer for the years ended June 30, 2023 and June 30, 2024.

We have conducted our review based on generally accepted accounting procedures, including a thorough accounting for all income and all charitable donations receipted. In my opinion, the financial information provided and as filed, presents fairly, in all material respects, the financial position of Sault Theatre Workshop for the above noted years.

Sault Ste. Marie, ON
November 15, 2024

Peggy Lauzon, MBA
President

Sault Theatre Workshop

Profit and Loss

July 2023 - June 2024

	TOTAL
INCOME	
4150 Net Sales	
4050 Sales - Advertising	195.00
4100 Sales - Box Office	2,501.81
4105 Sales - Donations	3,225.34
4110 Sales - Door	11,066.32
4120 Sales - Fundraising	870.00
4125 Sales - Membership	800.00
4137 Sales - Workshops	385.00
4140 Sales - Hospitality /Canteen	1,504.35
4145 Sales - Raffle	21.25
Total 4150 Net Sales	**20,569.07**
4550 Quonta Income	800.00
4700 Rental Income	350.00
4755 Interest Earned Income	10.03
4900 Government Grants	4,654.00
Total Income	**$26,383.10**
COST OF GOODS SOLD	
5025 Hospitality/Canteen	575.96
5020 Cast Party	197.35
Total 5025 Hospitality/Canteen	**773.31**
5070 PRODUCTION COSTS	168.32
5030 Costumes	154.48
5035 Props Expense	151.78
5045 Set Materials	323.98
5050 Director's Honoraria	800.00
5060 Royalties for Plays	3,333.20
5065 Scripts	555.33
Total 5070 PRODUCTION COSTS	**5,487.09**
Total Cost of Goods Sold	**$6,260.40**
GROSS PROFIT	**$20,122.70**
EXPENSES	
5075 Donation/ Preview Expense	870.00
5100 Accounting & Legal	175.45
5105 Advertising/Promotional	947.77
5110 Programs/Printing etc	1,436.53
5120 Adjudication/Workshops	1,423.85
5125 Bank charges	412.97
5130 Cash Short	50.00
5150 Insurance	6,593.71
5175 Interest paid	161.22
5185 License, Fees & Dues	293.02
5200 Office Expense	1,110.26
5205 Equipment rental	6.89
5250 Proceeds Expense	480.00

Sault Theatre Workshop

Profit and Loss

July 2023 - June 2024

	TOTAL
5255 ONE ACT FESTIVAL EXPENSES	41.59
5260 Quonta Expenses	402.88
5280 Reimbursement	220.00
5300 Repair & Maintenance Building	4,680.50
5350 Supplies Building	1,370.70
5355 NEWSLETTER	205.80
Total 5350 Supplies Building	**1,576.50**
5375 Telephone/Internet	1,430.72
5550 Utilities	6,539.46
5620 Net Payroll	
5617 WSIB	-14.98
Total 5620 Net Payroll	**-14.98**
Total Expenses	**$28,838.34**
PROFIT	**$ -8,715.64**

Sault Theatre Workshop

Trial Balance

As of June 30, 2024

	DEBIT	CREDIT
1100 BMO - 108 - Chequing	3,327.35	
1105 BMO - 124 - Bursary Acct	1,404.30	
1120 BMO - 673	144.46	
Uncategorized Asset	0.00	
1500 Buildings	101,315.38	
1550 Land	37,000.00	
2200 GST/HST Payable	794.29	
2215 GST/HST Suspense		0.00
3200 Retained Earnings		118,666.63
Opening Balance Equity		34,034.79
4050 Net Sales:Sales - Advertising		195.00
4100 Net Sales:Sales - Box Office		2,501.81
4105 Net Sales:Sales - Donations		3,225.34
4110 Net Sales:Sales - Door		11,066.32
4120 Net Sales:Sales - Fundraising		870.00
4125 Net Sales:Sales - Membership		800.00
4137 Net Sales:Sales - Workshops		385.00
4140 Net Sales:Sales - Hospitality /Canteen		1,504.35
4145 Net Sales:Sales - Raffle		21.25
4550 Quonta Income		800.00
4700 Rental Income		350.00
4755 Interest Earned Income		10.03
4900 Government Grants		4,654.00
5025 Hospitality/Canteen	575.96	
5020 Hospitality/Canteen:Cast Party	197.35	
5070 PRODUCTION COSTS	168.32	
5030 PRODUCTION COSTS:Costumes	154.48	
5035 PRODUCTION COSTS:Props Expense	151.78	
5045 PRODUCTION COSTS:Set Materials	323.98	
5050 PRODUCTION COSTS:Director's Honoraria	800.00	
5060 PRODUCTION COSTS:Royalties for Plays	3,333.20	
5065 PRODUCTION COSTS:Scripts	555.33	
5075 Donation/ Preview Expense	870.00	
5100 Accounting & Legal	175.45	
5105 Advertising/Promotional	947.77	
5110 Programs/Printing etc	1,436.53	
5120 Adjudication/Workshops	1,423.85	
5125 Bank charges	412.97	
5130 Cash Short	50.00	
5150 Insurance	6,593.71	
5175 Interest paid	161.22	
5185 License, Fees & Dues	293.02	
5200 Office Expense	1,110.26	
5205 Equipment rental	6.89	
5250 Proceeds Expense	480.00	
5255 ONE ACT FESTIVAL EXPENSES	41.59	
5260 Quonta Expenses	402.88	
5280 Reimbursement	220.00	

Sault Theatre Workshop

Trial Balance

As of June 30, 2024

	DEBIT	CREDIT
5300 Repair & Maintenance Building	4,680.50	
5350 Supplies Building	1,370.70	
5355 Supplies Building:NEWSLETTER	205.80	
5375 Telephone/Internet	1,430.72	
5550 Utilities	6,539.46	
5617 Net Payroll:WSIB		14.98
TOTAL	$179,099.50	$179,099.50

Sault Theatre Workshop

Balance Sheet

As of June 30, 2024

	TOTAL
Assets	
Current Assets	
Cash and Cash Equivalent	
1100 BMO - 108 - Chequing	3,327.35
1105 BMO - 124 - Bursary Acct	1,404.30
1120 BMO - 673	144.46
Total Cash and Cash Equivalent	**$4,876.11**
Uncategorized Asset	0.00
Total Current Assets	**$4,876.11**
Non-current Assets	
Property, plant and equipment	
1500 Buildings	101,315.38
1550 Land	37,000.00
Total Property, plant and equipment	**$138,315.38**
Total Non Current Assets	**$138,315.38**
Total Assets	**$143,191.49**
Liabilities and Equity	
Liabilities	
Current Liabilities	
2200 GST/HST Payable	-794.29
2215 GST/HST Suspense	0.00
Total Current Liabilities	**$ -794.29**
Total Liabilities	**$ -794.29**
Equity	
Opening Balance Equity	34,034.79
Retained Earnings	118,666.63
Profit for the year	-8,715.64
Total Equity	**$143,985.78**
Total Liabilities and Equity	**$143,191.49**

Sault Theatre Workshop

Balance Sheet

As of June 30, 2023

	TOTAL
Assets	
Current Assets	
Cash and Cash Equivalent	
1100 BMO - 108 - Chequing	2,758.77
1105 BMO - 124 - Bursary Acct	6,166.80
1120 BMO - 673	1,355.71
Total Cash and Cash Equivalent	**$10,281.28**
Uncategorized Asset	0.00
Total Current Assets	**$10,281.28**
Non-current Assets	
Property, plant and equipment	
1500 Buildings	101,315.38
1550 Land	37,000.00
Total Property, plant and equipment	**$138,315.38**
Total Non Current Assets	**$138,315.38**
Total Assets	**$148,596.66**
Liabilities and Equity	
Liabilities	
Current Liabilities	
2200 GST/HST Payable	-4,104.76
Total Current Liabilities	**$ -4,104.76**
Total Liabilities	**$ -4,104.76**
Equity	
Opening Balance Equity	34,034.79
Retained Earnings	138,489.82
Profit for the year	-19,823.19
Total Equity	**$152,701.42**
Total Liabilities and Equity	**$148,596.66**

Sault Theatre Workshop

Trial Balance

As of June 30, 2023

	DEBIT	CREDIT
1100 BMO - 108 - Chequing	2,758.77	
1105 BMO - 124 - Bursary Acct	6,166.80	
1120 BMO - 673	1,355.71	
Uncategorized Asset	0.00	
1500 Buildings	101,315.38	
1550 Land	37,000.00	
2200 GST/HST Payable	4,104.76	
3200 Retained Earnings		138,489.82
Opening Balance Equity		34,034.79
4105 Net Sales:Sales - Donations		1,100.00
4110 Net Sales:Sales - Door		11,649.22
4125 Net Sales:Sales - Membership		19.12
4137 Net Sales:Sales - Workshops		1,184.88
4140 Net Sales:Sales - Hospitality /Canteen		1,469.65
4750 STW - Rental		500.00
4755 Interest Earned Income		103.92
4900 Government Grants		3,259.00
Non-Profit Income		740.00
5005 Hospitality / Canteen Supplies (deleted)	347.45	
5020 Hospitality/Canteen:Cast Party	350.00	
5030 PRODUCTION COSTS:Costumes	150.80	
5035 PRODUCTION COSTS:Props Expense	344.44	
5045 PRODUCTION COSTS:Set Materials	400.00	
5050 PRODUCTION COSTS:Director's Honoraria	500.00	
5055 PRODUCTION COSTS:Producer's Honoraria	500.00	
5060 PRODUCTION COSTS:Royalties for Plays	600.00	
5065 PRODUCTION COSTS:Scripts	642.00	
5075 Donation/ Preview Expense	740.00	
5100 Accounting & Legal	399.09	
5105 Advertising/Promotional	2,323.40	
5110 Programs/Printing etc	428.30	
5120 Adjudication/Workshops	1,850.00	
5125 Bank charges	506.10	
5130 Cash Short	1,494.65	
5150 Insurance	8,545.37	
5175 Interest paid	159.47	
5185 License, Fees & Dues	264.00	
5200 Office Expense	1,622.99	
5205 Equipment rental	106.00	
5260 Quonta Expenses	3,060.95	
5280 Reimbursement	641.01	
5300 Repair & Maintenance Building	3,117.53	
5350 Supplies Building	3,237.11	
5375 Telephone/Internet	286.90	
5550 Utilities	7,231.42	
TOTAL	$192,559.40	$192,559.40

Sault Theatre Workshop

Profit and Loss

July 2022 - June 2023

	TOTAL
INCOME	
4150 Net Sales	
4105 Sales - Donations	1,100.00
4110 Sales - Door	11,649.22
4125 Sales - Membership	19.12
4137 Sales - Workshops	1,184.88
4140 Sales - Hospitality /Canteen	1,469.65
Total 4150 Net Sales	**15,422.87**
4750 STW - Rental	500.00
4755 Interest Earned Income	103.92
4900 Government Grants	3,259.00
Non-Profit Income	740.00
Total Income	**$20,025.79**
COST OF GOODS SOLD	
5005 Hospitality / Canteen Supplies (deleted)	347.45
5025 Hospitality/Canteen	
5020 Cast Party	350.00
Total 5025 Hospitality/Canteen	**350.00**
5070 PRODUCTION COSTS	
5030 Costumes	150.80
5035 Props Expense	344.44
5045 Set Materials	400.00
5050 Director's Honoraria	500.00
5055 Producer's Honoraria	500.00
5060 Royalties for Plays	600.00
5065 Scripts	642.00
Total 5070 PRODUCTION COSTS	**3,137.24**
Total Cost of Goods Sold	**$3,834.69**
GROSS PROFIT	**$16,191.10**
EXPENSES	
5075 Donation/ Preview Expense	740.00
5100 Accounting & Legal	399.09
5105 Advertising/Promotional	2,323.40
5110 Programs/Printing etc	428.30
5120 Adjudication/Workshops	1,850.00
5125 Bank charges	506.10
5130 Cash Short	1,494.65
5150 Insurance	8,545.37
5175 Interest paid	159.47
5185 License, Fees & Dues	264.00
5200 Office Expense	1,622.99
5205 Equipment rental	106.00
5260 Quonta Expenses	3,060.95
5280 Reimbursement	641.01
5300 Repair & Maintenance Building	3,117.53

Sault Theatre Workshop

Profit and Loss

July 2022 - June 2023

	TOTAL
5350 Supplies Building	3,237.11
5375 Telephone/Internet	286.90
5550 Utilities	7,231.42
Total Expenses	**$36,014.29**
PROFIT	**$-19,823.19**

Sault Theatre Workshop

Profit and Loss

July 2024 - February 2025

	TOTAL
INCOME	
4150 Net Sales	
4050 Sales - Advertising	915.00
4100 Sales - Box Office	5,372.00
4105 Sales - Donations	3,030.00
4110 Sales - Door	7,573.00
4120 Sales - Fundraising	957.78
4125 Sales - Membership	425.00
4140 Sales - Hospitality /Canteen	1,750.55
Total 4150 Net Sales	**20,023.33**
4750 STW - Rental	700.00
4755 Interest Earned Income	2.49
4800 Other Income	167.60
Total Income	**$20,893.42**
COST OF GOODS SOLD	
5025 Hospitality/Canteen	249.07
5020 Cast Party	425.78
Total 5025 Hospitality/Canteen	**674.85**
5070 PRODUCTION COSTS	221.62
5030 Costumes	409.70
5035 Props Expense	376.79
5045 Set Materials	841.63
5050 Director's Honoraria	1,000.00
5055 Producer's Honoraria	500.00
5060 Royalties for Plays	-4,054.02
5065 Scripts	266.30
Total 5070 PRODUCTION COSTS	**-437.98**
Total Cost of Goods Sold	**$236.87**
GROSS PROFIT	**$20,656.55**
EXPENSES	
5027 DOOR PRIZES	104.48
5075 Donation/ Preview Expense	185.00
5100 Accounting & Legal	460.08
5105 Advertising/Promotional	300.00
5110 Programs/Printing etc	1,093.47
5125 Bank charges	255.80
5150 Insurance	4,711.66
5185 License, Fees & Dues	69.72
5200 Office Expense	959.31
5250 Proceeds Expense	320.00
5300 Repair & Maintenance Building	5,422.74
5350 Supplies Building	123.12
5375 Telephone/Internet	696.15
5550 Utilities	3,409.81
Total Expenses	**$18,111.34**
PROFIT	**$2,545.21**

Sault Theatre Workshop

Balance Sheet

As of February 28, 2025

	TOTAL
Assets	
Current Assets	
Cash and Cash Equivalent	
1100 BMO - 108 - Chequing	7,123.96
1105 BMO - 124 - Bursary Acct	-7.63
1120 BMO - 673	-7.63
Total Cash and Cash Equivalent	**$7,108.70**
Uncategorized Asset	0.00
Total Current Assets	**$7,108.70**
Non-current Assets	
Property, plant and equipment	
1500 Buildings	101,315.38
1550 Land	37,000.00
Total Property, plant and equipment	**$138,315.38**
Total Non Current Assets	**$138,315.38**
Total Assets	**$145,424.08**
Liabilities and Equity	
Liabilities	
Current Liabilities	
2200 GST/HST Payable	-1,106.91
2215 GST/HST Suspense	0.00
Total Current Liabilities	**$ -1,106.91**
Total Liabilities	**$ -1,106.91**
Equity	
Opening Balance Equity	34,034.79
Retained Earnings	109,950.99
Profit for the year	2,545.21
Total Equity	**$146,530.99**
Total Liabilities and Equity	**$145,424.08**

Sault Theatre Workshop

Trial Balance

As of February 28, 2025

	DEBIT	CREDIT
1100 BMO - 108 - Chequing	7,123.96	
1105 BMO - 124 - Bursary Acct		7.63
1120 BMO - 673		7.63
Uncategorized Asset	0.00	
1500 Buildings	101,315.38	
1550 Land	37,000.00	
2200 GST/HST Payable	1,106.91	
2215 GST/HST Suspense		0.00
3200 Retained Earnings		109,950.99
Opening Balance Equity		34,034.79
4050 Net Sales:Sales - Advertising		915.00
4100 Net Sales:Sales - Box Office		5,372.00
4105 Net Sales:Sales - Donations		3,030.00
4110 Net Sales:Sales - Door		7,573.00
4120 Net Sales:Sales - Fundraising		957.78
4125 Net Sales:Sales - Membership		425.00
4140 Net Sales:Sales - Hospitality /Canteen		1,750.55
4750 STW - Rental		700.00
4755 Interest Earned Income		2.49
4800 Other Income		167.60
5025 Hospitality/Canteen	249.07	
5020 Hospitality/Canteen:Cast Party	425.78	
5070 PRODUCTION COSTS	221.62	
5030 PRODUCTION COSTS:Costumes	409.70	
5035 PRODUCTION COSTS:Props Expense	376.79	
5045 PRODUCTION COSTS:Set Materials	841.63	
5050 PRODUCTION COSTS:Director's Honoraria	1,000.00	
5055 PRODUCTION COSTS:Producer's Honoraria	500.00	
5060 PRODUCTION COSTS:Royalties for Plays		4,054.02
5065 PRODUCTION COSTS:Scripts	266.30	
5027 DOOR PRIZES	104.48	
5075 Donation/ Preview Expense	185.00	
5100 Accounting & Legal	460.08	
5105 Advertising/Promotional	300.00	
5110 Programs/Printing etc	1,093.47	
5125 Bank charges	255.80	
5150 Insurance	4,711.66	
5185 License, Fees & Dues	69.72	
5200 Office Expense	959.31	
5250 Proceeds Expense	320.00	
5300 Repair & Maintenance Building	5,422.74	
5350 Supplies Building	123.12	
5375 Telephone/Internet	696.15	
5550 Utilities	3,409.81	
TOTAL	**$168,948.48**	**$168,948.48**

DOORPRIZE FOR SNOW WHITE Dec-24

DOORPRIZE DONATED BY The Fruit Place

INCOME	$ 340.00
EXPENSES	-$ 63.90
PROFIT	$ 276.10

DOOR PRIZE MADNESS OCT-NOV/24

INCOME		167.6
5 BOWLS	-$	45.20
FILLERS	-$	54.00
STICKERS	-$	11.00
TOKENS	-$	18.02
	$	**39.38 PROFIT**

CANTEEN

INCOME	$	316.00
EXPENSES	-$	59.00
	-$	60.20
	$	**196.80 PROFIT**

PROFIT / LOSS FOR CONSPIRACY

Feb-25

INCOME

SQUARE		$	1,884.00
DOOR		$	590.00
ADVERTISING	HIGHLAND FORD	$	225.00
ADVERTISING	ABC	$	100.00
MEMBERSHIP		$	135.00
FALLON'S MOM		$	100.00
CANTEEN		$	229.00
SSM BOX OFFICE		$	240.00
ADVERTISING	JUDE ORTIZ	$	30.00
ADVERTISING	CHIROPRACTOR	$	150.00
ADVERTISING	WHISKY BARREL	$	500.00
DOOR	JOHN ANDERSON	$	60.00
	TOTAL INCOME	**$**	**4,243.00**

EXPENSES

ROYALTIES	NONE	$	-
DIRECTOR	FALLON SYYL	$	500.00
PRODUCER	NONE	$	-
SCRIPTS	A K GRAPHIX	$	128.96
PROGRAMMES	A K GRAPHIX	$	325.44
POSTERS	FALLON SYYL	$	85.30
PROPS	FALLON SYYL	$	38.02
BANK CHRGS	BMO	$	58.02
CLEANING	V FELICE	$	125.00
BK CHRGS	BOX OFF	$	6.00
COSTUMING	FALLON SYYL	$	146.53
DRY CLEANING ?		$	150.00 ?
CAST PARTY ?		$	200.00 ?
	TOTAL EXPENSES	**$**	**1,763.27**

PROFIT AT THIS ˙ $ 2,479.73

VERNON'S SHOW PROFIT OR LOSS

FEB 2025 **RENTAL OF HALL TO VERNON BAILEY**

INCOME		
DONATION	$	1,000.00
CANTEEN	$	541.85
TOTAL INCOME	**$**	**1,541.85**
EXPENSES		
CLEANING	$	100.00
POP/BAKING	$	49.00
HALL DÉCOR EXP	$	96.53
TOTAL EXP	**$**	**245.53**

PROFIT $ 1,296.32

PAINT NIGHT PROFIT & LOSS JAN 2025

NUMBER #2

	INCOME	
CANTEEN	$	160.00
SQUARE	$	390.00
DOOR	$	240.00
TOTAL INCOME	**$**	**790.00**
	EXPENSES	
CLEANING	$	25.00
POP/BAKING	$	63.98
BK CHRGS	$	12.53
INSTRUCTOR	$	320.00
TOTAL EXP	**$**	**421.51**
PROFIT	**$**	**368.49**

PROFIT / LOSS FROM SNOW WHITE

Dec-24

INCOME

BOX OFFICE	$	3,650.00	SSM BOX OFFICE
DOOR	$	2,100.00	
DOOR	$	280.00	
DOOR	$	195.00	
CANTEEN	$	638.70	
PREVIEW NIGHT	$	185.00	VINCENT PLACE
SQUARE	$	120.00	
SQUARE	$	90.00	
SQUARE	$	60.00	
ADV	$	30.00	ORTIZ
DOORPRIZE	$	340.00	
	$	**7,688.70**	

EXPENSES

A K GRAPHIX	$	52.07	SCRIPTS
G GODDARD AGENCY	$	678.00	ROYALTIES
A K GRAPHIX	$	358.89	POSTERS/PROGRAMES
HONORARIA	$	250.00	HOUSTON
HONORARIA	$	250.00	FELICE
SOO MILL	$	164.74	PAINT
S MARENGER	$	437.01	SET,DÉCOR.DOORPRIZE
S MARENGER	$	317.81	CAST PARTY, DRESS
S HOUSTON	$	72.47	CANTEEN
PREVIEW NIGHT	$	185.00	VINCENT PLACE
V FELICE	$	218.75	PAINT,SUPPLIES
GRACE KING	$	29.82	MAKEUP
SSM COMM BOX OFF FEES	$	300.00	EMAIL BLAST
SSM COMM BOX OFF FEES	$	69.72	CC FEES
SQUARE FEES	$	3.66	
SQUARE FEES	$	3.12	
SQUARE FEES	$	1.98	
DRY CLEANING	$	97.76	
	$	**3,490.80**	

PROFIT SO FAR $ 4,197.90

DOORPRIZE	$340.00	CANTEEN	$638.70
EXPENSE	- 63.90	EXPENSE	- 72.47
PROFIT	$276.10	PROFIT	$566.23

PROFIT & LOSS FOR ESTATE OF MADNESS

OCTOBER/NOV 2024

INCOME

MUSICAL COMEDY GUILD	$	300.00	
JUDE ORTIZ	$	60.00	
FRANK'S AUTO	$	100.00	
SQUARE	$	30.00	R WILSON
BOX OFFICE	$	2,030.75	
CANTEEN	$	316.00	
DOORPRIZE	$	167.60	
DOOR	$	1,101.00	
LEEANN PEARSON	$	250.00	PROGRAMME
	$	**4,355.35**	

EXPENSES

DIRECTOR'S HONARARIUM	$	500.00	CALVIN & GRACE
SCRIPTS	$	73.00	STONES
SOO MILL	$	269.16	SET & POSTERS
CALVIN LANE	$	78.71	SET & POSTERS
MARENGER	$	261.74	DÉCOR/MASKS/DOORPRIZE
PROGRAMMES	$	294.93	AK GRAPHIX
DOLLARAMA	$	8.48	SCRIPTS
COSTUMES	$	110.55	FABRICLAND
DOLLARAMA	$	62.13	PAINT/DÉCOR
PISA PIZZA	$	31.00	CAST
STAPLES	$	9.02	READERS DUOTANGS
BULK BARN	$	46.96	DOORPRIZE AND EYEBALLS
CANTEEN	$	60.20	POP, COFFEE, WATER
CANTEEN	$	59.00	POP, MILK, CREAM
ROME'S	$	34.15	CAST PARTY
ROME'S	$	30.43	BUNS
ROME'S	$	162.82	CAST PARTY
	$	**2,092.28**	

PROFIT **$ 2,263.07**

QUONTA ONE ACT FESTIVAL JUNE 2024

INCOME

QUONTA	$ 800.00			
FRANKIE'S AUTO	$ 100.00	VICTORIA	VIC SOLD	
APR WELDING	$ 35.00	VICTORIA	$	468.45
PREVIEW & CANTEEN	$ 60.55	VICTORIA		
MURRAY FINN	$ 225.00			
DOOR	$ 272.90	VICTORIA		
DOOR	$ 510.00			
CANTEEN	$ 273.40			
BOOKS	$ 60.00			
SQUARE - DOOR	$ 680.00			
TOTAL INCOME	**T($ 3,016.85**			

EXPENSES

ROD CARLEY		$	1,000.00
WATERTOWER	HOTEL	$	152.78
GAS & TAX RECEIP	TRAVEL	$	294.11
SANDRA HOUSTON	LUNCH	$	105.97
PAT BARILL	CANTEEN	$	90.63
HARRY HOUSTON	BADGES	$	46.51
A K GRAPHIX	PROGRAMS	$	196.62
BANK FEES SQUARE		$	22.46
S MARENGER	SUPPLIES	$	47.00
	TOTAL EXPENSES	**$**	**1,956.08**

PROFIT	**$ 1,060.77**

TRILOGY IN ROSE MAY 2024

INCOME

ZONTA	$	1,740.00	*TOTAL INCOME*		
FRANKIE	$	100.00	ADV		
SEAN MARENGER	$	200.00	DONATION TO SHOW		
MIKE MOORE CONSTR	$	100.00	ADV/DON		
MAY 10 DOOR	$	545.00			**STW**
MAY 12 DOOR	$	340.00			**30.00 DONATION**
MAY 11 DOOR	$	270.00			
DOOR	$	30.00			
BOX OFFICE	$	*1,299.00*			
CANTEEN	$	40.00			
	$	45.00			
	$	95.00			
	$	60.00			
	$	76.75			
	$	115.00			
	$	18.90			
TOTAL INCOME	**$**	**5,074.65**			

EXPENSES

DIRECTOR FEE	-$	500.00		
ROYALTIES	-$	580.00		
ZONTA SPLIT	-$	870.00		50%
PRODUCER	$	-	*DECLINED*	
BOX OFFICE FEES	$	182.04		
BANK FEES	$	12.27		
SOO MILL	-$	56.49	PAINT FOR BOXES	
A K GRAPHIX	-$	245.78	PROGRAMS	
S MARENGER	$	146.22	MISC	
A K GRAPHIX	-$	151.87	SCRIPTS	
SOO MILL	-$	147.43	PAINT FOR BOXES	
ADV	$	200.00	MCG	350. - 150
ADV	-$	220.00	N CHORUS	
ADV	-$	282.50	WEST END	
S MARENGER	-$	458.86	MISC	
SET	$	-	DONATED	
S MARENGER	$	144.22	CANTEEN	
TOTAL EXPENSES	**-$**	**2,828.18**		

PROFIT $ 2,234.20

PAINT NIGHT PROFIT & LOSS APRIL 2024

NUMBER #1

	INCOME		
CANTEEN	$	87.10	
SQUARE	$	400.00	
DOOR	$	150.00	
DOOR	$	120.00	
DOOR	$	280.00	BOBBI
TOTAL INCOME	**$**	**1,037.10**	
	EXPENSES		
POP/BAKING	-$	127.05	
BK CHRGS	$	13.10	
INSTRUCTOR	-$	480.00	
TOTAL EXP	**-$**	**593.95**	
PROFIT	**$**	**543.15**	

EST. 1954

HENDERSON
HEATING & COOLING

Carrier
turn to the experts

Henderson Metal Fabricating Co Ltd. • 76 Industrial Park Cres. • Sault Ste. Marie, ON P6B 5P2 • Phone: 705.949.7870 • Fax: 705.949.7199

QUOTATION: 2025-0139

DATE: March 7, 2025

TO: Sault Theatre Workshop

PROJECT: Replace existing furnace

ATT: S. Marenger

We are pleased to submit the following quotation for your consideration.

To supply and install one new Payne , two stage. furnace as discussed on site with Drew Harb for the sum of $8,540.00 plus HST

Work Included:

- Removal and disposal of existing furnace
- Supply and install new Payne 100,000 BTU. 2 stage furnace
- Raise furnace onto bricks
- Turn furnace 90 degrees to existing position to allow for servicing
- Disconnect and reconnect all duct venting, electrical, drains and gas as required
- Remove existing return air ducting that is not being used
- Supply and install a new programable thermostat
- 10 year parts and labour warranty, 20 year limited on heat exchanger

Option: Upgrade thermostat to an Ecobee smart thermostat, add $250.00

Note: Existing A/C to remain

Please Note: Due to the recent changes in import tariffs, there may be an increase to our cost of certain products. These changes could potentially necessitate adjustments to our price structure. We are actively exploring ways to minimize the impact on our customers while still maintaining the quality of our products. We will keep you updated on any price changes and will provide further information as soon as possible.

Acceptance of Proposal:

The above price, specifications and conditions are satisfactory and are hereby accepted. I authorize Henderson Metal Fabricating to complete the work as specified. This quotation, its terms and conditions are valid for 30 days.

Accepted this _____ day of _____ 2025.

_____
P.O. or Signature required

Thank you for giving us the opportunity to quote on this project.

HENDERSON METAL FABRICATING COMPANY LIMITED

Jason White

HST Extra FOB DELIVERY Included

A Night of A Cappella

A Fundraising Concert for Sault Theatre Workshop



Friday May 9th at 7pm

Sault Theatre Workshop 121 Pittsburgh Ave.

Lock Cities Chorus

AK GRAPHIX

After Class

A Subset of the Northland Barbershop Chorus

Tickets Available through www.saultctc.ca, 705- 945- 7299 or use QR code below

$25

Sault Theatre Workshop

DIRECTORS, TRUSTEES, ETC

HOUSTON, HARRY	585 BOUNDARY ROAD SAULT STE. MARIE, ON, P6A 5C5	
2023 12 02	705-946-4081	DOB 1943 31 08
CHAIRPERSON	ARM'S LENGTH YES	

MARENGER, SCARLETT	153 TILLEY ROAD, SAULT STE. MARIE, OM P6B 3Z2	
2023 12 20	705-253-0423	DOB 1946 02 02
TREASURER	ARM'S LENGTH YES	

SANDRA, HOUSTON	585 BOUNDARY ROAD. SAULT STE. MARIE, ON P6A 5C5	
2023 12 02	705-946-4081	DOB 1944 04 26
BOX OFFICE	ARM'S LENGTH YES	

BOBBI GASPERELLI	193 CARUFEL AVE, SAULT STE. MARIE, P6C 4T5	
2023 12 02	705-945-1057	DOB 1971 02 08
MEMBERSHIP	ARM'S LENGTH YES	
VICE CHAIRPERSON	OCTOBER 12, 2024	

RON WILLIAM MCLEAN	606 CONNAUGHT AVE, UNITE #4, SAULT STE. MARIE, ON P6C 2E2	
2023 12 02	705-971-8940	DOB 1948 02 18
BUILDING MANAGER	ARM'S LENGTH YES	

VAL JOYCE WILSON 292 PARKLAND CRES, SAULT STE. MARIE, ON, P6A 6R3

2023 12 02 705-759-4572 DOB 1949 10 21

COSTUMING SUPERVISOR ARM'S LENGTH YES

CLINTON JOHN MORTON 838 SECOND LINE WEST, SAULT STE. MARIE, ON P6C 2L3

MARCH 24 2025 519-281-9384 DOB 1992 04 19

SECRETARY ARM'S LENGTH YES

RETIRED FORMER MEMBERS

CORRIGAN, WENDYLYNN 26 WALLACE TERRACE , SAULT STE. MARIE, ON P6C 1J8

2023 12 02 **RESIGNED 2024 03 06**

CO-CHAIRPERSON ARM'S LENGTH YES

BIRD, RON 15 SISSON STREET, SAULT STE. MARIE, ON P6B 3K3

2023 12 02 **RESIGNED 705-971-9992** DOB 1948 11 29

SECRETARY

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- ☐ Artist Curriculum Vitae/Resume/Biography
- ☐ Links to artist social media accounts or websites (if applicable)
- ☐ Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- ☐ ACAP Project Plan Template
- ☐ ACAP Application Budget template
- ☐ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Annie (Ann-Marie) King

ii. Artist Address:
[redacted]

iii. Artist Contact Information: (Phone Number and Email Address)
[redacted] anniekingartist@gmail.com

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

This body of work centers on sculpture and installation. I use the microcosm of my own life experiences to speak to broader ideas of ecological degradation, resilience and transformation. I draw on my role as a mother, daughter and granddaughter. I am interested in the generations that came before me and the ones that come after me; the knowledge and DNA that travel through time, the echoes of disturbances and the responses in the human body to those disturbances. I search for patterns in nature and equate them to these human experiences. While navigating grief, I find solace and wonder in natural phenomena, recognizing our shared origins as 'cosmic star dust' on this fragile planet. This work seeks to visualize and understand these complex relationships.

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($)

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [x] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Exhibition assistance for Fragile Beauty

ii. Activity/Project and/or Event **Start Date:**

November 5,2025

iii. Activity/Project and/or Event **End Date:**

December 15, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Sault Ste. Marie Museum Durham Gallery (Main Gallery)

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

I am requesting funds to create and prepare my work to present in Fragile Beauty (Trio art exhibition. As independent artists, the three of us have, over the years and decades produced solid bodies of work, each in a distinctive style and in a variety of media. We have, in our individual practices, overlapping motifs and concerns, centered on the natural world and in particular, the threats imposed on our environment by climate change. Our exhibition includes sculpture and painting, multimedia works, ceramics and a natural specimen collection.We have taken as a starting point work that we have independently created but that revolves around butterflies, moths and small birds.

Eschewing the trap of facile prettiness that each subject engenders in popular culture, we have instead investigated, among many other things, the existential threat that faces, in a microcosm, our chosen subjects, but in a macrocosm, all humanity and the planet itself.

There is also in our work a thread of celebration of the wonder of nature, the instinctive drive that informs the behaviour of all life at a deeply unconscious level; the metamorphosis and cycle of migrations of the monarch butterfly, the attraction of the moth to light, the collective murmuration patterns of the starling and the dazzling colour patterns and luminescence of butterflies, moths and birds.Michael Burtches art combines the human form with butterfly wings, suggesting the interrelationship and interdependence of all living creatures. The sculptures are in high relief and are wall mounted. Annie King explores life, death and rebirth through both her sculpted collages and crystal clear starlings, each individually cast and hung from above, to gently sway in air currents. Gordon Burke's ceramics celebrate the natural beauty of the butterfly and his butterfly collection represents specimens from around the globe.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [ ] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [ ] Promote effective, meaningful and equitable community engagement and consultation processes

☐ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☐ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

This project, titled "Fragile Beauty," is built on the success of a previous project, " Blackwater/Sunken Cathedral," which received critical recognition and was well received by the community. That project was unprecedented in terms of the innovative use of industrial space and partnerships with organisations and the private sector. We developed a unique collaboration between the private sector, employers and employees with whom we worked closely.
We are artists who live and work in Sault Ste. Marie. We have our respective art practices, but because of the many points where our visions intersect, we often work together as a collaborative team. Annie was born and raised in Algoma; Michael has lived here for four decades. Gordon was born and raised here and has returned to work and live here. All of us are full-time practising multimedia artists; We work in sculpture, painting, ceramics, video, sound art and performance art
The physicality of our respective practices provides the opportunity to create an immediacy in our exhibition that can be shared with audiences, both live or through video documentation. Our goal is to provide an immersive experience that highlights our respective aesthetic and for this particular exhibition, to take advantage of the educational opportunity afforded us by the museum setting.
Because we are pushing the envelope of professional exhibitions within Sault Ste Marie, it contributes effectively to the development of arts and culture. The collaborative nature and the multidisciplinary aspect of the project fills an important need to develop cross-disciplinary practices with Sault Ste. Marie arts and culture and in this instance, science and natural history. Hopefully, it shows the relationship between varying practices and allows for an overlap of demographics. We will be reaching out beyond the limits of Algoma to market the exhibition, inviting curators and critical art journalists.
We will be fostering community networks by establishing partnerships with the private sector while bringing together diverse artistic practices.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

The themes we are addressing are broad universal themes of climate change as well as issues facing the North. We are celebrating both the beauty and fragility of the North, which contributes to the Northern Identity. Living and working in the North gives us a privileged experience that informs our work and makes it unique.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

We will look at the success of this project through numerics, such as the attendance of community members, how many artists contribute to the overall project, and the critical recognition we receive through publications and or other public broadcast media.
As professional artists, we strive to continue to push ourselves and our work; there will be a certain level of personal growth within our art practices that ' s difficult to quantify.
If, in the future, we see more evidence of cross-disciplinary collaborations, we might hope that our project plays a small part in it.
We will not measure success by sales, as this is not a commercial venture.
As a small measure, we would love to see people outside of the arts community attending.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

Local Marketing: Newspaper press releases, social media posts, posters, and whatever promotional platforms that are used by the museum to reach its members and the public
Tourism: Press release with Destination North, posters at other arts, culture and heritage organisations.
Algoma: interviews/ press releases to broadcasters such as CTV CBC and Borderline Radio

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

As professional artists, we strive to continue to push ourselves and our work; there will be a certain level of personal growth within our art practices that ' s difficult to quantify.
If, in the future, we see more evidence of cross-disciplinary collaborations, we might hope that our project plays a small part in it.
We will not measure success by sales, as this is not a commercial venture.
As a small measure, we would love to see people outside of the arts community attending.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Other: connections with art world professionals, including curators and writers. Personal invitations.

We hope to reach a broad audience beyond that of arts and culture supporters, as well as the natural history sector and students through the museum's ongoing educational program.

We will promote the work through our Instagram @anniekingstudios and @michaelBurtchStudios, through the website: MichaelBurtch.org. Through Facebook. @anniekingstudios.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [x] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):
Local professional artists/musicians.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Annie King (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Annie King Signature 2025-03-27 Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
making the work (this is what the request for funding will partially support)				X	X	X	X	X				
exhibition of work Nov 5th - Dec 15th											X	X
marketing/advertising exhibtion						X	X	X	X	X		
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Materials & Supplies Costs					
Sculpture supply Canada order	2549.00				
please see attached orderform					
Equipment Costs					
Artist Fees					
Other Costs					
Total Costs	$ 2,549.00	$ 0.00			
Total Project Costs:	$ 2,549.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions



Annie King

Professional Artist, Curator, Sessional Professor of Visual Arts

Education

2009-12 MFA Drawing & Intermedia University of Alberta, Edmonton, AB

2005-09 BFA Visual Arts Algoma University, Sault Ste. Marie, ON

In Collections of

Private collectors

Algoma University

The City Of Sault Ste Marie

Exhibition Record

2025	Fragile Beauty (upcoming)	The SSM Museum, Sault Ste. Marie, ON
202?	Petrichor (upcoming)	Art Gallery of Algoma, Sault Ste. Marie, ON
2023	Black Waters /SunkenCatheral	Sault Fringe, Sault Ste. Marie, ON
2022	Performance Art: A Work in Process co-workshop	Sault Fringe, Sault Ste. Marie, ON
2022	Traces: performance	Stories Steeped In Stone Sault Ste. Marie, ON
2022	Artist in Residence	PlaySmelter Festival, Sudbury, ON
2020	Carousel, Art X	Rolling Pictures, Sault Ste. Marie, ON
2021	Phases	Dear Artists Virtual Gallery, USA
2019	Insights	Art Gallery of Algoma, Sault Ste. Marie, ON
2016	Bearings:Revisited (residency/exhibition)	180 Projects Gallery, Sault Ste. Marie, ON
2015	SMAC short film festival participant	360 Sault Media Arts Collective, Sault Ste. Marie, ON
2015	Shifters	180 Projects Gallery, Sault Ste. Marie, ON
2015	Grey	180 Projects Gallery, Sault Ste. Marie, ON
2013	The Lure of the Local	Vorres Museum, Paiania (Athens), Greece
2013	Members Screening	360 Sault Media Arts Collective, Sault Ste. Marie, ON
2012	Four and Friends	Rydal Bank Community Centre, Rydal Bank, ON
2012	The New Alberta Contemporaries	Esker Gallery, Calgary, AB
2012	Unstable Natures	Latitude 53, Edmonton, AB
2012	Bearings (MFA Thesis)	FAB Gallery, University of Alberta, Edmonton, AB
2011	Translation	Rutherford Library, University of Alberta, Edmonton, AB
2011	Innovation:Technics of a Mind Body Performance	Little Gallery, University of Calgary, Calgary, AB
2011	Corpus II	Rutherford Library, University of Alberta, Edmonton, AB
2009	Signposts (BFA Thesis)	Art Gallery of Algoma, Sault Ste. Marie, ON
2009	Unwrapped	White Space 2 Gallery, Sault Ste. Marie, ON
2009	Bon Soo Juried Exhibition	Art Gallery of Algoma, Sault Ste. Marie, ON

Annieksgartist@gmail.com

Annie King

Academic Teaching Experience

Algoma University

2025	Fundamentals II
2025	Drawing II
2024	Advanced Studio
2024	Western Art History (Aynchronous,online)
2024	Drawing I
2023-24	Senior student thesis advisor
2024	Special Topics: Public Art
2024	Drawing II
2024	Fundamentals II
2023	Fundamentals I
2022-23	Senior student thesis advisor
2023	Drawing II
2022	Drawing I
2022	The Art of Canada; A Culture Comes of Age
2021	Special Topics: Public Art: Realization of a Public Art Project
2021	Special Topics: Public Art: Planning and Developing a Public Art Project (online platform)
2020-21	Senior student thesis advisor
2020	Special Topics: Art Making in a Pandemic Art History and Visual Art (online platform)
2020	Drawing II
2020	Drawing IV
2019	Painting I
2019	Painting III
2019	Painting IV
2019	Special Topics: Book Art
2018-19	Senior student thesis advisor
2018	Drawing I
2017-18	Senior student thesis advisor
2017	Painting I
2016-17	Senior student thesis advisor
2016	Special Topics: Installation
2014	Fundamentals I at Kenjgewin Teg Educational Institute
2013	Special Topics: Installation
2013	Advanced Studies
2013	Drawing II
2013	Special Topics: Mixed Media
2012-13	Senior student thesis advisor
2012	Advanced Studies
2012	Special Topics: Drawing Extended
2012	Special Topics: Intermedia
2012	Special Topics: Site Specific Sculpture and Installation

University of Alberta

2011	Primary Instructor Fundamentals
2011	Teaching Assistant Drawing, 340/440
2011	Teaching Assistant Fundamentals
2010	Teaching Assistant Drawing 340
2010	Teaching Assistant Drawing 240

Annie King

Awards

2021 S.S.M. Chamber of Commerce Strive Algoma Visionary Award: Arts, Music and Culture

2019 Ontario Arts Council Northern Arts Project grant recipient

2010 Alberta Foundation for the Arts Graduate Research Scholarship

2009 The Myer Horowitz Faculty of Graduate Studies and Research Graduate Scholarship

2009 Algoma University President's Purchase Award

Select Publications

Phases Catalogue, Dear Artist Gallery, 2020

The Kindness mural, CTV news Article and media feature, Jarius Patterson, August 2020

The Lure of the Local Catalogue, Vorres Museum, Paiania (Athens), Greece 2013 Insider 112 November/December 2013

The New Alberta Contemporaries Catalogue, Esker Foundation, Calgary, AB, 2012.

Curatorial Record

2022 Curator Art Current Contemporary: "Ashlyn Pallot: Affinity for Sentiment"
2022 Guest Co-Curator and Mentor Rolling Pictures Art X: V Algoma University grauates for Summer Moon.
2021 Guest Curator and Mentor Rolling Pictures Art X IV
2021 Guest Curator and Mentor Rolling Pictures Art X III "Many Hats"
2021 Guest Curator 180 Projects Gallery , "Multitudes"
2021 Guest Curator Sault Ste. Marie Museum , "Mother Maker"
2021 Guest Curator and Mentor Rolling Pictures Art X II " That Summer Feeling"
2015 Selection Committee Member SMACfest
2010 Co-curator of Corpus II (selection and installation)

Other Related Administrative/Community Experience

2024- Marketing Studio Dance Arts
2022-23 Marketing Soo Dance Unlimited
2022 Sculpture assistant: Children of Shingwauk Public Art sculpture
2021-22 St. Mary's Highschool, coop placement supervisor/mentorship
2021 Trifecta of Artist/Mother Events Project lead: coordinator/ curator/preparator/ social media marketer/poster design etc.
2021 Artist/Mother Podcast instagram takeover
2021 Artist/Mother Podcast Network artist talk
2016-20 Art Educator, The Art Gallery of Algoma
2019 The Kindness Mural, commission from the city of Sault Ste. Marie, located on Bay street, Sault Ste. Marie Ontario.
2019 Sign Design, River Road Condominiums
2018 Ontario Arts Coucil juror
2016 Volunteer Sault Ste. Marie Arts Council
2015 Poster/ Ticket/ Pamphlet design SMACfest & show
2015 Art of Collaboration: Facilitation and Leadership Training, workshop participant
2014 Guest Speaker L.O.M.A
2013-14 Algoma University Fine Arts Department Program Review Committee Member
2014 3d printmaking workshop participant
2013 Call for Membership Video Advertisement 360SMAC:Sault Media Arts Collective
2013-16 Art Administrator/Co-Founder, Project Coordinator 360SMAC:Sault Media Arts Collective (funded by the OAC)
2013 Logo Design 360SMAC:Sault Media Arts Collective
2012- Volunteer The Art Gallery of Algoma (installation)
2009-12 Volunteer Latitude 53 (handling of art works, installation, administrative tasks)
2009-11 Graduate Research Assistantship Fine Arts Building Gallery, University of Alberta
2010 Poster Design of Corpus II

Annie.kingartist@gmail.com

Dear Committee,

I am writing to clarify the project budget. While I anticipate additional expenses, these were not included in the spreadsheet as I am specifically requesting funding for the sculptural works. The availability of funding for sculptural supplies is critical; without sufficient funds, I will be unable to complete the series as proposed and will have to modify the project's scope.

Thank you for your time,

Annie King



Sculpture Supply Canada

Information › Shipping ›

Payment - If you have selected to 'Request Quote' for Shipping option, please select 'Request A Rate' (Payment link will be sent upon rate calculation)

Contact	mr-schmitt@hotmail.com	Change
Ship to	Annie King Studios, 103 Retta Street, Sault Ste. Marie ON P6A 4B7, Canada	Change
Shipping method	Canpar-Ground · **$128.31**	

Payment - If you have selected to 'Request Quote' for Shipping option, please select 'Request A Rate' (Payment link will be sent upon rate calculation)

If you have selected to 'Request Quote' for Shipping option, please select 'Request A Rate' for payment option and complete checkout without payment. You will be contacted with a complete charge. All transactions are secure and encrypted. See Payment options below.

Credit card

Offer unique name: 799261

GET EACH ITEM FOR 13.10 (-$10.68)

1	EpoxAcast 692 Deep Pour Epoxy 5 Gallon Offer Product: 6050	$1,052.64
1	Rebound 40 Brush-On Gallon Kit Offer Product: 8470	$282.00
40	Chavant Clay Tan (oil-base) Soft / 2 lb	~~$667.60~~ $635.60

Gift card — Apply

Subtotal · 54 items	$2,127.44
Shipping	$128.31
Estimated taxes	$293.25
Total	CAD **$2,549.00**

TOTAL SAVINGS $42.68



Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [x] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [x] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Christopher Shoust

ii. Artist Address:
Sault Ste. Marie

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

My work over the past two decades or more has focused on what living is like for those marginalized and trying to show the beauty in it. Because of that, my work has been said by many reviewers, to be raw and gritty, as well as quite real and moving.
Each of my films have displayed this theme, of showing the beauty and integrity in humanity (reference films on my website).
And over the last 10 years I have completely moved away from faltwork exhibitions (e.g.: painting, drawing) towards film because I always took issue with lack of audience access to the galleries my work was displayed in. With film, I don't have that problem. Through international and national film festivals (reference c.v. for screening history), my work can be seen around the world. Locally, formal as well as informal screenings offer more of an audience. And through online platforms (reference my YouTube account), anyone can view from the comfort of their home or even at a local library if they cannot afford Internet access.
Throughout my career, another goal of teamwork and togetherness has been extremely important.
I have always sought to complete projects that use my skills to celebrate the talents and beauty of others. Fostering mutually respectful work projects are so empowering and joyful. This project proposal is

one such example (reference numerous volunteer activities on c.v.)

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Christopher Shoust: media arts
Justine Chalykoff: media arts
Damian Binda: performing arts and music

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:

If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) $2999

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [x] Cultural Diversity Grant ($)

Total Requested Amount ($) 5,975

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

A Splash of Colour (working title)

ii. Activity/Project and/or Event **Start Date:**

June 1, 2025

iii. Activity/Project and/or Event **End Date:**

December 1, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

This film will be shot in various locations in and around Sault Ste. Marie. It will be submitted to film festivals around the world and screened informally in Algoma as well as shown on YouTube (reference my YouTube account).

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

This project will be a short film, between 10 and 25 minutes, depending on the amount of funding acquired. The storyline can be adapted to meet and not exceed the expenses of the crew and work needed for it.
The entire crew represent traditionally underrepresented groups within the arts and especially film, with the star role being a local, indigenous musician.
The storyline of the film is that a character arrives from another place and brings colour to a black and white place. Through film editing, the film will be shot in black and white but this 'outsider,' will add colour to certain parts of each scene of the film through colourization effects. Almost like a magic trick, he will introduce colour to something that is drab, depressing or without a lot of hope in each scene. This plays on many themes; diversity, cultural awareness, and uniqueness.
Through a working relationship between indigenous and non-indigenous artists, this film will also provide cross-cultural exchange.
The film will be an opportunity for those that already possess a certain specialized skill will be able to teach something to the others on the crew that have less experience in that regard. These working relationships and experiences can translate into larger or more projects because of the cooperative learning taking place.
As the director, I have directed 8 short films, a feature film as well as other productions. I always enjoy working with different people and this is another opportunity for that. At the same time, I am hoping that all working relationships will carry forward after this project.
The camera operator (Justine Chalykoff) has been trained at film school and brings valued assets to the production (reference her c.v.). Given the lack of current productions in this area, this is a great opportunity to keep her skills sharp and for others on the crew to learn from her. I have already learned perspectives from her just in the preliminary discussions we have had about this project.
The staring role is being filled by a trained musician (Damian Binda) who currently teaches music and has performed for years around Northern Ontario (reference his c.v.) He has been looking to branch out to other aspects of performance and since this is a silent film, it is a way to ease him into that role. Since he is a classically trained pianist, he will also score the film and this will give him an opportunity to combine skills into one production and showcase his overall talent. He has been involved with one film (The Brown Recluse) and a theatrical production (The Song of Nanaboozhoo) in which he composed music for both. He has seen productions like this project up close and would like to venture in that acting director of it. I have designed this project so that it is a very comfortable transition for him to do that.
There is a strong sense of mentorship and skills building as each contributor has specific skills that the others do not. Together we will all be able to grow and learn from each other.
Funding will be used to pay contributors for their labour at industry rates and give them another opportunity to put their schooling in film and the arts to work and well as foster further development for them after this project is completed.
I enjoy making projects that help promote the skills of talented people in my area as well as help give them opportunities to pursue their passions.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☑ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☑ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

This project compliments and supports existing City initiatives because the City has been interested in supporting local film since large productions starting working here around 2010. With a film office at city hall, promotion of locally shot films listed on the City website and continued talk at City Council of the need to attract out of town productions, this film will help to keep that discussion alive through the recognition of support by the City. Through this grant, the City's support will be used within the film credits as well as on any promotional material sent out to film festivals and on various internet platforms such as YouTube. The City has also been actively trying to attract economic activity from outside of the city and projects like this, which will be promoted outside of the city, will give others a view of the city, some of its talented people and a look at various locations locally.

This project contributes to the economic and social diversity of the city through the development of arts, culture, heritage and tourism because this film will not only employ artists in the community but create another bonding, productive experience for the artists involved. Since this film will be submitted to film festivals across the globe, it will also promote this location and show the talent of this region of the world. Like I noted in other questions, the crew all represent traditionally underrepresented groups and therefore with the City's funding, it will show another way the City actively invests in these groups as well as the arts, when it is seen in locations around the world. Since this film will be seen for years to come online, it is a constant promotion for the City in way of heritage and tourism, like an ad that can be paid for once and be seen for many years to come.

Local screenings will seek to promote effective, meaningful and equitable community engagement as has been done and welcomed at all of my exhibitions. They are used as a chance to engage the public. I would love to use it as an opportunity to show other local films with it or even as an avenue for the crew to talk of their experiences and show more of their talent through their other films (Justine Chalykoff) or music (Damian Binda).

This project will provide mentorship through collaborative learning as each person is educated in a specific skill and the rest of the crew will learn from each other by cooperative learning.

This film will increase organizational capacity for each contributor as they will use this experience for future projects. This process also provides professional development as it will strengthen the skillset that the particular contributor is educated in as well as provide new insight into the other capacities of those working in the larger group. Because this project will have outdoor shooting locations and funding campaigns, it will provide opportunities to make meaningful community connections and partnerships.

Certain smaller, but important aspects of the project, like set design, painting and so forth will provide opportunities for volunteerism.

As a whole, this project will be shown in other parts of the world and will give locals and those abroad a way to identify with an aspect of life here as well as give the artists involved a way to meaningfully contribute to their city's cultural dialogue. Being able to be involved and paid for the production of local projects gives one a very positive relationship with their community. It gives them more reason to work here, live here and produce more as well as be more socially involved in their community.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

The main benefit to participants in this project is skill building, increased possibility of future employment as well as an inherent growth from working with others in an arts field. As I said above, it is also a way to identify with an aspect of life here as well as give the artists involved a way to meaningfully contribute to their city's cultural dialogue. Being able to be involved and paid for the production of local projects gives one a very positive relationship with their community. It gives them more reason to work here, live here and produce more as well as be more socially involved in their community.

I am hoping that through local screenings and engagement that this project will act as an incentive for other locals to create projects that show local stories. Since the audience will be unlimited for this project as it will be shown through film festivals around the world as well as through ongoing, free platforms like YouTube, there will be a continued promotion of the City as well as a possible boost to those from the region or outside of the region that are looking for locations for future film productions.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

Completing the film will be the first and obvious success. Considering that each contributor will be going through a learning process, that come as a result of working with others that have very specific skill sets, usually these benefits will not be realized until years later, when for example they will be put into problem-solving scenarios and be quicker to react because of working on this project. Those are successes that inevitably will come but like I said, are usually not realized for years to come.

Some contributors will have the immediate success of being paid for a skill that they have been trained or schooled in and seeing another way that they are endured and belong to their community.

The most enduring successes will be working on a project that all of us have a closeness to and being able to share our talents; first, with each other and gain a certain comfort from that; but later, from sharing these will the world, as film festivals and screenings are fairly large audiences from all over the world.

Lastly but most importantly for me is the success of creating memories, having fun and doing something creative with people I respect and being able to give them the opportunity to show their skills to others.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

This film will first be submitted to film festivals internationally and nationally, with usually audiences of a few hundred for the smaller festivals and closer to a thousand for the medium-sized festivals. I have been screened at film festivals in Montreal and Windsor with audience sizes like these. Currently I am waiting to hear from other festivals, one of which I have already been nominated for in North Carolina. I plan on submitting this film more widely than others I have directed in the past. To give an example, my most recent film 212, which was screened in Montreal, was submitted to almost 40 festivals.

Locally and regionally there will be formal and informal screenings. I have done these in the past and with each one, I usually see an audience of between 10 and 25. I do plan on screening this film locally at larger venues.

At the appropriate times, the film as well as outtakes and other footage will be shown on YouTube and other platforms where the audience numbers are unlimited. To give an idea, when I started uploading my films there last year, I was able to get 30,000 viewers in over 30 countries in four months (reference attached YouTube analytics screenshot).

With this project and others in the future I will be doing promotions more widely than in the past. So I expect wider audience than these numbers reflect.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

I expect that the age group for the film will primarily be between the ages of 16 and 45. This is generally the age of the watching public in person and online. Analytics of my YouTube channel show that the majority of online viewers fall in this age bracket. Local screenings I have been involved with in the past or organized myself, have also had this age demographic as the audience.

Those over the age of 45 that actively engage in cultural productions will be likely the second largest

audience. They are the groups that usually attend in-person screenings and are an excellent audience. I will be able to cater the online promotions to this group as well with certain tags in the backend of the YouTube platform that will be words this group actively searches online.

Closely tied with that audience will be those that identify with the themes and culturally diverse actors or aspects of the film. Their age and location will vary drastically. Again, I can attract this group by using certain tags online when promoting the film on certain platforms.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

The main way this project will be promoted will be submission to film festivals throughout the world. Submission to which film festivals can be hard to state at this time as each come with different costs, have different submission dates as well as their premier status rules can exclude from submitting to certain ones. But to help answer the question, my last short film, 212, which still is in consideration for over a dozen festivals internationally, was submitted to the largest number of festivals (approx. 40) for any film I have made to date. Any film I create in the future will be much more widely submitted internationally and nationally. It has already been screened for the Canadian Independent Film Festival as well as been nominated for the Highlands-Cashiers Film Festival to date. I have been screened at local film festivals in the past (reference c.v.) for older films as well as been screened at festivals like Harvesting the F.A.M and garnered over 30,000 viewers on YouTube within the first 4 months of creating my account (reference attached YouTube analytics screenshot).

I have also had two past films screened locally at the 360 SMAC Film Festival and the Sault Film Festival to name formal, local festivals. I intend to continue that effort as well as submit to area festivals like Cinefest in Sudbury.

To a lesser extent trailers, b-roll footage and outtakes will be promoted through my YouTube film account as well as on my website (www.chrisshoust.com)

Participants in the project will promote the film on their various internet spaces.

I will also host various informal screenings in and outside of the city when appropriate.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [x] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

The main roles in the project being the director, editor, sound engineer, camera operator and main actor. Supporting actors may also be involved for background roles. Volunteers will provide set design and help with locations.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Christopher Shoust (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Christopher Shoust Signature March 25,2025 Date

Christopher Shoust

Sault Ste. Marie, On

www.chrisshoust.com

Education

- graduated from St. Clair College in Windsor, Ontario with a diploma in Journalism and New Media
- completed a French language certificate from the University of Quebec in Chicoutimi, Quebec
- graduated from Algoma University in Sault Ste. Marie, Ontario with an Honours degree in Fine Arts with a minor study in English literature

Grants/Awards

- exhibition assistance grant from the Ontario Arts Council in 2008, 2009, 2010, 2011(2), 2012(2), 2013, 2014(2), 2015, 2016 and 2018
- Canada Millennium Scholarship Foundation Scholarship for 2007-08
- John Deakin Buckley Walton Scholarship in 2009
- Canada Millennium Scholarship Foundation Scholarship for 2009-10
- Algoma University President's Award in 2010
- Rising Star Award from the Canadian International Independent Film Festival in Vancouver, British Columbia in 2013
- Northern Arts Project Grant from the Ontario Art Council in 2016
- materials assistance grant from the Ontario Arts Council in 2016
- project grant from the Ontario Arts Council in 2018

Selections/Screenings

- SMAC 360 Film Festival (2015 Official Selection)
- Harvesting The F.A.M. Festival (2016 Screening)
- Sault Film Festival (2020 Official Selection)
- Canadian Independent Film Festival (2024 Official Selection)
- Highlands-Cashiers Film Festival (2025 Current Nominee)

Press/Reviews

- ArtToronto.ca – Gallery 1313 show review, by Phil Anderson, July 2011
- ShawTV Red Deer - interview for exhibition at Harris-Warke Gallery by Patricia Smith, Jan. 2012
- Sootoday.com - "Local artists expose themselves" by Rob Majury, June 29, 2012
- Artailer.ca - "Room Without A View" by staff, summer 2012
- The Sault Star – “Films ‘packed with intensity’” by Brian Kelly, October 23, 2012
- Widsor Life Magazine - "Author finds therapy in book centered in Windsor" by Dick Hildebrand, May/June 2014
- Sootoday.com - "Local artists get SMAC-ed" by Donna Hopper, Jan. 18, 2015

- "360 SMAC is where art and technology collide." by ulrich de balbian, July 16, 2015
- Sickness: The Work of Christopher Shoust (catalogue) - "Side (a)ffects" by Miranda Bouchard, 2015
- SaultOnline.com - "Darkness. A Journey with Christopher Shoust" by Lynne Brown, March 8, 2016
- Sootoday.com - "Local artist's work appear in multi-million dollar Hollywood film" byJeff Klassen, June 8, 2017
- Sootoday.com - "'Gritty, blue-collar feel' to artwork of library competition winner Christopher Shoust" by staff, Jan. 27, 2020
- Timmins Daily Press - "Shedding Light on a dark corner in the treatment of mental health" by Richa Bhosale, March 9, 2020
- MyTimminsNow - "Looking Forward/Back deals with mental health treatment and restraints for patients" by Bob McIntyre, March 9, 2020

Solo Exhibits

- “Motion and Degradation” in Windsor, Ontario at Kush Lounge - Nov. to Dec., 2003
- “X” in Victoria, B.C. at the 50/50 Arts Collective - Dec. to Jan., 2004
- “Broken Eggs” in Victoria, B.C. at a private gallery in 2005
- “Recent Work” in S.S.M., Ont. at Whitespace - July 20 to Aug 2, 2007
- “Ecriture” in Barrie, Ont. at Awkward Gallery - May 30 to June 27, 2009
- “The Sickness” in Windsor, Ont. at Common Ground Gallery – June 23 to July 21, 2010
- “Communicating the Incommunicable” in Sault Ste. Marie, Ont. at The Algoma Art Gallery – Sept. 16 to Nov. 28, 2010
- “Communicating With The Mentally Ill” in Toronto, Ontario at Gallery 1313 –July 2011
- “Pictures From A Sick Mind” in Red Deer, Alberta at The Harris-Warke Gallery – January 9 to February 11, 2012
- “Reworking The Past” in Sault Ste. Marie, Ont. at NASA Gallery – July 28 to Aug. 11, 2012
- "Paintings on film" in Sault She. Marie, Ontario at Camera Craft Gallery - Feb.3 to March1, 2014
- “The Revolution is Now” in Sault Ste. Marie, Ontario at 180 Projects – Summer 2015
- “Broke and Hungry” in Sault Ste. Marie, Ontario at Gallery 46 – Nov. 15 to Jan. 15, 2017
- "In Mourning" at inmourningx.com - Aug. 30, 2018 to Jan. 31, 2019
- "Looking Forward/Back" in Timmins, Ont. at The Timmins National Museum and Exhibition Centre - March 2020

Public Art Commissions

- Algoma University - 2010
- Sault Ste. Marie Public Library - 2020

Group Exhibits

- “The Work & Play” in Victoria, B.C. at Fan Tan Studios - Nov. to Dec., 2005
- “Paintings From Film” in Victoria, B.C. at the Greater Victoria Arts Council - Jan. to Feb., 2005
- “60/F.6” in S.S.M., Ont. at Whitespace - Aug 10 – 16, 2007
- “Prototypes” in S.S.M., Ont. at Whitespace -Nov 8 – 23, 2007
- “Fresh Ink” in S.S.M., Ont. at Whitespace in February, 2009

- "Ecriture" in Ottawa, Ontario at La Petite Mort - August 2009
- "10" in Sault Ste. Marie, Ont. at the Algoma Art Gallery in May 2010
- "The Medicine Factory" in Sault Ste. Marie, Ontario at The Art Gallery of Algoma - Summer 2011
- "Art In The Part Preview" in Sault Ste. Marie, Ontario at The Circle Of Creative Arts - July 2011
- "The Unseen Exchange" in Sault Ste. Marie, Ontario at The Circle of Creative Arts - Oct 29 - Nov 30, 2011
- "The Hamilton Bienalle" in Hamilton, Ontario at the hundreddollar gallery – Dec 22 – Jan 11, 2011

Split Exhibits

- "Nunquam Dormio" w/ Aaron Marshall in Sault Ste. Marie, Ont. at the Bushplane Heritage Centre Artist Studios from March 24-31, 2012

Charity Exhibitions/Donations

- "Smogfest" 2003 and 2004 for the Citizen's Environmental Alliance in Windsor, Ontario
- "Livin' in a cardboard box" 2005 for The Ministry of Casual Living in Victoria, B.C.
- "Small Treasures" 2007, 2008 and 2011 to raise funds for the Fine Arts program at Algoma University
- submitted work for a 25th anniversary fundraiser for Common Ground Gallery in Windsor, Ontario in 2011
- "Bollywood at the Gallery" in 2011 to raise funds for the Art Gallery of Algoma

Art Administration

- managed Whitespace Gallery in Sault Ste. Marie, Ontario
- assisted in art education at Alexander Henry High School in Sault Ste. Marie, Ontario
- formed a group of artists in 2008 that travelled around Northern Ontario for two years on retreats to get back to nature
- past member of the 360 Media Arts Collective and taught several classes video editing and producing short super-8 film as well as lectures on film theory and history. Other duties included cataloguing donated equipment and other daily administrative duties
- taught art courses from 2009-2024 for the Canadian Mental Health Association and started the Hope House School of Art
- organized monthly trade shows for artists from the Sault and area
- printed and designed a catalogue of close to 50 students from Algoma University fine arts classes, of all grade levels and experience, funded by the student's union in 2008
- designed and manufactured 2 art catalogues for Michael Burtch entitled "Dasein"
- designed, organized and wrote five issues of Solemn Land out of L&D's Art and Framing Gallery
- organized a monthly rental program and exhibitions through L&D's Art and Framing Gallery between local artists and the gallery

Other Arts Experience

- currently part of the art rental program at The Art Gallery of Sudbury

- published in Ecology and Action Magazine in Halifax, Nova Scotia
- had 6 paintings selected for use in the film Split (2016)
- had two paintings purchased for use in season two of the TV Series Castle Rock (2019)
- had one painting featured in the film Fitting In (2023)
- had two paintings featured in the film Absolution (2024)
- created three hockey card series using drawings of hockey greats from past and present that have been sold all over North America, called C.Shoust Hockey Cards
- designed signage and logos for several businesses
- designed the cover art and created the album artwork for the Dynowaves 2020 album 'Big Sun'
- designed window dressings for Vortex (Victoria, B.C.), Ministry of Casual Living (Victoria, B.C.) and The Circle of Creative Arts (Sault Ste. Marie, Ont.)
- featured in live exhibitions at Whitespace Gallery (Sault Ste. Marie, Ont.), 50/50 Arts Collective (Victoria, B.C.) and during the Carnival of Arts (Victoria, B.C.)
- commisioned for a short video for the Ministry of Natural Resources
- commisioned for a fundraising video by Community Living Algoma

Christopher Shoust: Biography

I have been involved with the arts for over 30 years but professionally for the last 20-plus years. For most of that time I have been exhibiting across Canada with my faltwork, garnering around 20 grants from the Ontario Arts Council, and major public art commissions from Algoma University and the Sault Ste. Marie Public Library.

Throughout that time I have been involved with numerous community building efforts in Sault Ste. Marie; including taking over managing Whitespace Gallery for a year, with free group and solo exhibitions that created an atmosphere which produced sales for every artist; teaching free classes and providing volunteer administration for the 360 Media Arts Collective; running free vendor shows out of the Bushplane Studios; assisting local artists with grant writing; donating work to fundraisers for the Art Gallery of Algoma and Algoma University; assisted in volunteer art education at Alexander Henry High School for a semester; formed a group which created 'plein air' works across Northern Ontario; taught voluntarily at the Canadian Mental Health Association for the last 15 years and created the Hope House School of Art, providing certificates for those completing the majority of the classes in drawing, mixed media collage and clay sculpture; voluntarily taught literacy at the Hub on Boston Avenue for grade school students; printed and designed a catalogue for 50 students from Algoma University fine arts classes; designed, organized and wrote five issues of Solemn Land out of L&D's Art and Framing Gallery focusing only on local artists as well as organized a monthly rental program and exhibitions; publishing books for local artists and poets as well as hosting local arts fests and more. I value these experiences more than the art I produce. This is why I am continually looking for new projects where I can work with others and we can build on each other's skills.

Since 2013 I started using film and video for this outlet as well. Whether it is trying to provide a voice on screen for those underrepresented in society, or the joy of working side-by-side with other artists, where we share parts of a production where our skills are best suited, this process has worked outstandingly for the 6 productions where it was used.

Since I have seen film and video as the most inclusive and accessible platform for art I have been gravitating towards it in the last few years and away from faltwork.

Justine Chalykoff

Sault Ste. Marie
· chalykoff.studios@gmail.com

CERTIFICATIONS

MINISTRY OF LABOUR - Worker Health and Safety Awareness in 4 Steps
CION - Grip/Electric Crew Training + Art Department Crew Training
ONTARIO GREEN SCREEN - Climate & Sustainable Production Training
ONTARIO GREEN SCREEN - Carbon Calculator
SAFE SETS INTERNATIONAL - COVID-19 Certificate

TECHNICAL SKILLS

Working Knowledge of:

CAMERAS: ENG/EF, PTZ, DSLRs, GoPros
SOFTWARE: DaVinci Resolve, Adobe Premiere Pro, Photoshop, After Effects, Avid Media Composer, Final Cut Pro X, GarageBand, Clip Studio Paint, Corel VideoStudio Pro & Paint
MICROSOFT: Word, Excel, PowerPoint, Publisher

EDUCATION

SAULT COLLEGE OF APPLIED ARTS AND TECHNOLOGY
Keynote speaker for the Spring Convocation Ceremony, 2023
Nominee for the Ontario Colleges Premier's Award (Creative Arts and Design), 2022
Digital Film Production Diploma (Honours), 2015
Intro to Film Production & Intro to Screenwriting (Con-Ed), 2012
General Arts and Science Certificate (Film Studies), 2012
CONFEDERATION COLLEGE OF APPLIED ARTS AND TECHNOLOGY
Film Production (First Semester), 2012
NOTRE-DAME-DES-GRANDS-LACS
Ontario Secondary School Diploma, 2008

Work EXPERIENCE

2024 - Present	• **Soo Greyhounds (Freelance):** Camera & Videoboard Operator
2023 - Present	• **Rogers TV (Freelance):** Direct Live City Council Broadcasts, manage volunteers
2021 - Present	• **Chalykoff Studios:** Owner and Operator of a video production business
2018 - 2024	• **Rogers TV (Freelance):** Camera operator for the live Ontario Hockey League games
2015 - 2016	• **Family Video Movie Club Inc.:** key holder, excellent customer service, achieved top sales
2014	• Wrote & directed an Employment Solutions commercial that was broadcasted on CTV
2014	• 5 Short films written & directed were shown at the Sault Latin Wave Film Festival
2013	• Indigenous article published in the Sault Ste. Marie 2014 Visitors Guide
2012 & 2013	• Created 3 videos for the Métis Nation of Ontario website
2012	• Extra in "Warrior Games" that was aired on APTN

VOLUNTEER EXPERIENCE

2013 - 2023	• Operated studio camera for Shaw Spotlight/RogersTV (City Council, OHL, Ontario Special Olympics, Remembrance Day, Santa Clause Parade), directed pow-wow productions, produced short features
2011 - 2020	• Volunteered at Shadows of the Mind, Sault Latin Wave and Reel Paddle Film Festivals

FILM & TELEVISION PRODUCTION EXPERIENCE

2022	**WARRIOR STRONG** Darius-Warrior Productions Inc. Director: Shane Belcourt Exec. Producers: Rosalie Chilelli, Jennifer Pun	Daily Location Support Personnel

	Producers: Nicholas Tabarrok, Leah Jaunzems	
2020	**ASTRID (Short film)** Producer, Writer, Director: Jennifer Febbrero	Assistant Director
2019	**A GRAND ROMANTIC GESTURE** 2644175 Ontario Inc. Director/Writer: Joan Carr-Wiggin Producer: David Gordian	Electric Daily
2019	**NOSTALGIC CHRISTMAS** Wooden Santas North Bay Inc Director/Writer: J.B. Sugar Producer: Leif Bristow, Agnes Bristow Line Producer: Borga Dorter	Set Production Assistant
2018	**GETTING TO KNOW YOU** 2606872 Ontario Inc. Director/Writer: Joan Carr-Wiggin Producer: David Gordian Line Prod. /PM: Borga Dorter	Daily Location Support Personnel
2017	**BROTHERHOOD** ROA Productions Inc. Director/Writer: Richard Bell Line Producer: Allan Levine Producers: Jonathan Bronfman, Anand Ramayya, Mehernaz Lentin	Location Liaison & Assistant Location Manager
2017	**THE BET** 2502466 Ontario Inc. Director/Writer: Joan Carr-Wiggin Producer: David Gordian Line Prod. /PM: Borga Dorter	Director Mentee & 4th Assistant Director
2017	**GIANT LITTLE ONES** Giant Little Ones Film Inc. Director/Writer: Keith Behrman Exec. Producer: Nathan Morlando Producer: Allison Black Co-producer: Rosalie Chilelli Line Prod. /PM: Brendan Brady	Daily Set Production Assistant
2017	**ECSTASY (Short film)** Cara Mumford Films Producer, Writer, Director: Cara Mumford Production Manager: Sarah Quan	Director's Assistant

2017	**AMAZING RACE CANADA – S.5 EP.10** Insight Productions Company Ltd. Director: Rob Brunner Producers: Catherine Petersen, Robyn Bigue, Ann Camilleri, Guy Clarkson Associate Producer: Julie Sakamoto	Production Assistant
2015	**THE VOID** The Void Movie Inc. Writer/Director: Jeremy Gillespie, Steven Kostanski Producers: Casey Walker, Jonathan Bronfman Co-Producer: Rosalie Chilelli PM: Brendan Brady	Daily Location Support Personnel
2015	**MEAN DREAMS** 9204237 Canada Inc. Director: Nathan Morlando Exec. Producer: Allison Black Producer: William Woods Associate Producer: Rosalie Chilelli	Location Production Assistant
2015	**VIKINGS – S.4 EP.3** T5 Vikings IV Productions Inc. Director: PJ Dillon Writer/Exec. Producer: Michael Hirst Line Producer, PM: Paula Devonshire Assistant PM: Rosalie Chilelli Supervisor: Brock Jolliffe	Daily SPFX Assistant & Location PA (Second Unit)
2014	**REMEMBER** Remember Productions Inc. Director: Atom Egoyan Producers: Robert Lantos, Ari Lantos Line Producer: Paula Devonshire Co-Producer: Rosalie Chilelli	Daily Craft Assistant
2014	**LOST & FOUND** LF Films Canada Inc. Producer, Writer, Director: Joseph Itaya Producers: Borga Dorter, Scott Bridges, Jordan Barker	Assistant Director Intern
2013	**THE MASKED SAINT** 2360516 Ontario Inc. Director: Warren P. Sonoda Producers: Cliff McDowell, David Anselmo Line Producer/PM: Justin Kelly	Craft Assistant Intern Set PA Intern

REFERENCES UPON REQUEST

Damian Binda: C.V.

Damian Binda

Sault Ste. Marie ON

Education

2005 - 2010	Honours Degree in Music from Laurentian/Algoma University
2002 - 2005	CYW Diploma from Sault College

Teaching Experience

Long & McQuade	Piano teacher
Privately	Offers in-home piano teaching for various ages and skill levels

Performances/Credits

The Brown Recluse (2010)	Original Film Score
The Song of Nanaboozhoo (2009)	Musician and composer
Lake View Hotel	Weekly performances
Wawa Motor Inn	Opened for Pete Zedlacher
Canadian Mental Health Association	2 special performances for members of Club 84
Wawa Music Festival 2017	Scheduled performer
Art Hub at Spring	Performer for art exhibitions
Northern Vibe 2015	Scheduled performer

Languages

English	First language
French	Fluent
Spanish	Fair

Links to artists' websites and internet platforms

Christopher Shoust
www.chrisshoust.com

https://www.youtube.com/channel/UCK-q6Dbwqnxe92uymLUGdxg (YouTube account with short films)

Justine Chalykoff

https://linktr.ee/chalykoffstudios?fbclid=PAY2xjawIbVpBleHRuA2FlbQIxMQABpvjJWOWKTxCW1KG3F6loT-0LqLd1GThs7VzYbgli32PAPr3_oM9TKDR4cw_aem_XEXQOSQdeevJrXetw4-sKw (examples of videography)

Damian Binda

https://soundcloud.com/loudsoftmusic (compositions)

Support Material

I have received many smaller grants ranging from $500 to $2000 from the Ontario Arts Council over the last 17 years for materials and exhibition assistance. All of which were completed on time. I would like to use the following examples of larger projects which closer match the scope of this application but were on a slightly larger scale and involved more funding:

- In Mourning: my Ontario Arts Council project of 2016 by which in a year I completed a body of 88 small paintings, an accompanying 211 page book (ISBN 9780993655326) and a short 30 minute film called Light
- No Stone Unturned: my four panel painting commission for the Sault Ste. Marie Public Library which was completed in a few short months in 2019 and involved hundred of silkscreened images from the archives of the library on local history (reference attached article: 'Gritty, blue-collar feel' to artwork of library competition winner Christopher Shoust)
- The Tranquilizer Chair: my Ontario Arts Council project of 2018 with which I created a public art installation that was shown in the Timmins Museum (reference attached article: Shedding Light on a Dark Corner in the Treatment of Mental Health)

All three of these last projects involved substantial planning and budgeting in order to complete. All were done on time and within budget to the specifications and quality that was planned.

SOOTODAY.com

'Gritty, blue-collar feel' to artwork of library competition winner Christopher Shoust

SooToday Staff
Jan 27, 2020 7:00 PM



Stock image

NEWS RELEASE

SAULT STE. MARIE PUBLIC LIBRARY

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The Sault Ste. Marie Public Library is happy to announce that artist Christopher Shoust is the finalist in the Library's Archival Art Project Competition. Launched on July 26, 2019, the

competition challenged artists to create an original piece of artwork for display in the Archive Viewing Room of the North Branch.

The artwork was to represent the region's unique and diverse history and culture, using such themes as the history of Sault Ste. Marie and Algoma Region, local Indigenous life and history, Sault Ste. Marie as a community, and the diversity of Sault Ste. Marie.

Three artists, including Tania Daigle, Darren Edmond, and Christopher Shoust, were invited to create detailed proposals during Stage Two of the project. The public was then given a sneak peek at what might soon be hanging in the Archive Viewing Room. After much deliberation, a jury chose the proposal for "No Stone Unturned" by Mr. Shoust.

"No Stone Unturned" is to be a series of four 36 inch square canvases incorporating archival images and other material. The Jury was comprised of five members of the local community, including artists, historians and arts professionals. The jury members were Michael Burtch, Kathy Fisher, Shirley Horn, Moyra O'Pallie, and Amanda Turco. Library staff would like to express their gratitude to these volunteers who had the difficult task of deciding on a finalist.

Installation of the "No Stone Unturned" series is expected to happen in April 2020. It will be on permanent display in the Archive Viewing which is part of the archive facilities in the Library's newly opened North Branch, located at 232 C Northern Avenue.

This art competition was made possible by the generosity of the Canadian Government through the Cultural Spaces Fund as part of the overall Archive construction project.

Artist Concept Statement By Christopher Shoust "No Stone Unturned"

My proposal artwork entitled "No Stone Unturned No.1" typifies the other three pieces I will produce for The Sault Ste. Marie Public Library archives room. This work has not only, material taken solely from archival documents and microfiche from the James L. McIntyre Centennial Library, but also shows as much of the rich history, culture and prosperity that I could pack into a painting, that Sault Ste. Marie has experienced over its long history.

The colours of the canvas not only are representative of the new city logo with the orange, light green, maroon and cobalt blue, but has the dark green of our Northern Ontario evergreen trees, as well as our fall colours and also represents our city's multiculturality.

This work is also individual to me as it uses the kinds of markings and expressions that are most common in my work over the last twelve years, being, silkscreened images, the "four sided boxes" which represent "home," and gestural scribbling which is used to represent a kind of

communication that is inherently indecipherable to the eye but stands for a vernacular special to this city, as Sault Ste. Marie has its own language, customs, movement, etc.

The title of this work represents the fact that I am trying to include as much archival content as possible from our local history. It is approximately 36 inches squared and is the first one of the four pieces for the archives room. The idea behind using four pieces represents the four quadrants of the medicine wheel like our new city logo and fits within the proposed space in the new archives room.

The overall feeling of the work that I am trying to convey is a gritty, blue-collar feel which is what I find attractive about Sault Ste. Marie. The work also shows the positive moments of the Sault's history, is very truthful in its telling and creates a feeling that is very exuberant, full of life and educational at the same time.

****

Discussion (3)

If you would like to apply to become a **Verified Commenter**, please fill out this form.

Trending

42208	Live election results for the Sault and Algoma-Manitoulin
16494	Seven snowmobilers charged with trespassing
15336	WANTED WEDNESDAY: Feb. 26, 2025

Local News

Shedding light on a dark corner in the treatment of mental health

Looking Forward/Back on exhibition at Timmins Museum to the end of this month

Richa Bhosale

Published Mar 09, 2020 • Last updated Mar 10, 2020 • 2 minute read

Join the conversation

Sault Ste. Marie artist Christopher Shoust displays the tranquilizer chair he created which is part of a new exhibition at the Timmins Museum entitled "Looking Forward/Back.". The exhibition, which opened Monday, explores the topic of mental health and it is open to the public until the end of the month in the program room at the museum. RICHA BHOSALE/The Daily Press

Shoust's exhibit showcases a tranquilizer chair made by him and some of his art work that explores the topic of mental health.

The "Looking Forward/Back" display is open to public until the end of the month in the program room at the museum.

"The title of the exhibition is Looking Forward/Back, so the intentions are is to take an object from the past to reflect on the present and future times," said Shoust. "I built a 1700s tranquilizer chair (which is a part of the exhibit) to bring light to mental health issues and Ontario restraint policy in hospitals. This project is ongoing and will be displayed in places in Northern Ontario and hopefully more in the future."

Shoust has been working professionally as an artist for more than a decade, building a catalogue of hundreds of works which range from flatwork such as painting and drawing, to film and video, to music to writing.

"There was an amendment made to the Patient Restraints Minimization Act in 2017 and what they are looking for is to look for alternative methods of restraints in hospital to try to reduce traumatization and injury to patients," he explained.

"One of the sad parts about it though is that under the Mental Health Act, that search for alternative methods of restraint are not going to be applied to anyone with mental health issues."

Shoust said that's why he wants to shed light on mental health issues through this exhibition and start a discussion on how restraints are being used and basically how everyone's view of mental health practices are.

He has been doing projects related to mental health topics for almost 12 years. His inspiration comes from his own personal experience with mental health issues for 13 years now.

"I have chosen to reflect it in my work and make that the theme of my work. In some way it's a form of personal therapy and I also realised the massive amount of obstacles there are for people with mental health issues in Canada and in the world.

"Hopefully the mental health discussions will constantly be continuing and it will be a topic that is on people's minds when they look at my work at least."

He said people have to be more kind as human beings with people that are suffering from any mental health issue.

He explained the whole exhibit and his project is supported by the Ontario Arts Council, also he created this work through a grant that was offered to him by the council.

Shoust hopes that people will take some out to visit the exhibition and check his work.



Your channel

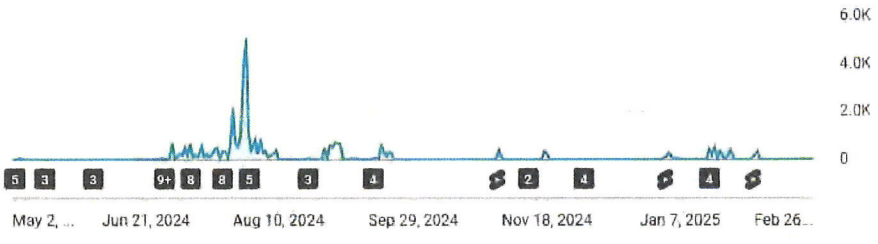
Films by Christopher Shoust

- Dashboard
- Content
- Analytics
- Community
- Subtitles

Overview Content Audience Trends

Your channel has gotten 35,562 views so far

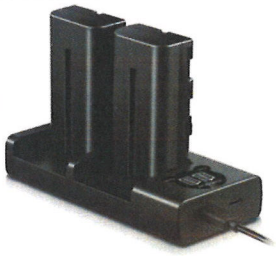
Views	Watch time (hours)	Subscribers
35.6K	283.0	+62



ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						X			X		X	X
location selection	X											
shooting begins		X	X	X								
edit footage for funding campaign (kickstarter campaign)		X	X	X								
edit film footage					X	X						
create score							X	X				
master score								X				
credit and title screen generation									X			
preparation for promotion (press kit, outtakes, upload to film freeway)										X	X	X
application to film festivals and planning for local screenings										X	X	X
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Materials & Supplies Costs					
Equipment Costs					
Camera kit rental fee					
Monitor				$164.99*	
Cable for Camera to Monitor				$18.99*	
batteries for monitor				$39.99*	
Artist Fees					
camera operator	$750				
film score composition	$500				
sound mastering	$150				
video editing	$2000				
lead actor	$750				
title screen/credits designer	$300				
Other Costs					
festival submissions	$1200		$250*		
food for artists/participants	$325				
Total Costs	$ 5,975.00	$ 0.00	*kickstarter	*in-kind funds	
Total Project Costs:	$ 5,975.00				

Camera Monitor Equipment

Item	Neewer F100 7 Inch Camera Field Monitor	NP-F550 ENEGON Camera Battery (2-Pack, 2900mAh)	Silkland Micro HDMI to HDMI Cable 10ft
Picture			
Link	Amazon	Amazon	Amazon
Price	164.99	39.99	18.99



Hollyland Pyro H: Dual-Band 4K30 1300ft HDMI Transmitter, 60ms Latency | HOLLYLAND | 4.4 ★★★★½ 75 | $517.00 prime

Sponsored



Roll over image to zoom in



Neewer F100 7 Inch Camera Field Monitor HD Video Assist Slim IPS 1280x800 HDMI Input 1080p with 2600mAh Li-ion Battery/USB Charger for DSLR Cameras, Handheld Stabilizer, Film Video Making Rig

Visit the NEEWER Store

4.1 ★★★★☆ 1,534 ratings

$164.99

Style: **Kit I**



Brand	NEEWER
Screen size	7 Inches
Aspect ratio	2.35:1
Colour	Black
Compatible devices	Camera

About this item

- 【External Field Monitor】 Featuring a 7" IPS screen, HD 1280 × 800 resolution, 450nits of brightness, a contrast ratio of 1200:1, an aspect ratio of 16:10, and 0.07875 × 0.07875mm dot pitch, this monitor is handy for video shooting. The terms HDMI, HDMI High-Definition Multimedia Interface, HDMI Trade dress and the HDMI Logos are trademarks or registered trademarks of HDMI Licensing Administrator, Inc.
- 【Supported Formats】 Supports 1080i (60/59.94/50), 1080p (60/59.94/50/30/29.97/25/24/24sF/23.98/23.98sF), 720p (60/59.94/50/30/29/25/24/23.98), 576i, 576p, 480i, and 480p
- 【Ultra-Thin Design & Wide Compatibility】 With a 17mm ultra-thin design, the field monitor is lightweight and portable. Compatible with digital SLR cameras, camera kits, handheld stabilizers, camera cranes, and more. The included sunshade blocks harsh sunlight and makes the display visible outdoors
- 【Advanced Features】 Includes monitoring tools such as Peaking Focus Assist, Check Field (Red, Green, Blue, Mono), Pixel to Pixel, Center Marker, Safe Frames (80%, 86%, 90%, 93%, 96%, 2.35:1, off), Image Flip (H, V, V_H), Image Freeze, and Custom Color Temperature
- 【Package Contents】 Neewer F100 Field Monitor, Mini HDMI Cable, Micro HDMI Cable, Sunshade, Mini Ball Head, AV Cable, NP-F550 2600mAh Rechargeable Li-ion Battery, NP-F550 USB Battery Charger, User Manual

› See more product details

Try Amazon Prime and start saving today with **fast, free delivery on millions of items**

$164.99

FREE delivery **Tuesday, March 11**

Or fastest delivery **Sunday, March 9**. Order within 5 hrs 30 mins

Delivering to Sault Ste. Marie P6A – Update location

Only 2 left in stock (more on the way).

Quantity: 1

Add to cart

Buy Now

Payment Secure transaction
Ships from Amazon.ca
Sold by Amazon.ca
Returns Eligible for Return, Refund or Replacement within ...

Support Product support included

Add gift options

Add to Wish List

Other sellers on Amazon

New (2) from $164.99 & **FREE Shipping**. ›



FEELWORLD

FEELWORLD 7" 2200nit 4K HDMI Touchscreen Monitor with F970...

$404.99 prime

Sponsored

Tengdaxing AC-PW20 AC Power Adapter Kit, NP-FW50 Dummy Battery, for Sony Alpha ZV... 4.2 ★★★★☆ 28 $39.99 prime Save 10% with coupon



Sponsored



Roll over image to zoom in

NP-F550 ENEGON Camera Battery (2-Pack,2900mAh) for On Camera LED Video Light Panel and Rapid Dual Slot Charger for Sony NP F970, F750, F770, F960, F530, F330, F570, CCD-SC55, TR516, TR716, TR818

Visit the ENEGON Store

4.4 ★★★★½ 166 ratings

$39.99

Coupon: Apply 10% coupon Terms

Number of batteries	2 A batteries required. (included)
Brand	ENEGON
Battery cell composition	Lithium Ion
Compatible phone models	NP-F550
Recommended uses for product	Camera

About this item

- 【FULLY COMPATIBLE 】The NP-F550 replacement battery can be interchangeable with the OEM Sony NP F970, F960, F770, F750, F570, F550, F530, F330 battery. It can work with Sony camcorders like CCD-TR series and more and it also provide the power to the On camera video lights like Enegon video light panel (Check the description for the full compatibility list).
- 【POWERFUL BATTERY CAPACITY】 It is more power for more shoots and it can shoot longer video for up to 3.5- 4 hours as per single battery capacity (2900mAh/21.5Wh).
- 【MULTIPLE CHARGING OPTIONS】 The dual USB with LCD charger power not only F550 battery but also for Sony NP F970, F750, F770, F960, F550, F530, F330, F570 battery. There is 2 charging ports, one is Micro-USB port and the other is Type-C port. Both ports can be connected with any cable with 5V USB source like PC, car charger or power bank etc for added charging option.
- 【 REAL TIME CHARGING STATUS DISPLAY 】The smart LED charger display the battery charging level real time to prevent your from frequent guessing how much your battery have been charged. it can charge either two batteries simultaneously or 1 battery from any USB Power source.
- 【SAFETY】 The battery cell is UL certified, it features four layers of protection (over-charging, short-circuit, high-temperature, and surge protection) with a high-quality, Fire-resistant construction.

Report an issue with this product

Try Amazon Prime and start saving today with **fast, free delivery on millions of items**

$39.99

FREE delivery **Tuesday, March 11**

Or fastest delivery **Sunday, March 9**. Order within 5 hrs 42 mins

Delivering to Sault Ste. Marie P6A – Update location

In Stock

Quantity: 1

Add to Cart

Buy Now

Payment	Secure transaction
Ships from	Amazon
Sold by	HB-CXY
Returns	Eligible for Return, Refund or Replacement within 30 days of...
Support	Product support included

Add gift options

Add to Wish List



$3.00 off coupon

67mm K&F Concept Variable Neutral Density ND2 to ND400 Adjustable Fader ND for DSLR Camera Lens + Cleaning Cloth

Sponsored

GearIT CAT6 Ethernet Cable, 50 ft, Aluminum Shielded, by GearIT... 4.6 371 $72.48 prime

Sponsored



Roll over image to zoom in

Silkland Micro HDMI to HDMI Cable 10ft, [Gold Plated, Sturdy Aluminum] Supports 4K@60Hz, HDR, Ethernet, ARC, Compatible with Raspberry Pi 4, GoPro Hero 3/4/5/6/7, Cam Link 4K, A6400 A6000 Camera

Visit the Silkland Store

4.7 ★★★★½ 1,885 ratings | Search this page

$18.99

Size: **10 Feet**

6.6 Feet	1 Feet	3.3 Feet	10 Feet
$13.99 ~~$14.09~~	$12.99	$13.99	$18.99

Brand	Silkland
Connector type	Micro HDMI, HDMI, RJ45
Cable type	HDMI
Compatible devices	Laptop, Personal Computer, Tablet, Camera
Special feature	High Speed

About this item

- 👍【Ease of Use】This bi-Directional micro HDMI cable just plug and play. Connect your tablet, notebook, DSLR or mirrorless camera, digital camera or video camera to HDTV/monitor/projector with HDMI port. It does well the job for your arcade cabinet, live streaming, zoom meeting, viewing images/viedo. NOTE: Micro hdmi port of this cable is NOT MINI hdmi or Micro USB
- 👍【Enjoy 4K UHD Video】This Micro HDMI cable supports Ethernet, 3D, and Audio Return Channel (ARC), delivers both high-definition video (up to 4K@60Hz) and uncompressed multichannel digital audio. Connect your Devices to the big screen. It's wonderful to share high-definition watching home movie and pictures together with your family and friends.
- 👍【Durable and Flexible Design】Premium aluminum alloy shell and 24K gold-plated connectors gives it a stylish appearance and ensure maximum signal transfer and corrosion resistance. High-quality nylon braided sheath for extra durability. 6ft length allows flexible placement.
- 👍【Wide Compatibility】The cable officially supported for Raspberry Pi 4, not just for the Raspberry. compatible with GoPro HERO 7 Black, HERO 6, HERO 5, HERO 4 Silver, HERO 3 White, Hero 3+, GoPro HERO 2018; Elgato Camlink 4K; A6500 A6400 A6000; a7iii; Sony ZV1; Nikon b500; Nikon P950; Canon M50. Note: This Micro HDMI cable can not compatible with Samsung phone or tablet with Micro USB port.
- 【Services from the Brand】All costs covered during lifetime replacement process of this MIcro HDMI to HDMI Cable. Fast and easy-to-reach support solves problems within 24h.

Report an issue with this product

Similar item to consider



Amazon Basics High-Speed Micro-HDMI to HDMI Cable - 6 Feet
★★★★½ (19741)
CDN$ 8.61

$18.99

FREE delivery **Wednesday, March 12** on your first order. Order within 6 hrs 29 mins

Delivering to Sault Ste. Marie P6A – Update location

In Stock

Quantity: 1

Add to Cart

Buy Now

Payment	Secure transaction
Ships from	Amazon
Sold by	Silkland-CA
Returns	Eligible for Return, Refund or Replacement within 30 days of...

Add gift options

Add to Wish List



Sponsored

Product details

Parcel Dimensions : 26.1 x 19.3 x 2.1 cm; 120 g
Date First Available : Jan. 10 2022
Manufacturer : Silkland
Place of Business : 1
ASIN : B09PV2KXZS
Item model number : 6ed0ff36-0506-4653-a952-8952f5f884ad
Best Sellers Rank: #605 in HDMI Cables
Customer Reviews: 4.7 ★★★★½ 1,885 ratings

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- ☑ Artist Curriculum Vitae/Resume/Biography
- ☑ Links to artist social media accounts or websites (if applicable)
- ☑ Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- ☑ ACAP Project Plan Template
- ☑ ACAP Application Budget template
- ☑ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Cindy Bradford Hatt

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work

(maximum 500 words):

Artist's Bio Statement
Lucinda Hatt

"Painting is like a craving or urge for me. I've got work stored in my head that I need to get to. I relish every moment I am drawing, painting, sculpting, crafting or teaching art."
Artistic Goals – to create a body of work that includes film making, writing, painting, sculpting, photography, textiles and dance. To document and record my family's artistic influences in my work. To develop my skills as a painter, sculptor, film maker, creator, muralist. I strive to be fearless in my work when exploring light, colour, movement, texture. To create work that honours my ancestors and my community in a good way.
Professional Practice – My artistic professional practice has developed over the years and is reaching a point now where I am committed to doing it full time. The success I've had promoting and creating my work has encouraged me to embrace it fully.
Career Goals – I am excited to complete and promote artistic projects. There is a gallery/teaching space in the works where I can display my art as well as the art from my very large and talented family of artists.
From my business entrepreneurial skills, I have learned the importance of promoting your own work

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Visual Arts - acrylic painting on canvas with mixed media

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2500.00

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($) 2500.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Legion Branch 25 Painting Workshops

ii. Activity/Project and/or Event **Start Date:**

May 2025

iii. Activity/Project and/or Event **End Date:**

December 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

96 Great Northern Rd. Sault Ste. Marie, Ontario, P6B 1K4

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

I will teaching painting workshops to the residents of the Legion Branch 25 Apartment residents and members. These workshops will be Pet Portrait workshops, Landscape painting, Still life painting, Portrait painting. The goal of the workshops is to engage with members in sparking their interest in the arts. This activity will improve spirits and develop creative habits. These workshops are an opportunity to improve my teaching techniques while sharing my love for the arts.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

This project supports the Community Culture Plan by:

- creating a space for people to create artwork that can add to the surroundings of the Legion residence
- workshops will allow workshop attendees to express their heritage and social diversity in their art work
- workshops are an opportunity to engage with residents and use art as a way to explain feelings, experiences happening now or in the past, what do they want to create for the community now?
-opportunity to bring volunteers into the program to help with teaching and supporting others, the works created may be shown at local art organizations, collectives
-hoping to attract a few younger artists to help with the workshops, allows them to develop their own practice and teaching skills
-fosters community connections, partnerships and networks for my own art career
-will reach out to volunteers to help with teaching and running workshops smoothly
-workshops are satisfying, relaxing and spark artistic creativity to help us identify who we are as Sooites

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

This benefits the members and residents of Legion Branch 25 by creating new works of art for them to enjoy. Visitors will also be able to see the completed works of art by participants. The workshops can be replicated at seniors homes, heritage sites, the Soo Museum, Mockingbird Hill farm, etc.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

This project will be a success if

- Participants learn new artistic skills
- Create new works of art
- Learn about the heritage site
- I create new works of art while teaching workshop
- Exposure for my artwork
- Participants return to heritage sites with more people
- I have fun and the participants including volunteers and heritage site staff have fun
- I have some grant money to pay some bills

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [ ] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

The workshop will attract residents and visitors to the Legion. I will market to local community Soo arts groups and people who don't live at Legion Branch 25 will also be welcome.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

I am hoping to reach the residents of the Legion along with family and friends that may be interested in participating. Local arts groups, students, etc.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Promoted on Facebook, Instagram, Soo Museum, AGA, Algoma Arts Council, Soo Library. www.cindyhatt.com

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [ ] 0-18 years old
- [ ] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [x] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

I will be facilitating the workshop with help from my Dad, Doug Bradford an artist and one volunteer to help with set-up and tear down and teaching art techniques.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Cindy Bradford Hatt (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Cindy Bradford Signature March 24, 2025 Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Create promotional advertisements	X											
Distribute and promote workshops		X	X	X								
Secure workshop locations					X	X	X					
Teach workshops							X	X	X	X	X	
Evaluate success and schedule for following year												X
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Materials & Supplies Costs					
	paint - $250.0				
Equipment Costs					
	easels = 250.(				
Artist Fees					
	500.00per 1/2				
Other Costs					
Total Costs	2500.00	0			
Total Project Costs:	2500.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

CINDY HATT

ARTIST PORTFOLIO



ABOUT

"Painting is like a craving or urge for me. I've got work stored in my head that I need to get to. I relish every moment I am drawing, painting, sculpting, crafting or teaching art".

-Indigenous Artist
-Landscape Artist
-Portrait Artist
-Pet Portrait Artist



INSPIRATIONS



HERITAGE OF ARTISTRY

I come from a family of artists starting with my Gramma Louise. She was a founding member of the Algoma Arts Society and passed on her artistic gene to all of her 5 children. My Dad, Douglas Bradford is a renowned Canadian Watercolour artist. My children and all of my cousins and their children have the artist gene too.



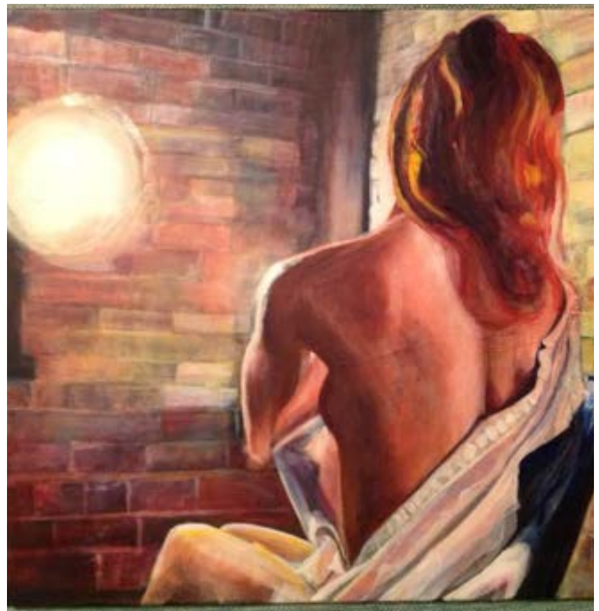
ARTISTIC GOALS

-to create a body of work that includes painting, sculpting, photography, dance, film making, fashion design and textiles.









ARTISTIC ENDEAVORS



SSM LEGION BR.25 MUSEUM ART DEDICATION

SOTHEBY'S PACIFIC INTERNATIONAL REALTY EXHIBITS - VICTORIA, BC/LA JOLLA, CA

ERMATINGER CLERGUE NATIONAL HISTORIC SITE EXHIBIT, SSM, ON

ARTIST IN RESIDENCE
-EMPRESS HOTEL, VICTORIA, BC
-INN AT LAUREL POINT, VICTORIA, BC
SIDNEY PIER HOTEL, VICTORIA, BC

SOLO EXHIBITS
-SSM, ON
-TORONTO, ON
-WATERLOO, ON
-VICTORIA, BC
-LA JOLLA, CA

FATHER/DAUGHTER EXHIBITS

My most recent collaboration is an exhibit with my Father Doug Bradford a renowned Canadian Forces Watercolour Artist. My Dad and I created works of art to honour Canadian Military Veterans for the new apartment building, museum and gallery in SSM, ON.





COLLABORATIONS

Family is a very important aspect in my artwork. As a result I have curated 5 Bradford Family art shows that have included up to 18 family artists with over 80 pieces of artwork. These family collaborations have produced paintings, drawings, sculptures, film work, written work, music, and dance. These exhibitions inspire and encourage each of us to continue creating while supporting and guiding each other.

EDUCATION

YORK UNIVERSITY

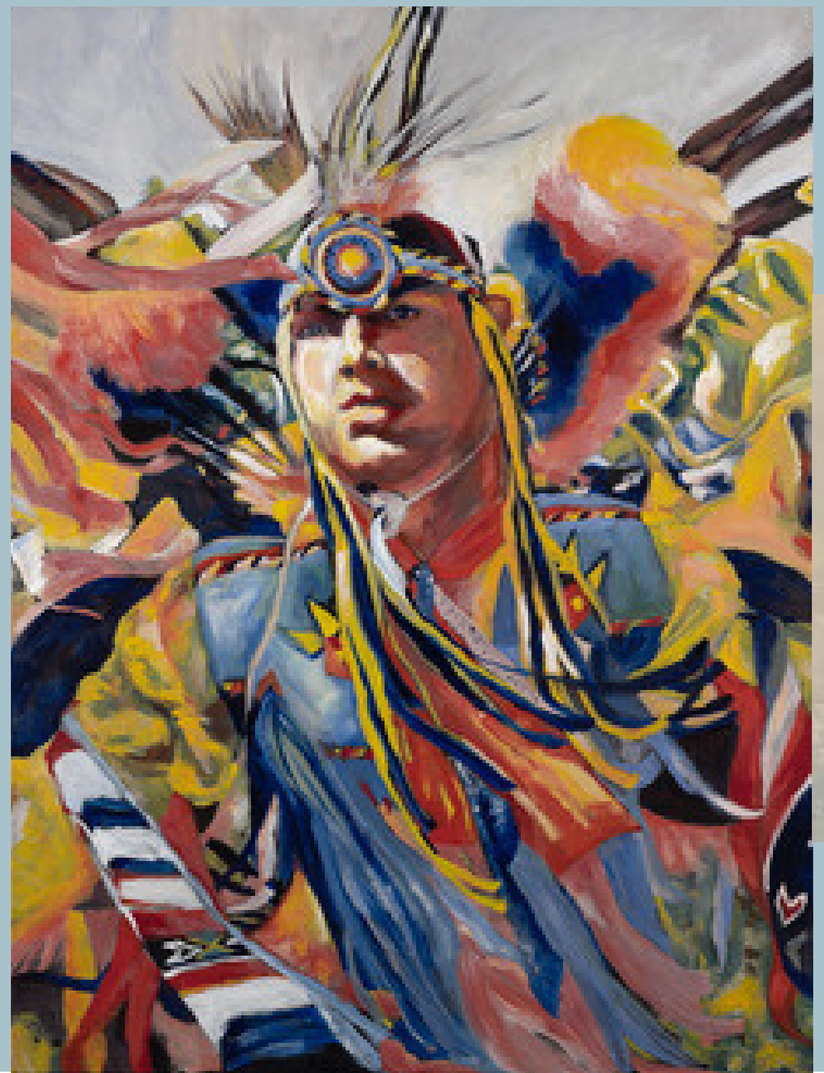
Full Tuition Scholarship for
Dance and Visual Arts

METCHOSIN INTERNATIONAL SUMMER SCHOOL OF THE ARTS

OIL STICK, MIXED MEDIA

SAULT COLLEGE

Oil Painting, Papermaking















ARTISTIC STYLE

I have been exploring my Ojibwa heritage in my artwork by using new materials and techniques. Woodland style painting is from Northern Ontario and uses bright colours and symbols with flowing connecting lines representing the connections between Mother Earth and all it's creations.







WOODLAND STYLE
SPIRIT HORSE SERIES





CONTACT ME

[redacted]

WWW.CINDYHATT.COM

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- ☐ Artist Curriculum Vitae/Resume/Biography
- ☑ Links to artist social media accounts or websites (if applicable)
- ☑ Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- ☑ ACAP Project Plan Template
- ☐ ACAP Application Budget template
- ☑ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Golden Scoundrels

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

We've made quite the splash in Sault Ste. Marie's music scene in 2024. We started as a band in Febuary of 2024 and in the fall recorded a 3 song EP titled "Roarin' Steel" releasing singles accompanied by music videos starting in December of 2024
Our next single to come out March 8th 2025
We've performed at Poutine Feast, Rotary Festival stage 2, Northern Vibe Festival, Vivid Art Festival , Black and Bluegrass Festival (Ottawa) and the Downtown Plaza for New Year's Eve.
We've been gaining quite a following and want to continue the enthusiam by recording a full length record, which is planned to begin in May of 2025

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Golden Scoundrels is a country/folk quartet

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2999

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [x] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($) 2999

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Golden Scoundrels New Record (Untitled currently)

ii. Activity/Project and/or Event **Start Date:**

May 1 2025

iii. Activity/Project and/or Event **End Date:**

October 30 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

This project will end up on Spotify, Apple Music, Youtube video and music and other streaming services associated with Distrokid (Our music distributor)

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

Our number one goal is to create audio tracks in which we can listen back to, and share with the world. This becomes an attainable goal through a rigorous and necessary recording process. We can't do this on our own, as we are not engineers in the music world. We will be giving work to audio engineers at Algoma's Conservatory of Music and to our Mixing Engineer in Pembroke Ontario, Jordon Zadorozny. We will be touring to help promote our album, starting with a showcase here in Sault Ste. Marie. This will provide work for Mike Blair and his staff at Live705 sound. We will be promitng all of this work through social media website such as Linktree, Facebook, Instagram, Tik Tok, Youtube, Spotify, Apple Music and Sootoday. We will be creating a line of merchandise to corospond with our album release. T-shirts, vinyl records, stickers, patches, buttons, coozies, and tote bags which will prvide buisness to many local and external companies.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☐ Promote effective, meaningful and equitable community engagement and consultation processes

☐ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☐ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☐ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

Golden Scoundrels is honoured to have gotten to be a part of many community events over 2024. We've played Poutine feast, Rotary Festival Stage 2, Northern Vibe Festival, Vivid Art Festival, and NYE at the Downtown Plaza. It's very important to us as a band to perform these events as it drives the community to come out and forget about their troubles. it allows people to be in the spirit of being one with eachother while listening to some fun music.

the genre in which we perform offers the ability to cater to a wide demographic. Music being a universal language, it offers people of all backgrounds to simply enjoy being out and listening to beautiful songs. Events that we get to perform at, build interest to those looking to travel and possibly be a part of our community, if even for a short while.

There are many people that get to benefit from eachother in our community as these events happen. Sponsorships and pop up venues for small buisnesses get an opportunity to grow. Audio companies are showcased by providing sound for acts. The more the events grow, the further the reach of new interest develops allowing everyone to prosper in our community.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

Primarily our project is about entertainment. The world is far less colourful without music and art in it. people will walk away feeling a sense of joy from the experience we bring. we also help the economics and development of vendors that offer their time to run shops. people come out to be entertained, and pass by shops to see what they may have and everyone has success. We offer continued work to audio engineers and their staff by being available. and the festivals and events benefit by having many people walking around interested in supporting everything that's going on.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

there are many costs along the way to support our project. Recording studio fees, Mixing fees, merchandise fees, distribution fees, and advertising fees. all of this currently rests upon our shoulders to cover. This project will move forward as we truly believe in our message and cause. any help we receive, helps us connect the community and spread our message. That is success to us.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [x] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

With events like Poutine Feast, Rotary Fest, Summer Concert Series, Vivid Art fest, and NYE at the Plaza, there are a lot of opportunities for Sault Ste. Marie residents and visitors to explore local arts. We are also huge fans of Northern Vibe Festival which helps extend our reach even further into the Algoma region. Playing in Ottawa (Black and Bluegrass Festival) made us hungry for further development outisde the Algoma district. We've planned a short run of shows in may to St. Catherines, Toronto, and Windsor with further interest in the works all helping our growth.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

Golden Scoundrels music pertains to all demographics. The lyrical content touches on mental illness, loss of loved ones, addictions issues, and overcoming adversities of all merit. things everyone has been a part of, seen suffer through, or have to overcome.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

We will be promoting our music through all social media and streaming services available. We are going to do the boosted paid advertising options as well, to help extend our reach. Here are the links to our current social media sources:

https://linktr.ee/goldenscoundrels
https://www.instagram.com/goldenscoundrels/
https://www.facebook.com/p/Golden-Scoundrels-61556376750457/
https://www.tiktok.com/@goldenscoundrels
https://www.youtube.com/@GOLDENSCOUNDRELS/videos
https://artists.spotify.com/c/artist/06opUKTolpVlqcq0WvleWU/home

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [ ] 60-75 years old
- [ ] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [x] 501-1000
- [ ] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [ ] 1-10 participants
- [x] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

Golden Scoundrels believes our music can be digested by all walks of life. we don't steer from any age, race, gender, religion, or political group. our music is based on the human struggles that everyone faces.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Johnathan Belanger _____ (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____Signature _____Date

Golden Scoundrels – Late Intake 2025

Application Project Plan Template

Activity	Start Date	End Date of Activity	Description of Activity	Notes
Record at the Conservatory of Music	May 2025	July 2025	Recording of Drums, Bass, Fiddle, Guitar, Piano, and Vocals	This gets to be an extremely in depth experience of using different microphones, instruments and spaces to capture the best audio possible to create great songs.
Submit recordings to Mixer Jordon Zadorozny	August 2025	August 2025	Songs will be broken down track by track and sent to Jordon for levelling and balancing audio.	This is to ensure that something like the drums don't overpower the guitar and vice versa. A balance and distinguished availability to all audio tracks.
Continue receiving mixes from J.Z.	September 2025	September 2025	Songs will be sent one by one, and back to us to review and give notes for more balancing	This can be just as long of a process as the recording itself. All parties involved will need to agree that the audio tracks are exactly what everyone intended to hear upon recording.

Produce Physical Release Items Merchandise	September 2025	October 2025	Get Merchandise T-shirts we obtain through t-shirt.ca We bought a local users screen print to DIY the imagery onto the apparel. We order stickers from www.stickercanada.com vinyl records will be ordered from yokai.ca	Merchandise helps in the same way as advertising. People see our brand, get curious, and check it out. It all helps promote and spread ourselves to create a better following locally and outside Algoma.
Release Record	October 2025	October 2025	Promoting the release will be done via Facebook boosted posts, Instagram, and YouTube primarily. Distrokid is a service that we use to put our music onto streaming platforms and we can share those releases through other major social networks. Soo today has been a big helper with our goals and we will be seeking media coverage locally for growth help.	Releasing the record is essential as it's the reason we all got involved being in a band. The finished result of all the hard work and effort it takes to make the tracks.

Tour to Promote Record	October 2025	November 2025	Booking performances locally showcasing the new record, and continuing growth by booking performances outside of Algoma as well	Our ultimate goal is writing and recording. Performing is where we are going to gain the most fans and growth. People seeing what our band is capable of in a live setting will stick with fans and help us grow.
Start Releasing Music Videos	November 2025	February 2026	Recording music videos to accompany our album release	Videos provide our fans with something tangible to invest in our personalities as well as continued artistic interest helping growth.

Golden Scoundrels Budget Outline

Artist Fees (Quotes)

Sonic Sunshine (Audio Recording)
8 hours tracking (1 full studio day x 12).....$6000.00
8 hours comping/editing (x 12)……$3360.00
2 hours exporting stems (x 12)…..…….$840.00
Total……..……..$10200.00

Jordon Zadorozny (Mixing Mastering)
Mixing And Mastering per track (x 12)..……..……$3600.00
Total……..$3600.00

Spacebag Productions (Music Videos)
Camera Operator - Music Video (x 3)……..……..$900.00
Video Editor - Music Video (x 3)……...…$1500.00
Equipment rental - Black Magic Pocket 4k Camera (x 3)...…….$300.00
Equipment rental - lighting - 3x rgb panel (x 3)…….……..$300.00
Total…….....$3000.00

Capital Expenses

Record Pressing (Yokai Records 100pc)
Total.....$1775.00

T-Shirt Printing (Stitch King 100pc)
Total.....$1350.00

Sticker Printing (Sticker.ca 100pc)
Total.....$150.00

Grand Total……..$20,075.00

Dear members of the Cultural Vitality Committee,

We, Golden Scoundrels are a Country/Folk quartet made up of Joshua Penno, Guitar and vocals, Johnathan Belanger, Drummer/Backing vocals, Brandon Ruch, Bassist/Backing vocals and Todd Webb, Fiddle. All members are well integrated into the music scene in Sault Ste. Marie and region through previous performances including Poutine Feast, Rotary Fest, Northern Vibe, Vivid Art Fest, Black and Bluegrass (Ottawa) and New Years Eve at the Plaza.

Formed in 2024 after a friendship and mutual love of music unfolded over the course of 15 years. Josh Penno, and Johnathan Belanger shared the numerous stages in the Sault's "Metal" scene. Josh from the band "Shit Liver" and John from the band "The Bear Hunters" got close and realized each others talents and driving force. The two decided to try and work together involving their knowledge and drive for success into a band, "Golden Scoundrels". John met Brandon while recording an album with his other project "Handsome Sandwich" at "Algoma's Conservatory of Music". The two became quite familiar with each other and John asked Brandon to be a part of their new group. Todd was met through a mutual friend reaching out to the band, knowing they were searching for a fiddle player.
We now perform often, and love to write music together.

This project is very important to us, because we all recognize the importance of culture and connecting all walks of life through something common and familiar to all. Art. We recognize the importance it brings to the community because it offers beauty and entertainment for all. We also believe it helps drive the local economics offering staffing positions for many local business.

Accessing these grant funds will help our group move forward in a few different ways. It would help by alleviating some financial stress we will ultimately face when it comes to purchasing items and services to help our band move forward. These items and services include studio, editing, mixing/mastering fees as well as vinyl records, T-shirts and stickers. We will also use the funds to help promote the upcoming record and help fund our inevitable tour. We will make sure to give back to our community by making a record everyone will enjoy listening to, long after the release. Accessing the funds would also help better the reach of our band by allowing us to tour, connecting us with more people who may be able to give us further opportunities to help grow Golden Scoundrels. We believe networking and connecting is crucial to the success of a project.

We've provided a brief history and biography of each member for you to get to know us better. We hope you can see from each member the determination and merit we offer, to know we will not waste these funds. We've also provided links to all of our active social media's, so you can explore our band a little further.

In conclusion, we are currently a fully self funded DIY project. We really believe in what we are doing, and will continue by any means. We would appreciate any amount of consideration to helping this project move forward. We truly appreciate your time and consideration of our applications movement.

Sincerely,

Golden Scoundrels
Joshua Penno, Johnathan Belanger, Brandon Ruch, Todd Webb.

MEMBER BIOGRAPHYS

Brandon Ruch (Bassist / Backing Vocals)
Brandon Ruch is a skilled guitarist and versatile musician from Southern Ontario with a degree in Jazz Guitar Performance. He has taught guitar instruction for four semesters at Algoma University, helping students refine their technique and musicality. Beyond teaching, he has spent two years as a Producer, Sound Engineer, and Session Musician at The Loft Studios, crafting high-quality recordings and collaborating with a range of artists. As a performer, he has played in numerous bands that have toured around Ontario and has shared the stage with renowned acts like Sam Roberts and Everclear. His deep understanding of jazz, combined with his studio experience and extensive live performance history, makes him a dynamic force in the music industry.

J**ohnathan Belanger (Drummer / Backing Vocals)**
John has been a musician for 21 years. He started his career with a high school group called "Devastation of the Heavens" his early 20's he played with a bar band group called "Caveman Morrison" he also had a "Death metal" group called "The Bear Hunters" who put out 2 full length records, "The Dead Testament" and "Eternal Hibernation". John went on to be a part of a Punk Rock group called "Jack Spades" who put out 2 EP's titled "The First" and "Fed Up" John's interest shifted into the business side of music where he created the band "Handsome Sandwich" who put out a full length record in 2023 titled "Deconstructed". "Golden Scoundrels", formed in 2024, released an EP titled "Roarin' Steel" in 2025. John has also been an active member in the "West end theatre project" taking on lead role "Buddy" in the production of "Elf" 2022 for director Lucas Beaver. He's recently partnered with the children's entertainment group "Fun & Funner". John loves to entertain and is a seasoned professional in the music scene.

Todd Webb (Fiddle)
Todd started his formal education of music at the age of 3 on the piano and violin. In early childhood, he studied multiple disciplines with the Algoma Conservatory of Music and eventually received his RCME level 8 for piano, and level 10 for strings. At the age of 13 he won the provincial title for "level 8" in strings. As a teen he participated in multiple theatre performances and projects under Joe Lauzon, Tim Murphy and Susan Barber. Todd performed with his family band "Webb Surround" for hundreds of local events and organizations including "Relay for life" reoccurring Sundays at retirement homes, ARCH, and Rotary Festivals. The Cultural Advisory Award was received in 2010 for raising $2,500 for the soup kitchen. He has been teaching at "Case's Music" for the past 5 years for all instruments. Music for Todd is anything and everything, top to bottom, start to finish.

Joshua Penno (Guitarist / Vocalist)

Josh Penno is a guitar player and lyricist from Sault Ste. Marie ON. In 2004 at the age of 12 he formed his first post hardcore / emo band "Skyline and Purpose". Upon the group becoming defunct, he continued to write songs with a solo acoustic outfit named "Penninja". He further polished his singer/songwriter taste by founding punk outfit "O.B.C.D." his first live performances and show bookings were with this group.The same 3 founding members would go on to start death metal / grindcore outfit "Shit Liver". Shit Liver was active from 2010 - 2018. They released 2 full length records "Shit Liver" and "Hitting the Fan" as well as split EP titled "Trading Faces" and a 6 way global release titled "War of Brutality" Shit liver toured Canada frequently and received an article on "Metal Sucks" an American heavy metal news website. Josh formed group "Golden Scoundrels" in 2024. They've released an EP and soon will be recording a full length record with plans to tour extensively.

Links to our social medias / listening sites

https://linktr.ee/goldenscoundrels
https://www.instagram.com/goldenscoundrels/
https://www.facebook.com/p/Golden-Scoundrels-61556376750457/
https://www.tiktok.com/@goldenscoundrels
https://www.youtube.com/@GOLDENSCOUNDRELS/videos
https://artists.spotify.com/c/artist/06opUKTolpVlqcq0WvleWU/home

Article write up from Brian Kelly
https://www.saultstar.com/entertainment/local-arts/theres-real-drive-with-golden-scoundrels



Studio rates are as follows:

Tracking/Recording ***-$75/hour*** **or** ***$500/day***
Post Production **-** ***$35/hour***

GOLDEN SCOUNDRELS RECORDING

Project Specific Cost Estimates per song:

- *8 hours tracking (1 full studio day) =* ***$500***
- *8 hours comping/editing =* ***$280***
- *2 hours exporting stems =* **$70**

Total = $850 per song

Project quote = $850 x 12 = $10,200

Thank you for your interest in recording at The Loft Studios. Please don't be afraid to reach out with any additional questions or concerns. We hope to see you soon!

Sincerely,
The Team at The Loft Studios

JORDON ZADOROZNY

QUOTE FOR WORK

Jordon Zadorozny
Paypal: [redacted]

E-transfer: [redacted]

Attention: Golden Scoundrels

Date: 05/03/2025

Project Title: Golden Scoundrels mixing

Description	Fee		
Golden Scoundrels mixes 300 x 12	3600.00		
Total	**3600.00**		

GOLDEN SCOUNDRELS 3 VIDEOS

Spacebag Productions
null
Sault ste marie, Ontario
Canada

4169845811
www.spacebagproductions.com

BILL TO
Golden Scoundrels

Invoice Number: 20
Invoice Date: March 3, 2025
Payment Due: March 3, 2025
Amount Due (CAD): **$3,000.00**

Items	Quantity	Price	Amount
Camera Operator music video QUOTE	3	$300.00	$900.00
Equipment rental - Black Magic Pocket 4k Camera QUOTE	3	$100.00	$300.00
Equipment rental - lighting - 3x rgb panel QUOTE	3	$100.00	$300.00
Video editor music video QUOTE	3	$500.00	$1,500.00

Total: $3,000.00

Amount Due (CAD): **$3,000.00**

Golden Scoundrels - Supporting Documents






BLACK & BLUEGRASS
HOMEBREW REMEDY
GOLDEN SCOUNDRELS
BASTARDS AND THE BUZZARDS
THE DIRTY SHWA
SANTOSH LALONDE
JOHNNY NOCASH
HOLLERIN' MYKE
CARRY ME HOME
DJANGO FET
LEFTY & HIS RIGHT-HAND BAND
MISSISSIPPI GROVER
THE DEVIL'S PUNCHBOWL
MICKEY SICK
SCREAMIN' SINS
SMOKE SPELL


NORTHERN VIBE '24
AUGUST 23-24-25
FOREST STAGE
K-MAN & THE 45'S
(IN ALPHABETICAL ORDER)
A DIRE SETBACK
DON'T TELL SARAH
FVKSXVAD
MIKE HAGGITH
GOLDEN SCOUNDRELS
HANDSOME SANDWICH
HELLRAGER
JAMES ROY DALEY
MEDUSSA
WYLD STALLYNS
MORE TBA...
SOUND & LIGHTS
BY CRANK
NORTHERNVIBEFESTIVAL.COM

ROTARYFEST Music Food Kids Shopping Parade More Fun Volunteer Take Your Pick Draw Thank You

SOOTODAY.com

Original Music from Local Artists

Check out the full lineup of original music on SooToday Stage Two.

Friday
July 19, 2024

Friday Night Blues presented by The Sault Blues Society

4:30pm – The Eight Seventies

5:30pm – All the Tired Horses

6:30pm – The Associates

7:30pm – That There Blues Band

8:30pm – Mudfoot Mike and the Muckrakers

Saturday
July 20, 2024

1:30pm – HeadFirst

2:30pm – Miss Madii

3:30pm – Brandon Ruch

4:00pm – Juliana Regan

4:30pm – Jacob Valois Group

5:30pm – The Gambit

6:30pm – Hollow Heads

7:30pm – Seth Brown Duo

8:30pm – Golden Scoundrels

Looking for crowd favourites and covers on Stage 1 presented by OLG? Click here.

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Local Entertainment

There's 'real drive' with Golden Scoundrels

Brian Kelly

Published Jan 08, 2025 • Last updated Jan 08, 2025 • 3 minute read

Join the conversation



Golden Scoundrels

It took awhile, but Josh Penno and John Belanger finally found a golden opportunity to make music together,

The Sault Ste. Marie musicians regularly shared the bill at metal nights at the Roosevelt Hotel. Penno and Belanger played in several bands including S—t Liver, Jack Spades and Bear Hunters.

Belanger made a prediction circa 2017 the pair would work together in spring 2020. The COVID-19 pandemic delayed that collaboration.

April 2024 finally saw Penno (vocals) and Belanger (drums) joined by Brandon Ruch (bass) and Todd Webb (fiddle) start to play together.

Golden Scoundrels is miles away from past metal efforts. The evolution in sound is credited to a diverse list of genres, including disco, country, jazz and pop, enjoyed by the quartet.

A video for the band's latest song, Baby, Harley Gun, was posted on YouTube in late December. Penno shot and edited the promotional effort that was filmed over about six weeks in seven locations including Harmony Beach, Old Garden River Road, the former jail on McNabb Street and Goulais River. The four-minute video, complete with outtakes and appearance by Mikey Hawdon of the Inner City Surfers and BookcluB, has drawn 1,300 views on YouTube.

A three-song EP is expected out by April. Lost My Way and Roarin' Steel will join Baby, Harley, Gun. There'll be videos to accompany the next two tracks. A full-length album should follow by year's end.

Penno brings "skeleton" versions of his songs to his bandmates. Refinement follows.

"They turn into something a lot better after the guys are able to go over them," he said.

"He's the cake and we're the icing," said Belanger.

Ruch plays with about five different groups, including his own band. He's impressed by the level of commitment found with Golden Scoundrels.

"There's just a real drive to this," said Ruch. "That was really attractive to me."

He sensed a strong chemistry early on with this outfit.

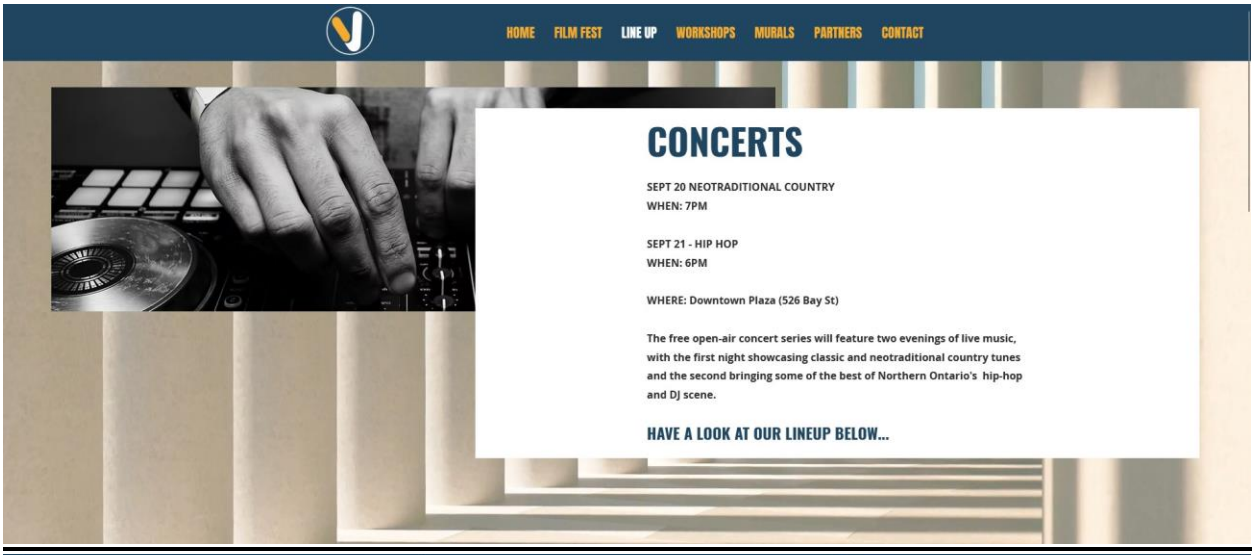
"It came together really, really quickly," said Ruch. "The songs are just so real."

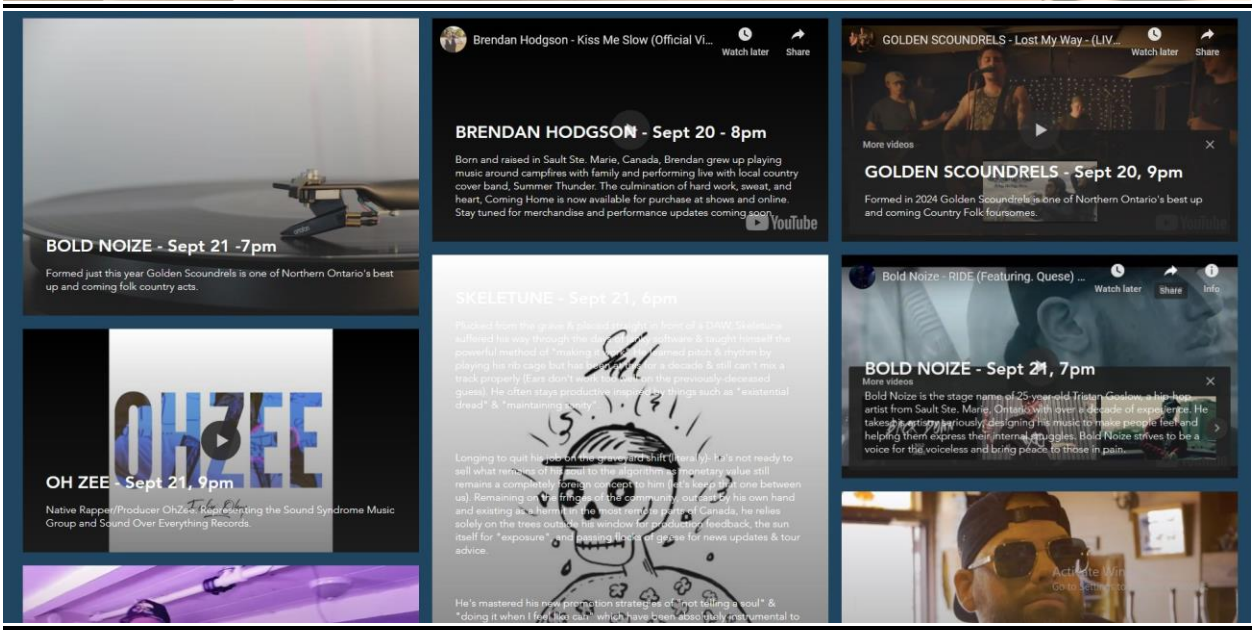
Golden Scoundrels hit the road in 2024 with appearances at Northern Vibe Festival in Poplar Dale and Black and BlueGrass in Ottawa. Golden Scoundrels played two sets at the first New Year's Eve celebration at the new Downtown Plaza. More touring opportunities are being sought this year.

btkelly@postmedia.com

On X: @Saultreporter

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CONCERTS
SEPT 20 NEOTRADITIONAL COUNTRY
WHEN: 7PM
SEPT 21 - HIP HOP
WHEN: 6PM
WHERE: Downtown Plaza (526 Bay St)
The free open-air concert series will feature two evenings of live music, with the first night showcasing classic and neotraditional country tunes and the second bringing some of the best of Northern Ontario's hip-hop and DJ scene.
HAVE A LOOK AT OUR LINEUP BELOW...


BOLD NOIZE - Sept 21 -7pm
Formed just this year Golden Scoundrels is one of Northern Ontario's best up and coming folk country acts.
Brendan Hodgson - Kiss Me Slow (Official Vi...
Watch later
Share
BRENDAN HODGSON - Sept 20 - 8pm
Born and raised in Sault Ste. Marie, Canada, Brendan grew up playing music around campfires with family and performing live with local country cover band, Summer Thunder. The culmination of hard work, sweat, and heart, Coming Home is now available for purchase at shows and online. Stay tuned for merchandise and performance updates coming soon.
YouTube
GOLDEN SCOUNDRELS - Lost My Way - (LIV...
Watch later
Share
More videos
GOLDEN SCOUNDRELS - Sept 20, 9pm
Formed in 2024 Golden Scoundrels is one of Northern Ontario's best up and coming Country Folk foursomes.
OH ZEE - Sept 21, 9pm
Native Rapper/Producer OhZee, Representing the Sound Syndrome Music Group and Sound Over Everything Records.
SKELETUNE - Sept 21, 6pm
Bold Noize - RIDE (Featuring. Quese) ...
Watch later
Share
Info
BOLD NOIZE - Sept 21, 7pm
More videos
Bold Noize is the stage name of 25-year-old Tristan Goslow, a hip-hop artist from Sault Ste. Marie, Ontario with over a decade of experience. He takes his artistry seriously, designing his music to make people feel and helping them express their internal struggles. Bold Noize strives to be a voice for the voiceless and bring peace to those in pain.

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [ ] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Goldie Barzan

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

I am a recent graduate of the Visual Arts program at Algoma University, where I developed my focus on abstract art. My work, mainly in watercolor and acrylic, is about exploring the connection between color and emotion. I create pieces that are spontaneous, allowing the colors to guide me as I work. The goal is always to capture raw, emotional energy in a way that feels personal yet universal.

My process is instinctive and ever-evolving. I do not follow strict plans but instead let the materials and my feelings shape the final piece. I share a studio at the Art Hub on Spring with my son, which adds an extra layer of inspiration. The space encourages creativity and allows us to support each other ' s work, making it a special part of my artistic journey.

The project I am proposing will involve collaborations with Aryo Barzan, Keith Nadjiwon, and Andrea Pinheiro, and I will discuss this in more detail further in the application.

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Goldie Barzan's focus is visual arts. The other three artists that will be involved, Aryo Barzan, Keith Nadjiwon and Andrea Pinheiro, are also visual artists.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2999

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($) 2999

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Micro Galleries of the Soo

ii. Activity/Project and/or Event **Start Date:**

June 1, 2025

iii. Activity/Project and/or Event **End Date:**

September 30, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

The Micro Galleries will be displayed in publicly accessible locations. Some of the potential sites we have discussed would be along the Hub Trail, one of the dog parks, Downtown Plaza, Pointe des Chenes beach, airport, boardwalk downtown, Bellevue Park, City Hall.

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

We propose the installation of three Micro Galleries in public spaces across the city, transforming urban environments into dynamic hubs of artistic expression. These miniature art installations, similar in size to Little Free Libraries, will invite passersby to engage with diverse, thought-provoking art. Each Micro Gallery will feature an exhibition by artists: Goldie and Aryo Barzan, Andrea Pinheiro, and Keith Nadjiwon. These artists bring unique cultural perspectives, creating an opportunity for the community to experience a wide range of artistic expressions.
The Micro Galleries will be small, freestanding structures, each housing an art installation that reflects the artist's individual style. These galleries will be placed in highly visible, accessible public spaces, ensuring that they are available to everyone. Just as Little Free Libraries provide access to books, these galleries will make art accessible in engaging ways, encouraging spontaneous interactions with creativity. It should be noted that while Little Free Libraries are openable and allow for book exchanges, our Micro Galleries will be closed boxes for viewing only.

The project aims to increase art accessibility, particularly for those who might not engage with traditional galleries. By placing the galleries in public spaces, we introduce art into residents' daily lives, offering a fresh way to appreciate creativity. The artists involved come from diverse backgrounds,Goldie Barzan is Iranian, Keith Nadjiwon is Anishinaabe, ensuring rich cultural representation. Goldie and Aryo Barzan who is 11 years old, a mother-and-son duo, create vibrant, playful works that will engage audiences of all ages. Their artistic practice reflects youthful energy, bringing an intergenerational perspective. Keith Nadjiwon ' s art centers around nature, spiritual connection, and preserving Indigenous heritage. His family ' s history with residential schools influences his work, highlighting resilience and the ongoing process of reconciliation. His involvement ensures an important Indigenous voice in the conversation. Andrea Pinheiro, associate professor in

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☑ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☑ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

This project supports many of the elements of the city ' s cultural plan. The project compliments the city's growing public art collection and can help to expand activities for tourists such as a public art walking tour. This project contributes to the local economy by paying a diverse group of artists an appropriate artist fee based on CARFAC fee schedules. The project engages the community in an open ended and accessible way. The project provides mentorship at various levels; both Keith and Goldie are recent graduates of the Visual Arts program at Algoma University and this will be one of their early paid professional opportunities; Aryo is a very young artist but is also building an extensive exhibition record. This will be the first project grant for both Goldie and Keith and will help them to be successful in future grant applications at various levels. The Micro Galleries will foster connections between the owners of the host locations and or the City; hopefully resulting in future requests for more micro galleries. The promotion of the project will help future build the networks of each of the participating artists. There will be multiple opportunities for volunteerism; friends and family of the artists as well as some of the Algoma U Visual Art students who will be assisting with the project. The project contributes to the overall quality of life for the artists by providing paid exhibition opportunities and to the viewers in the community by providing the excitement and wonder of discovering one of these tiny galleries in their daily travels. In recent years, large murals have beautified the streets of Sault Ste Marie. As per a recent New York Times article, current trends indicate that "tiny paintings" will be the new tendency in the art world. We hope that our Micro Galleries will encourage others in our city to join the miniature art movement.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

The Micro Galleries benefit audiences in a number of ways; they will contribute to the city's expanding public art collection, they allow audiences to engage in art outside of the gallery setting, they facilitate a sense of discovery and hopefully encourage viewers to seek out more art experiences in the future. The project benefits the artists exhibiting work by creating a unique context in which to not only exhibit their work but to design the architecture for their gallery space. As the project will be paying artists CARFAC fees they will also benefit financially. It is our hope that this project will further inspire artists and residents to perhaps build their own experimental exhibition spaces or to design other innovative ways of reaching the public. The micro galleries can provide a cost effective and ecologically sustainable way of exhibiting artwork from both local artists and artists from elsewhere. Ultimately we hope the project will contribute to the visibility of the growing arts community in Sault Ste. Marie and increase the public value and appreciation for the arts.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

We will consider the project completed after all three Micro Galleries have been installed, we are aiming for end of September. We will have considered the project successful if there are positive reviews online and in person. Our hope is that this will inspire others to create their own Micro Galleries and that we can have a little network of them. If they are not damaged, the reception is positive, and demand is there to see more, we will have considered this a successful project and continue to make more the following year.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

Through the Micro Galleries we seek to reach both those who already engage with typical art spaces but also those who might otherwise not choose to visit an art gallery. We hope to pique the viewer's curiosity and hopefully inspire them to engage in art in other areas of their life and in the community.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

The Micro Galleries will appeal to diverse audiences of all ages and walks of life; in short, our audience is everyone. This project aims particularly to make art more accessible to members of the public who might not make the effort or feel comfortable going into a gallery space, but who might enjoy the experience of viewing art when encountered in their daily lives. The intended audience is anyone who might be walking by one of the Micro Galleries.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

We are considering starting an Instagram or TikTok account to document the process and create anticipation for the Micro Galleries. However, our main sourse of marketing will be through existing social medias for Algoma Visual Arts, the accounts of the locations we will be putting the galleries in and we hope through the city/Art Gallery of Algoma's accounts as well. We would also be writing press releases for our local papers as well. The CBC has recently done a few articles on miniature galleries in other cities, perhaps they would do one on ours as well.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [x] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

Goldie Barzan, I will be heading this project. I am an Iranian Canadian with ties to the Francophone community; I moved to the Soo a little over a decade ago. My son Aryo Barzan, he is 11 years old, attending FH Clergue. He has exhibited pieces in events over the last 5 years, he even received an honorable mention from the Art Gallery of Algoma at the members ehibition a few years ago. Keith Nadjiwon, a local elder Anishinaabe artist. Keith and I were in the Visual Arts program at Algoma U together. Andrea Pinheiro, our professor from Algoma U, is an established and experienced artist who will be guiding us with her proficiency in the arts and larger scale projects.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Goldie Barzan (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.



Signature March 28, 2025 Date

Application Project Plan Template

Name of Applicant: Goldie Barzan

Intake/Date: March 28, 2025

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Determine location for 3 microgalleries	6/25	6/25	
Design Structures	6/25	7/25	
Decide on Art work	6/25	7/25	
Build Micro-Galleries	6/25	8/25	
Install Micro-Galleries	7/25	9/25	All 3 galleries to be installed by end of September

Application Project Plan Template

Name of Applicant:

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Materials & Supplies Costs					
	1293				
Equipment Costs					
Artist Fees					
based on carfac	1706				
recommended rates					
Other Costs					
Total Costs	$ 2,999.00	$ 0.00			
Total Project Costs:	$ 2,999.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

Goldie Barzan - Artist CV

Education

- Concordia University: BA Joint specialization in History and English Literature

- Algoma University: BA Visual Art

Three Person Exhibition

2021- *Many Hats* Goldie Barzan, Lora Cazwell and Samantha Pine-Bennet curated by Annie King- Rolling Pictures, Sault Ste. Marie, ON

Group Exhibition

2025- *50 Amazing Years* - Art Gallery of Algoma, Sault Ste Marie, ON

2024- *The Art Hub at Spring Resident Show,* Art Hub at Spring, Sault Ste Marie, ON

2024- *Seven* - Art Gallery of Algoma, Sault Ste Marie, ON

2023- *Pocket Paintings* - Gallerie Sans Clous, Sault Ste Marie, ON

2023- *Indefinite Spaces* - Sault Ste Marie Museum, Sault Ste Marie, ON

2022- *Falling into Art* - Sault Ste Marie Museum, Sault Ste Marie, ON

2022- *Perplexity* - Sault Ste Marie Museum, Sault Ste Marie, ON

2020- *Animal Nature* - 180 Projects, Sault Ste. Marie, ON

Experience

2020-present *Thinking Rock Community Arts* -Board member (treasurer). Thessalon, ON

2023/2024- Organizer for *Algoma University*'s art auction fundraiser hosted at the John Rhodes Scholarship Dinner

2022- Artist talk with Galerie Sans Clous for National Francophone Immigration Week

2022- Co-hostess of *Falling into Art*, a wine and cheese silent art auction fundraiser for the Algoma University visual art program. Approximately $15k raised and broadened visibility for the program in the community.

Little Free Libraries

These are two of my previous Little Free Libraries that I made, both were on Summit Ave:





Andrea Pinheiro website: https://andreapinheiro.ca/

Article links:

New York Times article on tiny painting trend:
https://www.nytimes.com/2025/03/07/t-magazine/small-paintings-art.html?smid=nytcore-ios-share&referringSource=articleShare

CBC on miniature galleries:

https://www.cbc.ca/listen/live-radio/1-29-information-radio-mb/clip/16137156-miniature-art-gallery-encourages-creativity

https://www.cbc.ca/amp/1.6772463

Miniature gallery in Ann Arbor article:
https://www.wemu.org/wemu-news/2021-08-05/art-soul-the-visual-arts-meet-the-artist-behind-an-ann-arbor-microgallery-of-miniature-art

Incorporated Not-For-Profit Arts, Culture and Heritage ACAP Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year
Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the **ACAP Guidelines** document and submitted as attachments:

- [x] List of Board of Directors and Officers of the organization and their contact information
- [x] Operating budget of the applicant organization for the current fiscal year
- [x] Financial statements from last year, including balance sheet and income statement
- [x] Documentation/support material of past projects that would demonstrate the Applicant organization's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Organization Information

i. Organization Name:
Grocer 4 Good Ability Development Program

ii. Organization: Address: (Street, Postal Code, City)
147 Gore St, Sault Ste. Marie, ON, P6A 1M3

iii. Organization Contact Information: (Phone, Cell, Email)
Cell: 705-975-1623 Email: secretary@employment4goo

iv. Organization Contact Person & Alternative Contact Person:

Name	Eden Watson	Name	Julia Dufour
Title	Author	Title	Secretary, Board of Director
Phone		Phone	
Email		Email	secretary@employment4go

v. Please briefly describe the Organization's mandate, goals, and objective (maximum 250 words):

The Grocer 4 Good Ability Development Program (G4G) is a charitable nonprofit organization dedicated to providing accessible, low-barrier employment opportunities. Our mission is to create a supportive environment where all individuals, regardless of their challenges, can thrive and contribute to their community.

Launched in 2024, Cafe 4 Good (C4G) is our second social enterprise. Located in the downtown Queen Street area, C4G is a vibrant cafe that not only offers locally-sourced food but also employs youth who are navigating challenges related to the justice system and systemic inequalities. C4G allows at-risk youth to engage in meaningful work experiences while receiving mentorship and training. This initiative not only addresses the immediate need for accessible employment but also empowers youth to build their confidence, develop life skills, and foster connections within their community. By integrating social responsibility with culinary excellence, Cafe 4 Good exemplifies our commitment to creating pathways for success for all young people in Sault Ste. Marie.

In partnership with local writer, Eden Watson, the goal of this workshop is to inspire emerging literary

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

This event's discipline of focus is to the literary arts. As a northern Ontario city, our community has many creative individuals, but not a vibrant writing collective found in more major centres. One of the goals of this workshop is to foster connections that will build a local collective.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. P**lease refer to the ACAP Guidelines.**

Please select all that apply to the project:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2,400.00

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

Small Project Grant ($)	Community Events Grant ($)
Large Project Grant ($)	Major Cultural Celebrations Grant ($)
Operational Grant ($)	Cultural Diversity Grant ($)
Seed Funding ($)	

Total Requested Amount ($) 2,400.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event. If the request includes funding from two grant streams, specifically detail how and when funds will be used for each grant type in the Project Milestone section of the template.

i. Project Name:

The Courage to Create: A Workshop for New Writers

ii. Activity/Project and/or Event **Start Date:**

Saturday, 11 October 2025

iii. Activity/Project and/or Event **End Date:**

Saturday, 11 October 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Location: 326 Queen St, East (Cafe 4 Good)

The Courage to Create workshop will be a one-day, in-person event which will take place in downtown Sault Ste. Marie at Cafe 4 Good, 326 Queen St East. The downtown cafe holds space for an intimate gathering (max 15 people), and staff will prepare catering for the event.

v. Please describe the activity, project, or event and any relevant goals or objectives (maximum 750 words):

As a fairly remote community in Ontario, our citizens do not enjoy the vibrant writing collectives found in more major centres. As an amateur writer living in Sault Ste. Marie, Eden Watson has experienced first-hand the struggle to find a writing group, a local workshop or a writer's retreat. Writing can be a lonely endeavour, not having contacts to discuss roadblocks or exchange knowledge, can hinder or stop the writing journey. The workshop aims to inspire the would-be writers to muster the courage to just get started. This workshop will enhance access to the knowledge within the community, provide aspiring writers with a network and guidance to advance their creative writing.

The goal of this workshop is to inspire our emerging literary artists in the community to cultivate conviction in their abilities as creative writers. While this will be an all ages event, there will be a particular focus on encouraging youth (16-25 years old) to take part in a creative, encouraging and community-driven event. Participants will develop their creative courage in a collaborative and welcoming atmosphere. The workshop will include short writing exercises, a mini lesson, a dedicated block of creative writing time, and discussion of practical tips to maximize their ongoing creative practice. Writers will have the opportunity to discuss barriers to writing and connect with the other attendees in a meaningful and collaborative way.

As participants discuss valuable tips for maximizing their writing skills development, they contribute to the collective wisdom of the group, enriching the community with diverse perspectives, experiences, and voices. This exchange of ideas and support helps to strengthen the local literary arts ecosystem, empowering each individual to refine their craft and build lasting connections with fellow writers. At the end of the workshop, there will be an opportunity for an open mic evening, hosted by a grassroots

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [ ] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [ ] Promote effective, meaningful and equitable community engagement and consultation processes
- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [ ] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [ ] Provide opportunities for volunteerism
- [ ] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

1. Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

As a northern Ontario city, our community has many creative individuals, but not a vibrant writing collective found in more major centres. This workshop event aims to inspire individuals, particularly youth, to pick up a pen and just write. As literary connections are encouraged through this workshop, it is the hope that a growing community of people will be inspired to pursue creative writing - and be provided with examples that one can be working full-time and still have a successful fulfilling writing career.

Additionally, we plan to run this workshop in order to gauge the community's interest. If this event receives an energetic response, we plan to steadily grow into a multi-day event in future years that is both supported locally and regionally. The timing of this event falls during Ontario Culture Days, which is a well-renowned and supported week-long festival. We plan on registering our workshop as a one-day event with Ontario Culture Days, as well as utilize any in-kind support from their organizers to further strengthen and grow the workshop to its fullest potential.

2. Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

Cafe 4 Good (C4G) is a vibrant cafe that not only offers locally-sourced food but also employs youth who are navigating challenges related to the justice system and systemic inequalities. C4G empowers at-risk youth to engage in meaningful work experience, build their confidence, develop life skills, and foster connections within their community. It also provides a safe space for youth to engage in and attend youth-driven, youth-focused events downtown. This workshop is geared to encourage creativity, while also keeping with the cafe's focus on providing meaningful opportunities for youth to learn transferable skills and be mentored by other creative folks in the city.

Additionally, writing as a creative art is an under-represented talent within the community. It is our hope that we can spark interest and pull-in already existing talent to form a more representational group locally.

3. Provide professional development opportunities for emerging and professional arts, culture and heritage

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (500 words maximum):

The benefits to the audiences, participants and community from this workshop is to foster healthy, creative connections that will build a local collective. The benefit goals from this workshop are to encourage, mentor and give value - particularly to youth, who are needing creative, welcoming and safe spaces with which to engage.

As participants discuss valuable tips for maximizing their writing skills development, they contribute to the collective wisdom of the group, enriching the community with diverse perspectives, experiences, and voices. This exchange of ideas and support helps to strengthen the local literary arts ecosystem, empowering each individual to refine their craft and build lasting connections with fellow writers.

viii. If ACAP funding for this activity, project or event is approved, please describe what the applicant considers to be successful implementation. How will the applicant measure success (250 words maximum):

If ACAP funding for this workshop is approved, success will be measured in the following ways:

Sold out event:
The venue offers an intimate space that can comfortably seat 15 individuals. The limited capacity allows for this event to easily achieve a sold out space. This will also help the organizers to gauge community interest in this type of event for future iterations.

Gather feedback from workshop participants

During the event, attendees will be provided with a short survey which will ask for feedback on the workshop's topics, overall organization and what they liked, or what they would like to see for future writing workshop events. The survey will also provide participants a chance to explicitly consent to share their contact information with other

Section 4: Marketing

i. What audiences does the Activity, Project and/or Event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [ ] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

Other please describe (250 words maximum):

ii. Please describe any specific audiences that are intended to be reached with the activity, project, or event (150 words maximum):

While this event will be an all ages workshop, there will be a concerted effort to engage with local youth who are seeking out a safe, welcoming and fun event to take part in. This workshop will aim to provide local youth with positive mentorship, skill-building and contact-building with working professionals and educational providers.

iii. How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

This event will be promoted in a variety of formats that will include physical posters on event boards, press release(s) published on main local news sites (i.e., Sootoday, Sault Star, Sault This Week) social media posts/stories by our local participants and involved volunteers that will reach targeted audiences.

Additionally, there will be outreach to Algoma University's English department and Algoma Reads program to inform students, professors and faculty staff that this event will be taking place.

iv. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply)

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [ ] 60-75 years old
- [ ] 75+ years old

v. What is the estimated attendance or viewership of the activity, project and/or event?

- [x] 1-50 people
- [ ] 51-100 people
- [ ] 101-250 people
- [ ] 251-500 people
- [ ] 501-1000 people
- [ ] 1001-2500 people
- [ ] 2500+ people

vi. What is the estimated expected number of participants directly involved in the implementation/execution of the activity, project or event (including staff, volunteers, artists, etc.)?

- [ ] 1-10 participants
- [x] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

Please provide a brief description of participant composition (maximum 150 words):

The expected number of participants will be 11-25, and includes the following:
Local writer/event organizer, Eden Watson
E4G Board of Directors, including Julia Dufour and Ani Ramos (fundraising committee)
E4G Social Enterprise Manager, Rachel Silva
C4G Staff who will assist with the set up/tear down and food preparation (includes Cafe Animator, as well as employed youth)
Sponsors of the event

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in their ACAP Application Budget Template.

Has the applicant organization received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

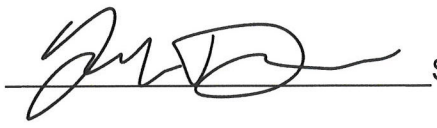
☐ Yes ☑ No

Section 6: Project Budget

Please download, complete and attach a copy of the ACAP Application Budget Template.

Section 7: Authorization

As an authorized representative of Grocer 4 Good Ability Dev (Organization/Collective Name), I, Julia Dufour (Contact) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.



Signature 27-March-2025 Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						X			X		X	X
Book Invited Speaker (includes outreach, requesting speaker fees, scheduling travel)				X	X	X						
Sponsorship Outreach + Confirmation				X	X	X	X					
Social Media Marketing Start - End								X	X	X		
Ticket Sales (In-person)								X	X	X		
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Food Catering(x15pl)	400				
Space Rental ($80/hr)	400				
Tickets	150		Other	Cash	
Social Media Marketing	25		Other	In-Kind	
Materials & Supplies Costs					
Printing	75*		Stone's Office Supply	In-Kind	
Equipment Costs					
Artist Fees					
Speaker Fee	750				
Travel (flights)	600				
Other Costs					
C4G Staff (19.35/hr, 7hrs)		135.45			
Total Costs	$ 2,400.00	$ 135.45			
Total Project Costs:	$ 2,535.45				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	**2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs**	**3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up**	**4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs**	**5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs**	**6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions**

**Note on Printing: the organizers plan to secure a sponsor to reduce printing costs for tickets/posters

***Plan on registering with Ontario Culture Days and receiving some in-kind marketing support. Additional sponsors to reach out to for in-kind support include: Algoma University English Department, Algoma Reads, Rotary Club of Sault Ste. Marie and Sault College General Arts programs.

**** Note on Speaker Fees and Travel: the organizers would like to bring in a published author who is originally from the Sault. There are a few writers, but they currently live outside of the city and will require reimbursement for their travel. Speaker fees are within a mid-range estimation and will be updated once fees and speaker are confirmed.

***** C4G staff wages are based off of hourly pay for youth staff, and do not include wages for Cafe Supervisor or E4G Manager.

G4G C4G 2025 Operations Budget

Details	January	February	March	April	May	June	July	August	Sept	Oct	Nov	Dec	Budgeted
Revenue													
Income regular inventory	$9,200.00	$9,200.00	$9,200.00	$9,200.00	$9,200.00	$9,200.00	$9,200.00	$9,200.00	$9,200.00	$9,200.00	$9,200.00	$9,200.00	$110,400.00
Donations and Sponsorships	$4,074.00	$4,074.00	$4,074.00	$4,074.00	$4,074.00	$4,074.00	$4,074.00	$4,074.00	$4,074.00	$4,074.00	$4,074.00	$4,074.00	$48,888.00
Special Events/Third Party	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$1,200.00
Wage Subsidy (Can Summer Jobs)	$0.00	$0.00	$0.00	$0.00	$0.00	$5,000.00	$5,000.00	$5,000.00	$0.00	$0.00	$0.00	$0.00	$15,000.00
PSC Cafe 4 Good Grant	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$180,000.00
Cafe 4 Good Admin Allocation	$2,830.00	$2,830.00	$2,830.00	$2,830.00	$2,830.00	$2,830.00	$2,830.00	$2,830.00	$2,830.00	$2,830.00	$2,830.00	$2,830.00	$33,960.00
Grants (governmental and nongovernmental)	$8,500.00	$8,500.00	$8,500.00	$8,500.00	$8,500.00	$8,500.00	$8,500.00	$8,500.00	$8,500.00	$8,500.00	$8,500.00	$8,500.00	$102,000.00
Fundraising/Gala Revenue	$950.00	$950.00	$950.00	$950.00	$950.00	$950.00	$950.00	$950.00	$950.00	$950.00	$950.00	$950.00	$11,400.00
Total Projected Income 2024	**$40,654.00**	**$39,704.00**	**$39,704.00**	**$39,704.00**	**$39,704.00**	**$44,704.00**	**$44,704.00**	**$44,704.00**	**$39,704.00**	**$39,704.00**	**$39,704.00**	**$39,704.00**	**$492,398.00**
Expenses													
Full Time Supervisor	$2,660.00	$2,660.00	$2,660.00	$2,660.00	$2,660.00	$2,660.00	$2,660.00	$2,660.00	$2,660.00	$2,660.00	$2,660.00	$2,660.00	$31,920.00
Part Time Staff Salary (incl summer students)	$1,200.00	$1,200.00	$1,200.00	$1,200.00	$1,200.00	$7,200.00	$7,200.00	$7,200.00	$1,200.00	$1,200.00	$1,200.00	$1,200.00	$32,400.00
Rent	$1,100.00	$1,100.00	$1,100.00	$1,100.00	$1,100.00	$1,100.00	$1,100.00	$1,100.00	$1,100.00	$1,100.00	$1,100.00	$1,100.00	$13,200.00
Utilities (includes fridge lease)	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$6,000.00
Insurance	$340.00	$340.00	$340.00	$340.00	$340.00	$340.00	$340.00	$340.00	$340.00	$340.00	$340.00	$340.00	$4,080.00
Payroll expenses (WSIB & MERC)G4G	$1,000.00	$1,000.00	$1,000.00	$1,000.00	$1,000.00	$1,000.00	$1,000.00	$1,000.00	$1,000.00	$1,000.00	$1,000.00	$1,000.00	$12,000.00
Bookeeper	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$6,000.00
Inventory (cost of goods & Monday meals)	$6,100.00	$6,100.00	$6,100.00	$6,100.00	$6,100.00	$6,100.00	$6,100.00	$6,100.00	$6,100.00	$6,100.00	$6,100.00	$6,100.00	$73,200.00
CDC COVID Relief Loan repayment	$600.00	$600.00	$600.00	$600.00	$600.00	$600.00	$600.00	$600.00	$600.00	$600.00	$600.00	$600.00	$7,200.00
Phone and Internet	$200.00	$200.00	$200.00	$200.00	$200.00	$200.00	$200.00	$200.00	$200.00	$200.00	$200.00	$200.00	$2,400.00
Fundraising/Gala Expense	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$500.00	$6,000.00
FTE Health Benefits	$350.00	$350.00	$350.00	$350.00	$350.00	$350.00	$350.00	$350.00	$350.00	$350.00	$350.00	$350.00	$4,200.00
Programming and Marketing	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$100.00	$1,200.00
PSC Cafe for Good Expenses (includes managers)	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$15,000.00	$180,000.00
Cafe 4 Good Youth Wages	$7,965.00	$7,965.00	$7,965.00	$7,965.00	$7,965.00	$7,965.00	$7,965.00	$7,965.00	$7,965.00	$7,965.00	$7,965.00	$7,965.00	$95,580.00
NOHFC Intern	$452.00	$452.00	$452.00	$452.00	$452.00	$452.00	$452.00	$452.00	$451.00	$450.00	$450.00	$450.00	$5,417.00
Fundraising/Gala Expense	$400.00	$400.00	$400.00	$400.00	$400.00	$400.00	$400.00	$400.00	$400.00	$400.00	$400.00	$400.00	$4,800.00
Auditor	$600.00	$600.00	$600.00	$600.00	$600.00	$600.00	$600.00	$600.00	$501.00	$500.00	$500.00	$500.00	$6,801.00
Projected Expenses 2024	**$14,200.00**	**$14,000.00**	**$14,000.00**	**$14,000.00**	**$14,000.00**	**$20,000.00**	**$20,000.00**	**$20,000.00**	**$14,000.00**	**$14,000.00**	**$14,000.00**	**$14,200.00**	**$492,398.00**

GROCER 4 GOOD ABILITY DEVELOPMENT PROGRAM
FINANCIAL STATEMENTS
Year ended December 31, 2023

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SURACI & OLSZEWSKI
CHARTERED PROFESSIONAL ACCOUNTANTS

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INDEPENDENT AUDITOR'S REPORT

To the Board of Directors of **GROCER 4 GOOD ABILITY DEVELOPMENT PROGRAM**

Qualified Opinion

We have audited the financial statements of **GROCER 4 GOOD ABILITY DEVELOPMENT PROGRAM, ("the Organization")**, which comprise:

- statement of financial position as at **December 31, 2023**
- statement of operations and changes in net assets for the year then ended
- statement of cash flows for the year then ended
- and notes to the financial statements, including a summary of significant accounting policies.

(Hereinafter referred to as the "financial statements")

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of **GROCER 4 GOOD ABILITY DEVELOPMENT PROGRAM** as at **December 31, 2023**, results of its operations and changes in net assets and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis of Qualified Opinion

In common with many not-for-profit organizations, the Organization derives revenues from the general public in the form of cash sales, donations, and fundraising, the completeness of which is not susceptible to satisfactory audit evidence. Accordingly, our verification of those revenues was limited to the amounts recorded in the records of the Organization and we are not able to determine whether any adjustments might be necessary to sales revenues, donations or fundraising revenue, net revenue (expenditure), and changes in net assets.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditors' Responsibilities for the Audit of the Financial Statements* section of our report.

We are independent of the Organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profits, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing these financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters related to a going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Auditors' Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit.

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we am required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Organization to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

- Communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Suraci & Olszewski LLP

Chartered Professional Accountants, Licensed Public Accountants
Sault Ste. Marie, Canada
September 26, 2024

GROCER 4 GOOD ABILITY DEVELOPMENT PROGRAM
STATEMENT OF FINANCIAL POSITION

AS AT DECEMBER 31	2023	2022
ASSETS		
CURRENT		
Cash	$ 273,411	$ 9,540
Accounts receivable	-	1,200
GST/HST receivable	5,704	702
Prepaids	1,663	-
	280,778	11,442
	$ 280,778	$ 11,442
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable and accrued liabilities	$ 11,666	$ 5,490
Government remittances payable	415	2,690
Deferred contributions (note 1)	255,822	-
Current portion of long term debt	5,321	-
	273,224	8,180
LONG-TERM DEBT (note 2)	34,679	40,000
	307,903	48,180
NET ASSETS		
Unrestricted	(27,125)	(36,738)
	$ 280,778	11,442

Commitments (Note 3)

APPROVED ON BEHALF OF THE BOARD:

_____ Director

_____ Director

The summary of significant accounting policies and notes are an integral part of these financial statements.

GROCER 4 GOOD ABILITY DEVELOPMENT PROGRAM
STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

YEAR ENDED DECEMBER 31	2023	2022
REVENUE	$ 64,967	$ 51,869
COST OF GOODS SOLD	58,855	42,673
GROSS PROFIT	6,112	9,196
EXPENDITURES		
Advertising	1,880	1,382
Community outreach	18,460	-
Equipment Lease	5,363	7,049
Fundraising Expenses	6,115	-
Insurance	1,482	1,427
Interest and bank charges	1,788	1,865
Memberships, fees and dues	104	468
Miscellaneous	-	-
Office	7,471	3,642
Professional fees	52,950	4,575
Rent	24,133	12,600
Repairs and maintenance	3,892	1,490
Telephone and utilities	4,145	2,922
Training and development	8,729	-
Wages and employee benefits	85,890	62,113
	222,402	99,533
NET REVENUE (EXPENDITURE) BEFORE OTHER REVENUE	(216,290)	(90,337)
OTHER REVENUE		
Donations	21,774	45,895
Grants	193,414	35,646
Fundraising	10,715	8,300
TOTAL OTHER REVENUE	225,903	89,841
NET REVENUE (EXPENDITURE)	9,613	(496)
NET ASSETS, BEGINNING OF YEAR	(36,738)	(36,242)
NET ASSETS, END OF YEAR	$ (27,125)	$ (36,738)

The summary of significant accounting policies and notes are an integral part of these financial statements.

GROCER 4 GOOD ABILITY DEVELOPMENT PROGRAM
STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED DECEMBER 31,	2023	2022
CASH FLOWS FROM OPERATING ACTIVITIES		
Net revenue (expenditure)	$ 9,613	$ (496)
Changes in non-cash operating working capital:		
Accounts receivable	1,200	4,561
Government remittances receivable	(5,002)	801
Prepaids	(1,663)	-
Accounts payable and accrued liabilities	6,176	-
Government remittances payable	(2,275)	(1,303)
Deferred Contributions	255,822	(15,400)
INCREASE (DECREASE) IN CASH POSITION	263,871	(11,837)
CASH POSITION, BEGINNING OF YEAR	9,540	21,377
CASH POSITION, END OF YEAR	$ 273,411	$ 9,540

The summary of significant accounting policies and notes are an integral part of these financial statements.

GROCER 4 GOOD ABILITY DEVELOPMENT PROGRAM
SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES
DECEMBER 31, 2023

Nature of Business

Grocer 4 Good Ability Development Program (the "Organization") is a non-profit entity incorporated without share capital under the laws of Ontario and is engaged in the operation of a local grocery store. Its main objective is to provide employment opportunities for people with autism spectrum disorder, other intellectual disabilities, and those who have been chronically underemployed. Grocer 4 Good is a registered charity under the Income Tax Act and is exempt from income taxes, provided certain requirements of the Income Tax Act are met.

Accounting Policies

These financial statements have been prepared in accordance with Part III of the CPA handbook Canadian accounting standards for not-for-profit organizations, using the following significant accounting policies:

Revenue Recognition

Revenue from the sale groceries are recognized on a daily basis net of applicable taxes, discounts, and returns.

The organization follows the deferral method of accounting for contributions. Under this method, externally restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Contributions relating to approved expenditures not yet incurred are credited to deferred contributions.

Capital Assets

Furniture, fixtures and equipment purchased during the year are reported as an expenditure on the statement of operations and net assets instead of being capitalized on the statement of financial position and amortized as required by Canadian accounting standards for not-for-profit organizations.

The amount of capital assets expensed in the period is $NIL (2022: $NIL).

Use of estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from management's best estimates as additional information becomes available in the future.

Contributed services

The work of the Organization occasionally requires voluntary services. Since these services are not normally purchased by the organization and due to the difficulty of determining the fair value, contributed services are not recognized in these financial statements.

Financial Instruments

Financial instruments are recorded at fair market value on initial recognition. Equity instruments that are quoted in an active market are subsequently measured at fair value. All other financial instruments are subsequently recorded at cost or amortized cost, unless management has elected to carry the instruments at fair value.

Transaction costs incurred on the acquisition of financial instruments measured subsequently at fair value are expensed as incurred. All other financial instruments are adjusted by transaction costs incurred on acquisition and financing costs, which are amortized using the effective interest rate method.

Financial assets are assessed for impairment when changes in circumstances indicate the asset could be impaired. On indication of impairment, the Organization determines if there is a significant adverse change in the expected amount or timing of future cash flows from the financial asset. If such change exists, the carrying value of the financial asset is reduced to the highest of; the present value of the expected cash flows, the amount that could be realized from selling the financial asset, or the amount the organization expects to realize by exercising its right to any collateral. If events and circumstances reverse in the future period, an impairment loss will be reversed to the extent of the improvement, not exceeding the initial carrying value.

DECEMBER 31, 2023

1. DEFERRED REVENUE CONTINUITY

	2023	2022
Deferred revenue, beginning of the year	$ -	$ 15,400
Contributions received	319,057	-
	319,057	15,400
Contributions used	63,235	15,400
Deferred revenue, end of the year	$ 255,822	$ -

DEFERRED REVENUE COMPONENT

	2023	2022
Crime Prevention Action Fund	$ 255,822	$ -

2. LONG TERM DEBT

	2023	2022
Community Development Corporation of Sault Ste. Marie loan payable, 0.00% per annum until December 31, 2023, followed by 5% per annum calculated monthly, maturing December 31, 2026.	$ 40,000	$ 40,000
Less current portion	5,321	-
	$ 34,679	$ 40,000

The Community Development Corporation of Sault Ste. Marie loan was disbursed under the Regional Relief Recovery Fund (RRRF). The RRRF is part of Canada's COVID-19 Economic Response Plan which provided assistance to businesses and communities that may have required additional support to cope with and recover from the pandemic.

Monthly payments of $600 are due on the first day of each month, commencing January 1, 2024 and continuing until November 1, 2026, followed by one payment being the balance of the principal and fees due on or before December 31, 2026.

Scheduled principal repayment of the outstanding loan over the next three years is as follows:

2024	$ 5,321
2025	$ 5,593
2026	$ 29,086

3. COMMITMENTS

The organization has two lease agreements with Carmen Muto Plumbing and Heating Inc. The first is to rent space on the main floor of 147 Gore Street, Sault Ste. Marie, Ontario on an annual basis for the purpose of operating a grocery store. The total monthly lease obligation under this agreement is $1,000 per month plus HST. The lease terminates November 30, 2024 and includes an option to renew for an additional two years. The second is to rent space on the main floor of 101-328 Queen Street East, Sault Ste. Marie, Ontario on an annual basis for the purpose of operating a cafe. The total monthly lease obligation under this agreement $1,600 per month plus HST. The lease terminates May 31, 2028 and includes an option to renew for an additional two year. The organization also has a rental agreement with Silver Chef Rentals Inc. to rent merchandising refrigerators, dishwasher, and other equipment for a period of 24 months, ending March 2024. The total weekly obligation under these agreements is $100 plus HST.

4. FINANCIAL RISK

The organization is exposed to various risks through its financial instruments. The following analysis provides the measure of the company's risk exposure and concentration as of **December 31, 2023**

Liquidity risk

Liquidity risk is the risk that the organization will be unable to fulfil its obligations on a timely basis or at a reasonable cost. The organization manages its liquidity risk by monitoring its operating requirements. The organization prepares a budget and monitors cash to ensure it has sufficient funds to fulfills its obligations.

Credit risk

The organization's exposure to credit risk relates to its accounts receivable and arises from the possibility that debtors will not fulfil their obligations under their service agreements. This risk is minimized through continuous monitoring of receivable balances, government service contracts and cash flows.

Currency risk

The organization's functional currency is the Canadian Dollar. The organization does not enter into foreign currency transactions and does not use foreign exchange forward contracts. At **December 31, 2023**, the organization had no investments exposed to currency risk.

27 March 2025

Aliesha Moore
Arts and Culture Lead
Corporation of the City of Sault Ste. Marie
99 Foster Drive
Sault Ste. Marie, ON P6A 5X6

RE: Letter of Support: Courage to Create Workshop

Dear Ms. Moore,

On behalf of the board of directors for Employment 4 Good (E4G), I would like to express our support for the Arts and Cultural Assistance Program (ACAP) application for the Courage to Create writing workshop. In collaboration with Eden Watson, a local and published author, and Rex Liddard, owner of Third Act Books, a pop-up bookstore, we are applying for initial funding for a one-day workshop hosted at our Cafe 4 Good location at 326 Queen Street East.

Launched in 2024, Cafe 4 Good (C4G) is our second social enterprise. C4G is a vibrant cafe that not only offers locally-sourced food but also employs youth who are navigating challenges related to the justice system and systemic inequalities. C4G allows at-risk youth to engage in meaningful work experiences while receiving mentorship and training.

Since our launch, our space has quickly solidified its secondary goal of becoming a hive of community connections, safe spaces and creative folks. By partnering with Eden Watson and Third Act Books, we are all providing an opportunity for our local youth to engage in a community-driven event, while learning fundamental transferable skills that they can take with them throughout their life.

We are requesting funding to run a full day creative writing workshop, an under-represented part within the arts and cultural sector. It is our goal to run this workshop and gauge community interest with the expectation of expanding this workshop to a multi-day event in future years. Thank you for your consideration of our application, and we look forward to hearing from you.

Best,

Julia Dufour
Secretary, Employment 4 Good Board of Directors

Eden Watson

Published Author

Eden Waton

Skills

Creative connector with a penchant for helping others reach their potential.

Experience

Two-Brain Business/ Client Services Lead
September 2017 - PRESENT, Sault Ste Marie

My role with this business mentorship organization is to provide client-focused support. I facilitate eight international meetups for approximately groups of 50-100 clients. My contributions to these events include creating the agenda, briefing and organizing speakers, marketing, on-site coordination of the two-day events, administration of post-event surveys. I've had tremendous success in this role.

Personal Accomplishments

Wrote and published a children's book, Nice to Meet You, Dad in 2022.

Featured author for Authorpalooza at the Sault Ste. Marie Public Library, October 2023

Delivered Author Meet and Greet sessions to local elementary schools, grades 4-5, École publique Echo des rapides and Greenwood public school

Guest on the Book Cover podcast with Lisa Tucker

Completed national novel writing month 'Nanowrimo' in November 2022. The achievement recognizes that I wrote over 50,000 words towards a manuscript in 30 days.

FIRST NAME	LAST NAME	EMAIL	PHONE	ADDRESS	DATE ELECTED	TITLE
Julia	Dufour	julia.c.dufour@gmail.com	705-975-1623	163-165 Pim Street, Sault Ste. Marie, ON, P6A 3G9	08-2020	Vice-Chair
Ani	Ramos	anaramospareja@gmail.com	647-638-6258	1300 Queen St East, Sault Ste. Marie, ON P6A 2E8	11-2021	Secretary
Darcy	Lille	Darcy.Lillie@ipcc.ca	705-971-1161	331 Cathcart Street, Sault Ste Marie ON P6A 1E8	01-2024	Chair
Ella	Lightstone	ellalightstone@gmail.com	647-454-3435		12-2024	
Devon	Sanderson	devsand@gmail.com	705-255-4489		12-2024	
Andrew	Tripp	andrewtripp2001@gmail.com	519-318-7516	2941 Green Street, Richards Landing, ON P0R 1J0I	12-2024	Treasurer
Katie	Campbell	campbellkatie705@gmail.com	705-206-2496		12-2024	
Katie	Marchese	katie.charette86@gmail.com	705-206-1335	63 Trelawne Ave. Sault Ste. Marie, ON	02-2025	
Cale	Watling	cale.watling@gmail.com	705 257 8515	71 Oregon Road, Sault Ste. Marie, ON, P6A 4Y6	01-2025	
John	Howes	john.howes1990@gmail.com	613-294-8708	123 Upton Road, Sault Ste. Marie, P6A 3W2	02-2025	

FIRST NAME	LAST NAME	EMAIL	PHONE	ADDRESS	DATE ELECTED	TITLE
Lisa	Vezeau-Allen	vezeau1067@gmail.com	705-297-9282	1090 Queen St East, Sault Ste. Marie ON P6A 2C9	07-2019	Founder, Ex-Officio (Non-Voting) Board Term End: December 2024

EmpNo	Name	Code	Description	Sun 20-Apr-2025	Total Hours
000097253	AGAWA, GRACE	001	Regular Earnings	8.00	8.00
000097253	**Total Service hours:**			**8.00**	**8.00**
000097253	Approved				
000097253	In a batch				
				No	
000088386	KOVACS, BENJAMIN	001	Regular Earnings	8.00	8.00
000088386	**Total Service hours:**			**8.00**	**8.00**
000088386	Approved				
000088386	In a batch				
				No	
000098744	RENAULT, SHARRON	001	Regular Earnings	9.00	9.00
000098744	**Total Service hours:**			**9.00**	**9.00**
000098744	Approved				
000098744	In a batch				
				No	
	Grand Total Service Hours:			**25.00**	**25.00**

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [x] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Isa MIchaud

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

Isa Michaud is a multidisciplinary artist living and creating in Sault-Ste-Marie, Baawaating. Michaud's work interweaves themes related to linguistic anxiety, francophone erasure, domesticity, and ecoanxiety. Michaud works with a multitude of materials, her latest explorations being in photography and video, with recent films "M'entends-tu ?" screened in the 5th Sault Film Festival and "Edison-Dandelion" at Ciné Franco in 2023, in Toronto. Isa Michaud has exhibited at Between Pheasant Contemporary, in Ice Follies Festival, and at Pinchman's Café with the Art Gallery of Sudbury.

She is the owner of the microgallery, Galerie Sans Clous where local contemporary artists are exhibited on-line and in person.

Nadine Arpin is a filmmaker, multimedia digital creative, mentor, and curator living and producing work in Sioux Lookout, NWO for over 15 years. They are interested in telling stories which blur the lines of legend, memory and truth. Their work draws upon traditional Michif philosophy in a contemporary context to create hybrid cinematic and installation experiences.

Nadine Arpin is a filmmaker, multimedia digital creative, mentor, and curator living and producing

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Media Arts : Film installation

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($)

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [x] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Kaatr Koor | Four Hearts |Quatre coeurs

ii. Activity/Project and/or Event **Start Date:**

March 1 2026

iii. Activity/Project and/or Event **End Date:**

March 30 2026

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Galerie Sans Clous - 875 rue Queen Street East

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

Kaatr Koor | Four Hearts |Quatre coeurs will be a two-person media exhibition presenting 8 short films. Nadine Arpin's films are "Payhoo" (4 minutes) 2021, "cadèwašteya ~ with a good heart" (3 minutes) 2025, and "La Daans di Morr" (2 minutes) 2023. Their fourth film will be created during the next year and will be premiered together with Isa Michaud's three short films, "Bruine" (1:36, 2023), "Espace Pleural" (2:20, 2024), and "Images Parentales" (1:46, 2023.) Similarly, Isa's fourth film will also be created next year and premiered alongside Nadine's work.

The installation will consist of three projections on the three 10' x 11' gallery wall areas at Galerie Sans Clous (GSC.) There will be a soundtrack combining the 8 films' soundtracks playing in a loop in the space via a sound system. The northern wall will feature the 4 films by Nadine Arpin, the southern wall will feature the 4 films by Isa Michaud, and on the eastern wall, both artists' films will be projected together. Their combined work explores themes of identity, memory, love, the Michif and Québécois languages. During the third week of March, Arpin will provide an art talk at the Visual Arts Program at Algoma University and a meet and greet at GSC's space in collaboration with Michaud.

As an established artist in Sioux Lookout in Film and Media arts, Nadine Arpin's approach is collaborative and exploratory. They have been presenting groundbreaking work provincially and nationally. Isa Michaud's emerging work has been screened in Sudbury, Sault Ste Marie and Toronto. Both artists nurture a sharing and collaborative approach and seek engagement in Northern Ontario.

This exchange will be an invaluable opportunity for Isabelle to learn new curation approaches in sound and video and for Nadine to connect with Sault Ste. Marie, which is within reachable distance from Sioux Lookout.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☑ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☑ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

The Kaatr Koor | Four Hearts |Quatre coeurs project fulfills all of the objectives of the Cultural plan. A Michif and Québécois-Franco-Ontarian Media Artist collaboration, the first of its kind, this project definitely complements and supports existing city initiatives and contributes to the economic and social diversity of Sault-Ste-Marie/Baawaating. The project also includes an art talk to Algoma university's Visual Arts Program and a meet and greet opportunity it therefore provides mentorship, professional development, and participatory elements. It engages in partnership through the connections that Galerie Sans Clous has made with Algoma University, Café 4 Good, Thinking Rock, le Centre francophone de Sault-Sainte-Marie, CÉFA, Ontario Culture Days, the Autism community, White Pines Vocational School, and the artists, engineers, and social workers who are the tenants at 875 Queen Street East.

The Sault Film Festival is now in its 5th year. However, due to the terrible snowy winter that we've had, the in-person event was cancelled last year. Therefore, there have not been many opportunities to connect creatively around film editing, sound, production methods, where artists would be provided with an opportunity for exchange and learning first-hand from experienced artists.

"Reverb and Rewind," which was Michaud's concept, was presented last summer at Fringe festival and provided New Media artists the opportunity to create new works. It brought together the work of twenty artists and was a genuine first step towards nurturing this genre.

Kaatr Koor | Four Hearts |Quatre coeurs will be a continuation of this path and will be the catalyst for more New Media/Animation/Art Film creations.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

The benefits start with the two artists organising this exhibition. As a digital media artist living and practising in the rural NWO community of Sioux Lookout, Nadine Arpin welcomes the opportunity to collaborate and exhibit with Isa Michaud. This opportunity is groundbreaking and essential moving forward towards continued exchanges and projects between the two communities in the future. Not only will this exhibit introduce Nadine Arpin's work to a new audience, it will allow them to actually be in attendance. Nadine's work is exhibited in locations that make it difficult to attend and engage with an audience. Nadine Arpin is looking forward to not only working with Isa Michaud but also connecting and engaging with the SSM audience. For Isa Michaud, the engagement with an established Media artist will have profound impact. Not only technically, as Nadine will be monitoring the installation process, but also in terms of creative production and learning to communicate and collaborate with an artistic project involving similar approaches.

For the Sault audience, this project provides an opportunity to learn from two Media Artists, one who is established and one emerging who are creating meaningful art films about identities and themes that are

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

Success will be measured by the number of views and metrics on Instagram, the galerie's website, in-person visits to the exhibition itself, the art talk at the university and the meet and greet, that will be counted and reported on. The success rate will more importantly be experienced through the conversations that we have as artists.

Without sounding too ethereal, success is not always felt right away, there are concentric circles that undulate and emanate from all events that we undertake as visual artists. For my part, I received great support working with Nadine Arpin since we partenered on an evaluator's committee with the OAC, in 2022. Nadine Arpin then followed me when I built “Albert” at the Ice Follies in North Bay in 2023. Their support has been continuous as they continued to celebrate my efforts with the Galerie Sans Clous's microgallery project because they also wanted to open and develop a creative space in their home in Sioux Lookout. Our friendship developed over time and we often found ourselves gravitating around the same practices. Success as a visual artist and a gallery owner is explained to me by continuing to receive positive answers to grant applications, by continuing to receive positive visits of folks interested in my work, and the work of other artists, and by contributing to each other's potential.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

The majority of visits will be local but there will also be regional in-person visits. The digital reach will more likely be provincial and national. However, according to my metrics, I do see a great amount of viewership coming from the US, the UK, France, Germany, and Australia.

Because Galerie Sans Clous works organically within a Northern Ontario context, it is often known by the GNO in Sudbury, at BRAVO in Ottawa, at the OAC provincially, at Le Labo in Toronto, within francophone circles, at Radio-Canada, and more recently with the AGAVF, a national organization working with francophone cultural organisations in Canada. Locally, Galerie recently completed a series of workshops with Café 4 Good, we are also often working with Algoma University's Visual Arts program, and we are a part of a small hub of artists at our building at Church+Queen, including Ray Fox and Katie Huckson. We will invite the Two-Spirited community as well as the university student community via Algoma University's Visual Arts Program. The direct peripheral communities in St Joseph, Thessalon, Bruce Mines, Blind River will be approached through Galerie Sans Clous’ connections with Thinking Rock Community Arts and AlgomaTrad.

The Sault Film festival community as well as Rogers TV will be invited. It is very possible that the work

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

The project specifically is intended for artists, university students, and anyone interested in hybrid artistic forms, multidisciplinary practices, film, sound, images, animation and in art in general.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Instagram and Facebook
galerie_sans_clous
michaud.isabelle
artsandculturessm
nadine._.arpin
AlgomaVisualArts

Websites
www.lagaleriesansclous.com
www.isamichaud.com

Youtube
https://www.youtube.com/@galeriesansclous3271

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [ ] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [ ] 60-75 years old
- [ ] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [x] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

Isa Michaud
Nadine Arpin
Andrea Pinheiro/Taylor Jolin (Algoma University)

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Isa Michaud _____ (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____Signature March 22 2026 _____Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Opening/Exhibition			X									
Workshop			X									
Art Talk			X									
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Materials & Supplies Costs					
Editing apps/tools	100				
Equipment Costs					
Artist Fees					
Nadine Arpin, travel, hotel	2000				
Isa Michaud, Administration	800				
Other Costs					
Total Costs	2900	$ 0.00			
Total Project Costs:	2900				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

Budget Notes
Kaatr Koor / Four hearts/Quatre coeurs
Isa Michaud

A two day visit from Nadine Arpin will be costly from Sioux Lookout. In order to mitigate this cost, it would be essential that Nadine receives an artist fee for their work and some travelling money for their trip here.

Nadine Arpin, Artist Fee
$1500

According to the CARFAC (Canadian Artist Representation / Front des artistes canadiens) minimum fee schedule, a Media artist showing their work in a two person exhibition, for the year of 2026, for a very small site, like Galerie Sans Clous which is online and in person, according to the A.3.2 On-site and Virtual Exhibitions, should normally be around $2221 ($4442 cut in half, because of 2 artists). https://carfac-raav.ca/2026-en/2026-en-1/#A.3.2_On-site_and_Virtual_Exhibitions
The Art Talk which should be around according to C.2.3 schedule, for an organization having less than 100K operating budget, $93.

The artist fee of $1500 is therefore quite reasonable.

Travelling (including gas or a portion of possible air fare, accommodation)
$500

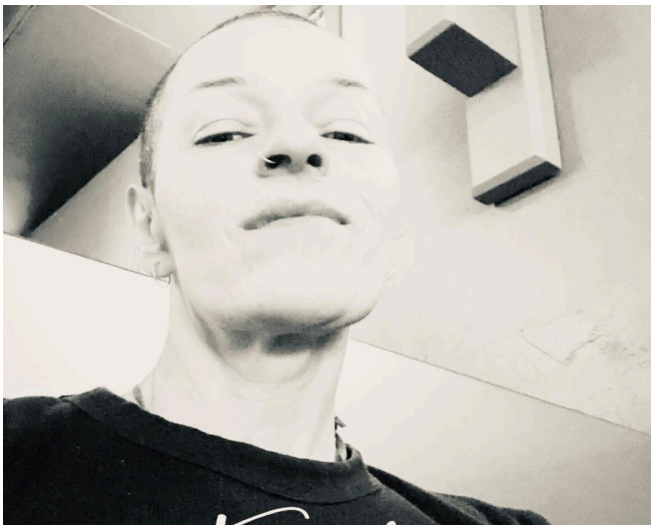
Each cultural organisation has its own standard for travelling costs. I chose to use the CCA's as an example. The Canada Council for the arts accounts $150 per day for travelling. I imagine Nadine will be with us for three days and two nights. It will probably end up costing them more than $500 to come here from Sioux Lookout, but this support will ensure their presence, nevertheless.

Isa Michaud, Artist Fee
$800

Because Isa is welcoming Nadine, her artist fee has been counted at a significant lower amount in order to favour the travelling artist. Isa's artist fee includes: the creation of a short film, the mounting of the work, the exhibition of the work for one month in her studio, some of the curation, and administration of the project. Because this opportunity is so great, Isa and Galerie Sans Clous will be benefiting professionally because of the calibre of the visiting artist, in the film world, for a microgallery of such small space, with an operating budget of 5K.

Extra material

$100 would cover the needs of the installation, with a possible extra extension, a small electronic device, or app costs. Possible, duct tape, clips, mounting brackets.



Nadine Arpin (wiiya/they/them)

[redacted]
a[redacted]
nadine._.arpin (Instagram/TikTok)

Nadine Arpin dishinikashoon. 2Zisprii, aen settlimaan rivyayr roozh, Michif niiya. Mii noon di family si lii Utinawasis, Grant, Pelletier, Poitras pi lii Page´. Ma paarantii a Saskatchewan, Manitoba pi lii Minnesota ooschiiwuk. Aen votiihk wiichiihiwew di Manitoba Métis Federation*
*(*Southern Michif translation - Nadine Arpin is a 2Spirit, Red River Settlement, Michif; family names Grant, Utinawasis, Pelletier, Poitras and Pagé. My relations are from Saskatchewan, Manitoba and Minnesota. A voting member of the MMF.)*

Nadine Arpin is a filmmaker, multimedia digital creative, mentor, and curator living and producing work in Sioux Lookout, NWO for over 15 years. They are interested in telling stories which blur the lines of legend, memory and truth. Their work draws upon traditional Michif philosophy in a contemporary context to create hybrid cinematic and installation experiences.

Selected Curation, Mentoring & Workshop Facilitation Experience

Film Production 101:Concept to screen (Our World Film workshop & VIBEArts) Working in both public and Indigenous high schools facilitating Digital Film Production 101 Workshops. Students develop their ideas, storyboard, produce content and edit 1 to 3 minute films with an end exhibition.(2019- to present).

LANDLINES Audio Soundscape Gallery; (Trinity-Square Video, N2M2L) Mentored and curated three Indigenous media artists to develop audio works accessed through the phone line trees. Launched Feb 2022. Invited to exhibit at the 2023 ICEFollies on Lake Nipissing. CCA & OAC funded (Nov 2021 to Feb 2023)

Story Medicine (MANO/VUCAVU) Story Medicine is a distinctive collection of short, experimental and hybrid films showcasing work produced by Indigenous creatives living and working both in rural and urban Northern and Northwestern Ontario. Online week long petit film fest hosted by VUCAVU. (Aug 2021-Oct 2021)

"The Gift" Citizen Minutes (HotDoc's) Co-Mentored emerging filmmaker Lac Seul band member, Rachel Garrick through script to screen project "The Gift" short animation. Screened HotDocs 21.

HomeMadeVisible - Momento:Archiving Memory (Regent Park Initiative) Thunder Bay, Sioux Lookout, ON & Fredericton, NB.A public screening and workshop discussing the value of personal archives and offering simple practices and methods. (March-April 2018)

Selected Film/Installations

cadèwašteya ~ *with a good heart* (3 minutes) 2025

La Daans di Morr (2 minutes) 2023
La Galerie du Nouvel-Ontario, aberration/apparition. A group show, digital installation
https://gn-o.org/programmation/aberration-apparition/

Payhoo (4 minutes) 2021
An experimental short film which blends seemingly opposing perspectives; The use of heritage languages(Celtic, Michif) as both a visual and text, anchors the piece with our ancestors. https://herciniarts.com/payhoo

Selected Film/Installations continued

Portrait of a Zamboni Driver (10 minutes) 2018
Growing up in Colombia, Luis España dreamed of a different life. When he married a Cree woman from Canada and returned to her small town, Luis found a sense of place driving the Zamboni at the local ice-rink where hockey is King.

Anna Lisa (11 minutes) 2017
With a narration built from childhood memories and old photos, a woman recounts family stories and a summer spent with her Grandmother. An exploration of memory, family lore and the influence of circumstantial culture through a visceral landscape.

Jane & the Wolf (10 minutes) 2016
Anishinaabekwe, Rachel Garrick recounts the story her Mother would tell her when she was young about the time her Grandmother faced a lone wolf which was terrorizing her community of Pagwa River back in the 1960s.

Ashiye Neikeeyon - On the Way Home (8 minutes) 2014
A Cree woman from Moose Factory, Ontario is reminded of home while traveling in Norway. Seeing Canadian geese in the park she tells the story of the first time that her father took her hunting. The woman talks about the significance the geese have to her community and her culture.

Isabelle Michaud
www.isamichaud.com www.lagaleriesansclous.com [redacted]

FORMATION
2018 BFA cum laude, Algoma University, Sault Ste. Marie, ON
2006 BA, Historical Studies, Sir Wilfred Grenfell College, Corner Brook, NL
1984 DÉS, Joseph-François Perrault, Québec, Qué.

RÉSIDENCE
2023 Near North Mobile Media Lab, Digital Creator North, North Bay, ON
2023 Le Labo - Toronto
2021 Sault Museum - Sault Ste. Marie

COMMISSARIAT
2023 Michelle Loubert, *Kurczak & Malwy*, Galerie Sans Clous (GSC), SSM
2023 Emily Boylan, Rishi Sharma, *Unscripted \ Sans script*, GSC, SSM
2023 Dediche Ngoy, *La vie rurale africaine*, GSC, SSM
2023 Maria Parrella-ilaria, *Bloom*, GSC, SSM
2023 Tara Yeates, *Etymology*, GSC, SSM
2023 Katy Huckson, *a where feeling that moves*, GSC, SSM
2022 Samm Pine-Bennett, *When Thoughts Fray and Words Fail*, GSC, SSM
2022 Zenith Lillie, *Giiwewidoon*, GSC, Batchawana Bay
2022 Annie King, *Head Space*, GSC, SSM
2022 Elsie Suréna, *Les habits verts et bleus de l'été,* GSC, Hearst
2022 Lisa Meschino, *Rules and Accidents,* GSC,Toronto
2022 Brandy Morris, *Falling Into Art*, GSC, Brampton
2021 Ouverture de la micro-galerie *Galerie Sans Clous*, *Honorer la rivière*, SSM
2020 *Paysages sonores*, BRAVO-CENTRE, North Bay/Sault-Ste-Marie/Sudbury/Toronto
2020 *(dé)coupure*, 180 Projects, SSM

EXPOSITION SOLO
2024 *Apothicaire artefact*, AGS/GAS, Pinchman's café, Off Site space, Sudbury
2021 *La*Le/ç.son*, Between Pheasants Contemporary, New Liskeard, Kerns Township
2021 *Walking French Town / Une balade à French Town*, Sault Museum, SSM

EXPOSITION DUO, DE GROUPE ET FESTIVALS
2024 *La verticale*, *espace pleural,* Le Labo, Toronto
2024 *M'entends-tu ?* Sault Film Festival, SSM
2024 *ex in an térieurs,* ONCD/Fête de la Culture-Ontario, SSM
2024 Kyrstiana Bourdage, Isa Michaud, Dediche Ngoy, *Endoplasmes,* Sault Museum, SSM
2023 *Extérieur, intérieur, antérieur,* OBCD / Fête de la Culture -Ontario, SSM
2023 *Edison-Dandelion, ex/in/an térieurs*, Ciné-Franco*, Court Toujours,* Cinéma Carlton, Toronto
2023 *Edison-Dandelion*, Fringe North Festival, Sault Museum, SSM
2023 *The Bunnypeople Project*, Algoma Visual Arts, Municipalité de Sault-Ste-Marie
2023 *ex/in/an térieurs*, Nuit Émergente, "Projection," Galerie du Nouvel Ontario, Sudbury
2023 *Albert*, Ice Follies, North Bay
2022 *Alice Barbeau et les feuilles qui volaient sans vent*, Soirée de contes, CFOF, Sudbury
2022 *Traces*, SPARCS of Hope project - Haliburton Arts Council, Haliburton
2021 *Déambulations*, Fringe North International Festival, Sault-Ste-Marie
2019 *Dactylografies* - Timber Village Museum - Blind River
2018 *The Next Best Thing* , Living Arts Centre, Mississauga

SERVICE / SUBVENTION / PRIX
2025 Récipiendaire - Projets francophones - Arts francophones
2024 Récipiendaire, Arts du Nord, CAO
2024 Récipiendaire, Aide aux Expositions, CAO

2024 Co-récipiendaire, Arts du Nord, *Collective d'la 17*, OAC
2024 Juré, Project Chalmers, OAC
2023 *Community Builders Award "Arts"*, Soo Today
2023 Récipiendaire, Aide aux Expositions, *Endoplasmes*, OAC
2023 Récipiendaire, Media Arts - Creation, *Ex/in/an térieurs*, OAC
2023 Récipiendaire, Arts francophones, *Endoplasmes*, CAO
2022 Juré, Northern Arts, OAC
2022 Juré, Arts francophone: Projets, CAO
2022 Récipiendaire, Artistes et Diffuseurs: Projet de collaboration, *Galerie Sans Clous,* CAO
2022 Récipiendaire, Aide aux Expositions, *J'écoute/Listening,* CAO
2021 Récipiendaire, SPARC of Hope Project, *Traces*, Haliburton
2021 Récipiendaire, Création, Arts visuels et métiers d'arts, CAO
2020 Juré, Visual Arts Creation, OAC
2020 Récipiendaire, Projet- Arts visuels et Métiers d'art francophone,*(dé)coupure*, CAO
2019 Récipiendaire, Aide aux Expositions, *Dactylografies*,CAO
2019 Conférencière, CAO Artistes en Milieu Scolaire, Quanta Festival
2019 Récipiendaire, Artistes en milieu scolaire et communautaire, CAO
2019 Juré, Artistes en milieu scolaire et communautaire, CAO
2019 Conférencière, Chiefs of Ontario, Orthothérapie (Special Education)
2018 Conférencière, Thrive, Sault-Ste-Marie
2018 Récipiendaire, Projet - Arts visuels et métiers d'arts, CAO
2017 Juré - Arts du Nord, CAO

EXPÉRIENCE
2025 Workshop, Demystifying Grant Writing, Café 4 Good, SSM
2025 Workshop, Mixed Media, Algoma Trad, Blind River
2024 Workshop, *We be-lung together*, TRCA, Thessalon
2024-25 Superviseure de thèse, Algoma University Visual Arts Program, SSM
2024 *Peer To Peer Talks,* Réseau SPARC Network, Haliburton, SSM
2024 Atelier sur la rotoscopie, *Reverb & Rewind*, Sault Museum, SSM
2023 Conférencière, Heritage Day at HM Robbins Elementary, SSM
2022 Invitée dignitaire francophone - Dévoilement, journée de la vérité et réconciliation à l'université Algoma/ Shingwauk Residential School Survivors
2022 Animatrice - Étude sur le rendement social des bibliothèques, Nordik Institute, SSM
2022 Atelier de dessin, Autisme Ontario, Sault-Ste-Marie
2022-23 Suppléante, Personnel Non-Qualifié - CSPGN - École Écho-des-Rapides, SSM
2021 Traduction - *L'histoire de nos histoires*, Thinking Rock Community Arts, Thessalon
2021 Artist Talk - *Finding French Town* - Thinking Rock Community Arts
2020-21 Artiste en résidence, Sault Museum
2019 Artiste en résidence - CSCNO - Notre-Dame-du-Sault
2019 Professeure d'art - École secondaire White Pines - DARE (Éducation Spécialisée)
2006-21 Professeure de français à temps partiel - Algoma University

VIE ASSOCIATIVE ET IMPLICATION
2024 Administratrice - Réseau SPARC Network
2024 Superviseure de stage à *Galerie Sans Clous* pour stagiaire étudiante-Visual Arts, Algoma University
2023-24 Administratrice, Impact-ON, Toronto
2023 Administratrice, Cultural Vitality Committee, Civic Centre, SSM
2022-24 Administratrice - Sault Museum
2019-21 Représentante régionale - BRAVO-Centre
2019-21 Administratrice - Centre francophone de Sault-Ste-Marie

Isa Michaud- List of Websites and Links

www.isamichaud.com
www.lagaleriesansclous.com

Films

Bruine https://youtu.be/tFRArIXezRY
ex/in/an térieurs https://youtu.be/apv6qmfD5_c
images parentales https://youtu.be/7w7x3g6Za1o
Le train pour nulle part https://youtu.be/Ppjrd7J0l7c
Espace Pleural https://youtu.be/QR5a6VL8Z6A
Papa Paquebot https://youtu.be/8ewWlLHWtQ8
M'entends-tu ? https://youtu.be/NjSbHIPOrFc
Éclatements enchassés https://youtu.be/g8v_T15IbiM
Devaney https://youtu.be/Taq8_SeNKHU
Edison-Dandelion https://youtu.be/fssN3QibVCE

Nadine Arpin

Payhoo **https://herciniarts.com/payhoo**
Aberration//Apparition https://gn-o.org/en/artist/nadine-arpin/
https://filmfreeway.com/NadineArpin
https://www.imdb.com/name/nm6417267/

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [ ] Links to artist social media accounts or websites (if applicable)
- [ ] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [ ] ACAP Project Plan Template
- [ ] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
JACEY DUGUAY

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

MOST OF MY WORK WAS FROM HIGH SCHOOL ART. I STEPPED AWAY FROM ART FOR SOME YEARS AND WOULD LIKE TO START BACK. I ATTENDED AN INDIGENOUS TRADITIONAL HEALING CENTER WHERE WE WERE EXPOSED TO TRADITIONAL CRAFTS. I WOULD LIKE TO EXPLORE MY INDIGENOUS ROOTS

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):
VISUAL ARTS AND HERITAGE ARTS

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2999.00

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [x] Small Project Grant ($)
- [x] Large Project Grant ($)
- [x] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

WAABSKA MIINGAN NIIGII (WHITE WOLF FRIENDS)

ii. Activity/Project and/or Event **Start Date:**

JUNE

iii. Activity/Project and/or Event **End Date:**

AUGUST

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

HOLY ANGELS SCHOOL - CULTURAL ROOM
POSSIBLY ZOOM

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

activities are to provide workshops in beading, sewing ribbon skirts/shirts/

Cultural Preservation and Celebration
Goal: To preserve and celebrate Indigenous cultural heritage by showcasing traditional crafts like beading, making ribbon skirts/shirts.
Objective: Provide a platform for Indigenous artists to share their traditional knowledge and art forms, ensuring that these cultural practices continue to thrive and are passed down to future generations.
Economic Empowerment
Goal: To create economic opportunities for Indigenous artists and artisans.
Objective: Develop markets and spaces where beadwork and skirts/shirts can be sold, thus generating income for local artists. This could include the pow wows, art fairs, and promoting entrepreneurship in the arts.
Inclusive Community Engagement
Goal: To foster community engagement that is inclusive, respectful, and meaningful for all residents of SSM.
Objective: Use beadwork and skirt/shirt making y to create opportunities for both Indigenous and non-Indigenous community members to engage in collaborative learning experiences. This can include cross-cultural workshops, or any community events.
Mentorship and Skill Development
Goal: To provide mentorship opportunities and skill-building for First nation youth, who are historically underrepresented and emerging artists.
Objective: Encourage participation from youth in the creative process, providing them with the tools and guidance to learn traditional crafts while also fostering intergenerational connections with elders.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☐ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☐ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☐ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☑ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

Beadwork and skirt/shirt making in Support of City Initiatives and Plans:
Beadwork and skirt/shirt making can complement and support existing City initiatives, plans, and projects by integrating traditional Indigenous crafts into the city's cultural framework. These art forms embody the rich heritage and diverse cultural expressions of our local communities, which align with the city's goals to celebrate cultural diversity, support local arts, and enhance community engagement. By incorporating beadwork and skirts/shirts into public community events, or heritage-focused projects, these crafts can serve as tangible representations of the city's commitment to preserving and celebrating the culture.
Economic and Social Diversity through Arts, Culture, and Heritage:
The creation and development of beadwork and skirt/shirt making plays a crucial role in contributing to the economic and social diversity of SSM. These crafts will not only visually stunning but also deeply rooted in traditional knowledge and cultural expression. By creating a market for Indigenous arts, SSM can foster the development of a sustainable local arts economy, where artisans can sell their work, showcase their talents, and participate in a growing arts tourism sector. Some of these works will and can be for sale at the pow wows offered at Algoma U, Sault College and the Batchewana First Nation celebration days in June. June 21 is National Aboriginal Day.
Beadwork and skirt/shirt making provide opportunities for emerging artists and established artisans to develop products that reflect the region's cultural diversity. Some learners are experiencing for the first time.
Effective, Meaningful, and Equitable Community Engagement:
Promoting beadwork and skirt/shirt making in SSM supports effective, meaningful, and equitable community engagement through inclusive cultural practices. These crafts have the potential to foster mutual respect and understanding between our diverse communities by offering a space for cultural

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

Cultural Enrichment and Awareness:
Benefit to Audiences: The project would provide youth with an opportunity to experience and appreciate the beauty and significance of beadwork and and skirt/shirt making by enriching the understanding of our culture.
Benefit to the Community: SSM would become a more culturally inclusive and aware community. The residents recognize the value of preserving and sharing Indigenous knowledge and traditions.
Community Engagement and Relationship-Building:
Benefit to Participants: Local youth learners , particularly our Indigenous community members, will have the opportunity to engage directly with the culture and heritage through the creation of beadwork and skirt/shirt making . This connection to the traditions serves as both a creative outlet and a source of personal pride.
Benefit to the Community: The project would foster stronger relationships between Indigenous and non-Indigenous people in Sault Ste. Marie. Community-based workshops and collaborative art installations encourage cross-cultural dialogue, mutual learning, and shared experiences, breaking down

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

if the project is approved I will define success measures by:

Cultural Impact:
Success Metric: The successful integration of beadwork and skirt/shirt making. This will be measured through participant surveys by a pre and a post evaluation and weekly attendance at the workshops cultural events.
Community Engagement:
Success Metric: Active participation in workshops, with a diverse group of community members, particularly youth by engaging in the creation and learning of beadwork and skirt/shirt making. Success will be measured by the number of participants, diversity of attendees, and the level of engagement (e.g., return participants or continued involvement in community projects).
Skill Development and Mentorship:
Success Metric: Success will be gauged by the number of mentorship opportunities provided and the measurable growth in skills among participants, particularly youth. This will be assessed through follow-up surveys with participants, possible tracking the continuation of their involvement in arts, and

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [ ] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [x] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

SSM AND LOCAL FIRST NATIONS WEBSITES

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

The intended audiences for this project include:

Indigenous Communities: Particularly Indigenous youth, artists, and elders, who will benefit from the opportunity to reconnect with and share their cultural heritage through beadwork and skirt/shirt This audience will be directly involved in workshops, mentorship, and skill development.

Local Residents of Sault Ste. Marie: Non-Indigenous community members, including families, youth, and adults, who will be exposed to Indigenous art forms, fostering cross-cultural understanding and appreciation. These residents will participate in workshops and public events, contributing to community engagement.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

The event will be promoted by facebook page and local in kind partnerships

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [ ] 60-75 years old
- [ ] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [x] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [ ] 1-10 participants
- [ ] 11-25 participants
- [x] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

The participant composition for this project will be diverse, reflecting a range of ages, cultural backgrounds, and experience levels:

Indigenous Participants: This will include Indigenous artists, youth, and elders who are directly involved in beadwork and skirt/shirt making. The participants will engage in cultural preservation and skill-sharing through workshops and mentorship programs.

Non-Indigenous Participants: Community members of all ages, including families, youth, and adults, will participate in workshops and cultural events to learn about and appreciate Indigenous crafts. These participants will contribute to cross-cultural dialogue and understanding

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, _____ (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____Signature _____Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Civic Centre
Sault Ste. Marie, ON
P6A 5X6

Application Project Plan Template

Name of Applicant: Jacey Duguay

Intake/Date:

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
beading	June 2025	september 2025	i plan on setting up tables at the National Indian Day Celebrations and offer beading and supplies for the community
skirt/shirt making	june 2025	december 2025	i plan on having co workshop with local agencies to make a basic ribbon skirt or shirt.

Application Project Plan Template

Name of Applicant:

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes

BEADING SKIRT/SHIRT BUDGET OUTLINE

Artist fees

consult	beading and teachings	150	
	Liz Webkamigad	150	
		150	
		150	600
consultant	Seamstress Lisa Millroy	150	
		150	
		150	
		150	600

Capital Expences

beads and supplies	
see quote	765.75

Financial Resources

1965.75

Supplies for the Soul

1. Customer

Guest Customer
Email
Subscribe to our newsletter.
Continue

Already have an account? Sign in now

2. Shipping

3. Billing

4. Payment

Order Summary

Edit Cart

25 Items



- 1 x Voyager Portable Bead Work Station

$87.35



- 2 x Bead Tower - Large

$73.50



- 5 x Large Bead Mat with 7 Compartments

$70.00



3 x Fire Keeper Delica Bead Kit

$156.00



3 x Rez Girl's Film Review Seed Bead Kit

$129.00



- 5 x White Beading Thread 500m Spool

$61.75



- 3 x We Come From The Land Seed Bead Kit

$198.00

- 

  3 x Sky World Seed Bead Kit

  $126.00

See Less

Subtotal$901.60
Shipping--
Taxes (HST) (For Status Card holders please contact Yvette at soulsupplies@hotmail.com with tax info before purchase)$0.00
Coupon/Gift Certificate
Total (CAD)**$901.60**

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [x] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [ ] ACAP Project Plan Template
- [ ] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Jeffrey Wright

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)
jeffreywrightmusic@gmail.com

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

I write, direct, and act in my own concert style theatrical shows because I believe people deserve the best entertainment I can provide. I am also a musical entertainer and play in the band The Way Backs or as the Jeffrey Wright band. I also play solo and as a duet. I do it because I believe it's who I am and I genuinely aspire to live a life of music. It all began from as early as I can remember, watching my dad perform on stage doing much of what I do. His energy and ability was inspiring. He bought me my first guitar when I was 13. I learned many songs and fell in love with the classic country, specifically Johnny Cash. My passion for music allowed me the chance to be taken to Nashville where I met John Carter Cash (Johnny Cash's son), saw the Cash Cabin studio, and experience the root of country music. It all sparked a flame to share my music, my writing, my dream, with the hopes that it does for someone that music did for me. My desire it be the reason music stays alive in Sault Ste. Marie and to show people the amazing talent here. I do shows like The Highwaymen Live Forever, and Hurt: A Tribute to the Legend, Johnny Cash, because I want people to experience it once again for the older audiences, or to fall in love with the classic music for the newer generations. I do it because it because I love entertaining.

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Musician and theatrical writer, director, and actor. Performing Arts. I write my own shows and perform them as well as play many gigs in SSM.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2999

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

The Highwaymen Live Forever

ii. Activity/Project and/or Event **Start Date:**

Auditions started January 2, 2025

iii. Activity/Project and/or Event **End Date:**

September 21, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Sault Community Theatre Centre, 1007 Trunk Road, Sault Ste. Marie, ON

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

The Highwaymen Live Forever is a concert style theatrical tribute to the band The Highwaymen that included: Willie Nelson, Waylon Jennings, Kris Kristofferson, and Johnny Cash. The show was written by me, Jeffrey Wright who will portray Johnny Cash in the show. The show will be roughly one hour and forty-five minutes in total run time with no intermission in a mix of theatrical acting and performing songs by the artists and the band. The goal is to bring high end entertainment by showcasing the local talent available in Algoma/SSM. IT is also to celebrate classic country music and the effect it has on the local community. I have only hired local performers and actors to the Algoma region including Sault Ste. Marie, Echo Bay, and Thessalon First Nations. We will be using the Sault Community Theatre Centre (White Pines Theatre) as the location for the show. It will be performed September 20th and 21st, 2025. I wish to show the community of the level of talent and ability SSM and area has to offer in terms of music and entertainment.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☐ Promote effective, meaningful and equitable community engagement and consultation processes

☐ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☐ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☐ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☐ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☐ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

The city has initiated many events around music to help promote local talent and highlight the music available in SSM. This show is a part of and the result of the initiative SSM has put into motion. It compliments the Arts, Culture, and Heritage of Sault Ste. Marie. It also contributes to the economic and social diversity by creating new theatrical show and supporting a business that promotes music locally. The show helps support a small business that celebrates local talent. This project uses many people of many backgrounds and helps showcase their musical talents through contractual agreement to perform a variety of songs in a Tribute show. The members of The Highwaymen were known for their inclusivity. Johnny Cash was an advocate for the first nations people in the USA as an example. The Highwaymen Live Forever is not only about celebrating the music of these artists and the band, but about bringing back shows that many older citizens of SSM have had a chance to see when they were young. To be able to share with their children and grand children an experience that will take them back to a younger time. The show will speak to our local history as well as create new experiences in our younger audience.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

As stated above, the benefits include sharing past experiences with new generations. The audience will experience what local talent we have and that quality in which they can perform is equal to or better than outside performers.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

Success will be measured in profits and attendance. Two showings with a maximum capacity of attendees is equal to 1866 seats.
The conservative goal is to sell a minimum of 40% seats per night at $30 revenue per attendee = $22,380
- total expenses (estimated at $10,492.68 not including ACAP funding)
estimated profits = $11,887.32
$2,999 will be used towards the cost of the band and cast for the show. It will help free up profits to invest into new future projects, including Hurt: A Tribute to the Legend, Johnny Cash and any other shows it helps finance to develop/write.
It will advance my career by helping me focus on marketing and boosting the show to help increase awareness of my work and solidify my place as an entertainer.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

The audience I am seeking to reach is focused on our local community in both the municipality and my own community of Echo Bay. I also plan to attract the First Nations. Lastly I wish to target tourists from Sault Michigan USA and further by marketing to their region on social media. (however due to the political climate this may change)

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

Specific audience is 60+ age range. It is music and acting from their childhood era and is intended primarily for them.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Primary marketing includes paid social media ads through https://www.facebook.com/jeffreywrightmusic/ and associated Intagram account and redirect people to the SCTC website to purchase tickets. Secondary is print in forms of posters. Tirtiary is paid radio ads through Oldies 93 and Country 105fm. All forms will guide people to SCTC website or box office.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [ ] 0-18 years old
- [ ] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [x] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [ ] 1-10 participants
- [x] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

Jeffrey Wright: Writer, director, actor, performer, musician, business owner.
Meggy Lee: Active Director
Alyssa Peer: Vocal Director
Five Band Memebrs: Drummer, Keyboard/Harmonica Player, Bassist, Slide Guitar/Dobro, Lead Guitar
Four total Actors (including myself)

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Jeffrey Wright (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Jeffrey Wright Signature March 18, 2025 Date

Application Project Plan Template

Name of Applicant: Jeffrey Wright

Intake/Date:

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Auditions	January 2025	March 2025	Review auditions for the four actors and five band members.
Advertising	January 2025	Sept 2025	Facebook, Instagram, TikTok, and YouTube free marketing posts/videos, Sootoday Spaces
Line Reading	April 2025	April 2025	Actors to review and read the lines before official rehearsal
Rehearsal	April 2025	Sept,2025	Block rehearsals for music with lines
Advertising	April 2025	April 2025	Photos for social media/publications. Post on Sootoday events, Sault This Week.
Advertising	July 2025	July 2025	Email Marketing through venue
Advertising	August 2025	Sept 2025	Radio Ads, 30 second rasio ad on 93fm and country 105.
Props	January 2025	Sept 2025	Make props such as "Trigger" guitar,guitar straps, outfit accessories. etc.
Dress Rehearsal	Sept 2025	Sept 2025	Dress Rehearsal the morning befor ethe show at SCTC

Application Project Plan Template

Name of Applicant: Jeffrey Wright

Intake/Date:

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Apply for ACAP Grant	March 2025	March 2025	Complete application

Income Statement

The Highwaymen Live Forever
Time Period January 1 - Sept 21, 2025

Financial Statements in CDN. Dollars

Revenue		
Estimated Gross Sales	$ 22,380.00	
Less: Sales Returns and Allowances		
Net Sales		$ 22,380.00
Cost of Goods Sold		
Beginning Inventory		
Add: Purchases		
Freight-in		
Direct Labor		
Indirect Expenses		
Inventory Available	$ -	
Less: Ending Inventory		
Cost of Goods Sold		$ -
Gross Profit (Loss)		$ 22,380.00
Expenses		
Advertising	$ 780.00	
Radio		$ 300.00
Mail		
Posters		$ 120.00
Social Media Ad Spend		$ 60.00
Email		$ 300.00
Bad Debts		
Bank Charges	$ 39.00	
Charitable Contributions		
Commissions		
Contract Labor		
Depreciation		
Dues and Subscriptions		
Employee Benefit Programs		
Insurance		
Interest		
Legal and Professional Fees		
Licenses and Fees	$ 35.00	
Miscellaneous	$ 6,577.68	
Box office Comp Charge		
Theatre Charge / Person		$ 2,984.00
Credit Card Charge		$ 510.90
Tickets/Posters		$ 120.00
Marketing/design		$ 300.00
Technician Fee		$ 849.00
Permit and Performance		$ 1,186.50
ADSB Care Staff (Cleaning)		$ 120.00
Front of House fees		$ 278.30
Security		$ 228.98
Office Expense	$ 7.97	
Payroll Taxes		
Postage		
Rent	$ 120.00	
Repairs and Maintenance		
Supplies		
Telephone		
Travel		
Utilities		
Vehicle Expenses		
Contract Wages	$ 3,100.00	
Total Expenses		$ 10,659.65
Net Operating Income		$ 11,720.35
Other Income		
Gain (Loss) on Sale of Assets		
Interest Income		
Total Other Income		$ -
Net Income (Loss)		$ 11,720.35

SAULT STE MARIE COMMUNITY THEATRE CENTRE

REPORT TO PROMOTER

SHOW: Hurt: A Tribute to Johnny Cash							
LOCATION: Sault Community Theatre Centre							
PROMOTER : Jeffrey Wright							
DATE: November 8, 2024							
NO. OF ADMISSIONS	**466**						
Revenue							
Ticket Sales						**$11,170.81**	
HST						**$1,452.42**	
TOTAL Revenue						**$12,623.23**	**A**
Expenses							
Box office Ticket Charge For Comps	**$4.00**	**30**			**$120.00**		
Theatre Charge Per Person	**$3.00**	**466**			**$1,398.00**		
Credit Card Charges	**3.50%**	**$10,168**			**$255.45**		
Technician Fees					**$424.55**		
Permit and Performance Fees					**$593.25**		
ADSB Care staff charges					**$0.00**		
Front of House Fees					**$139.15**		
Security Fees					**$114.49**		
Advances					**$0.00**		
Marketing/Design Services					**$300.00**		
Miscellaneous Production Costs					**$0.00**		
TOTAL EXPENSES					**$3,344.89**		**B**
	NET SETTLEMENT					**$9,278.34**	**(A-B)**

The above statement is a true statement of the accounting of the receipts as of this date and promoter acknoleges receipt of above funds.

Signed : _____

Box Office Manager

Jeffrey Wright

[redacted] jeffreywrightmusic@gmail.com jeffreywrightmusic.ca

A Northern Ontario country musician with 24 years of experience playing rhythm guitar and singing performing for audiences as large as 900 attendees. A proven track record of playing in a band, as a duet, and solo, as well as recording original songs with over 65 original songs written.

Professional Experience

Band: July 2024 – Current: Jeffrey Wright, Front Man, lead singer, rhythm guitar. Perform cover songs and original songs at bars and venues.

Band: May 2023 – Current: The Way Backs, frontman, lead singer, rhythm guitar. A classic country cover band used in performances such as Hurt: A Tribute to the Legend, Johnny Cash.

Duet: March 2024 – Current: Perform rhythm guitar and singing with Meggy Lee, George Wright, or my daughter Lily Wright.

Solo: July 2005 – Current: Perform rhythm guitar and singing for many venues and events.

Performance Experience

Gigs:

- I have played many gigs at local bars and venue. I often play these gigs as a band. I do volunteer as a solo or duet to local retirement homes or the local Alzheimer's Society.

Events

- Hurt: A Tribute to the Legend, Johnny Cash is a self written show performed by The Way Backs. It is a concert style theatrical show that highlights key points in Johnny Cash's life. Performance dates:
    - September 23, 2023 Echo Bay, ON – Sold Out
    - December 10, 2023 Sault Ste. Marie ON – Sold Out
    - March 2, 2024 Blind River, ON
    - April 27,2024 Neustadt, ON
    - May 18, 2024 Elliot Lake, ON
    - November 8, 2024 Sault Ste. Marie, ON
    - Future Tour Dates: July, August, and more of 2025 in Southern Ontario
- The Highwaymen Live Forever is a self written concert style theatrical show about Waylon Jennings, Willie Nelson, Kris Kristofferson, and Johnny Cash. It casts only Sault Ste. Marie and area Local talent to play the roles and band members. Show date:
    - Sept 20, 21, 2025
- End of Summer Concert: Self created event highlighting multiple bands through my business Jeffrey Wright Music. Gathered sponsorships and made the event free to the public, Headlined the event as The Way Backs.
-

Festivals/Celebrations

- Indigenous Women's Day – Batchewana First Nations: Sault Ste. Marie, Machine Shop. Performed as The Way Backs with Meggy Lee.
- Fringe North Festival SSM, ON: Performed as The Way Backs for opening day end of day ceremonies.
- Rotary Fest Sault Ste. Marie, ON – July 2023 and 2024 as The Way Backs.
- Sault Ste. Marie Down Town Plaza Poutine Feast festival: Performed both as a Duet and as The Way Backs.
- Desbarats Community Days (Johnson Township, ON): Headlining band as The Way Backs, 2023 and 2024
- Bruce Mines, ON, Canada Day: Performed as Duet with Daughter 2023.
- Birthday/Private celebrations: I have played many as either solo, duet, or band.

Key Skills

- Rhythm Guitar/ Acoustic Guitar
- Backup Vocals
- Lead Singing
- Band Leader

Musical History

I am a self taught rhythm guitarist, however, I learned a lot from George Wright (my father) who was a professional rhythm guitarist and lead singer in the 1970-80's. I grew up singing bass in an A Capella church congregation. At 13 years old my dad bought me my first guitar. By 2003 I made my first Debut playing with a band at a wedding in Gravenhurst Ontario. Since then, I have written many songs and performed on many stages. Late in 2022 I was cast as "Johnny Cash" by a local theatre group The West End Theatre Project. After the show in 2023, I formed the group The Way Backs where we perform often.

Other

- Song Writer: I have written 65 original songs and have begun to record them as of January 2025.
- Published Songs: I Know It's Wrong by Jeffrey Wright, and Fox and A Hound, Live at End of Summer Concert by Jeffrey Wright
- Director: I direct theatrical shows that I have written.
- Writer of Musical Theatrical Plays:
    - The Highwaymen Live Forever
    - Hurt: A Tribute to the Legend, Johnny Cash
- Basic Rhythm Guitar Teacher
- Live Entertainment Assistant Program (LEAP) owner. I own and operate a sponsor program to help those unable to afford entertainment get access to local shows/performances.

Links

www.jeffreywrightmusic.ca

www.thewaybacks.ca

https://www.facebook.com/jeffreywrightmusic

https://www.youtube.com/@jeffreywright2630

https://www.instagram.com/jeffreywright321/

www.jeffreywrightmusic.ca/leap

www.jeffreywrightmusic.ca/hurt

ALGOMA DISTRICT SCHOOL BOARD

Algoma District School Board - Plant Department

Address: 232A Northern Avenue East
Sault Ste. Marie, P6B 4H6
Phone: 705-945-7312
Fax:
Email: seea@adsb.on.ca

Last modified: Jan 31, 2025
First booking: Sep 20, 2025 - 9:00 am

PERMIT FOR USE OF BOARD PROPERTY

Subject to all terms, conditions, rules and regulations as stated in the Board's Policy and Procedures. In the event of an emergency, please call the number below and follow the instructions for a building related emergency.

Status: Approved

Permit number: 2024-12-10-0010
Purpose: The Highwaymen Live Forever Tribute
Permit type: Commercial
Attendance: 900

Organization: Jeffrey Wright Music
Permit holder: Jeffrey Wright
Email: jeffreywrightmusic@gmail.com
Home phone:
Work phone:
Mobile phone: 7[redacted]

Facilities used: SAULT COMMUNITY THEATRE CENTRE (1007 Trunk Rd,, SAULT STE MARIE, P6A 5K9)

Equipment:
1 x AUD - BOX OFFICE
1 x AUD - SOUND SYSTEM
1 x AUD - STAGE LIGHTING
1 x CARESTAFF REQUIRED
1 x SCTC PRODUCTION ASSISTANT(S)

Insurance: Will provide later

Emergency numbers:
705-987-1621 Emergency Pager
705-945-7308 Daytime (Office) Emergency Number

Comments

Special instructions

Rehearsal planned for earlier in the day of Saturday, September 20th - specific time to be determined

Show time for Saturday, September 20th to be determined.

Matinee show planned for Sunday, September 21st at 2:30pm

For custodian

Carestaff hours to be discussed with Supervisor of Carestaff

For permit holder

SAULT COMMUNITY THEATRE CENTRE BOOKINGS:

FEES: Fees for the use of this facility are indicated under "Cost Details" on this permit and are payable directly to the Algoma District School Board prior to your event. Credit Card payments are preferred and can be made online through your account or by calling Amy See, Community Use Coordinator at 705-945-7312. Payments by cheque or cash can be made in person or by mail payable to: Algoma District School Board, 232A Northern Ave East, Sault Ste. Marie, ON P6B 4H6.

ADDITIONAL FEES: Additional fees will apply as stated at www.saultctc.ca under "Theatre Charges" and will be settled separately through the Box Office. Additional fees will include (but are not limited to): a $3.00 per seat admission fee,

Address: 232A Northern Avenue East
Sault Ste. Marie, P6B 4H6
Phone: 705-945-7312
Fax:
Email: seea@adsb.on.ca

plus Box Office, Technical, Security and Carestaff fees if applicable.

Please ensure to make contact with the following departments to arrange your event:

BOX OFFICE: Box Office arrangements should be made as soon as possible by contacting Catharina Christenson, Sault Community Theatre Box Office (705) 945-7299 E-mail: saultctc@shaw.ca. All questions regarding ticketing should be directed to this department.

TECHNICAL: Technical arrangements should be made as soon as possible by contacting Greg Marshal, Technical Director, at (705)542-8690 or by email at technical@saultctc.ca. All questions related to technical details should be directed to this department.

FRONT OF HOUSE: The CTC will provide a Front of House Manager and staff to supervise the front of house operations (including lobby) and activities for all events in the CTC. For any details regarding front of house arrangements needed for the day of the show please contact our Front of House Manager: frontofhouse@saultctc.ca or 705-971-6557

MEDIA: For advertising and marketing opportunities, please contact Josh Richards at media@saultctc.ca

CONTRACT AGREEMENT: This Agreement for Use must be signed and returned to Amy See at seea@adsb.on.ca

INSURANCE REQUIRED: Prior to your event date please submit a copy of your Insurance Certificate by email to Amy See at seea@adsb.on.ca prior to your permit start date. A minimum liability of $2,000,000 is required. The Algoma District School Board and the Sault Community Theatre Centre must be listed as additional insureds on the policy.

Bookings

Status: Approved

Total hours: 21

Status	Date	Start	End	Facility and spaces
Approved	Sat, Sep 20, 2025	9:00am	11:00pm	SAULT COMMUNITY THEATRE CENTRE *in Main Stage*
Approved	Sun, Sep 21, 2025	11:00am	6:00pm	SAULT COMMUNITY THEATRE CENTRE *in Main Stage*

Address: 232A Northern Avenue East
Sault Ste. Marie, P6B 4H6
Phone: 705-945-7312
Fax:
Email: seea@adsb.on.ca

Cost Details

Permit costs	Regular	Subsidy	After Subsidy	Qty
Permit Fee:	$25.00	-$0.00	$25.00	1
SCTC - Performance Fee:	$1,000.00	-$0.00	$1,000.00	2

Booking costs:	Regular	Subsidy	After Subsidy	Qty
Rental fee:	$0.00	-$0.00	$0.00	2

Total:	Regular	Subsidy	After Subsidy
Subtotal:	$1,025.00	-$0.00	$1,025.00
HST:	$133.25	-$0.00	$133.25
Total:	**$1,158.25**	**-$0.00**	**$1,158.25**

Appendices

AGREEMENT FOR USE OF SAULT COMMUNITY THEATRE CENTRE

Terms and Conditions:

Upon the granting of permission to use the Sault Community Theatre Centre (SCTC), the undersigned, on behalf of the organization agrees:

a) to pay the rates and charges applicable within 30 days of completion of event, failing which interest will be charged at the rate of 2% per month (24% per annum). SCTC charges are as described at www.saultctc.ca

b) to pay such deposits as are required in advance;

c) to be solely responsible for the collection and payment of all taxes due on tickets sold by the Sault Community Theatre Centre or it's Box Office and to idemnify the Sault Community Theatre Centre and it's Box Office and hold them harmless in respect thereof; provided, that the Sault Community Theatre Box Office will collect such percentages or amounts as directed by the organization in respect of such taxes and related services and such amounts collected shall be handled, managed, and settled according to the Sault Community Theatre Centre's Operating Procedures;

d) that the organization has reviewed a copy of the Operating Procedures of the Sault Community Theatre Centre at www.saultctc.ca and understands those procedures and agrees to be bound by same;

e) failure to comply with the Operating Procedures of the Sault Community Theatre Centre may result in immediate termination of use by the organization and in the event of such termination of use, the Sault Community Theatre Centre is hereby released by and indemnified by the organization from all liability or claim for damages which may result;

f) that during any use of the Sault Community Theatre Centre, the organization will maintain comprehensive third party liability insurance coverage of at least $2,000,000.00 and will furnish particulars of such insurance coverage as the Sault Community Theatre Centre may from time to time require;

Address: 232A Northern Avenue East
Sault Ste. Marie, P6B 4H6
Phone: 705-945-7312
Fax:
Email: seea@adsb.on.ca

g) to name the Sault Community Theatre Centre and the Algoma District School Board as Additional Named Insured on the requisite applicable certificate of insurance under the insurance coverage agreed to herein;

h) to provide such further information as may be required to establish that the organization qualified for Community User rates and charges;

i) that it releases the Sault Community Theatre Centre and the Algoma District School Board from all claims, demands, or causes of action arising from the organization's use of the Sault Community Theatre Centre and hereby agrees to indemnify and hold harmless the Sault Ste. Marie Community Theatre Centre and the Algoma District School Board from all claims, demands, or causes of action.

j) this agreement applies to all services provided by the Sault Ste. Marie Theatre Centre (operating as the Sault Community Theatre Centre) including the Theatre, building, equipment, musical instruments, technical staff and Box Office.

k) that the individual signing this document has authority to bind the organization named.

These terms and conditions have been read and accepted by the undersigned authorized representative of the organization:

ON BEHALF OF ORGANIZATION AND NATURE OF AUTHORITY :

Name of Representative : _____

Title: _____

Dated: _____

Please sign and return along with payment of Permit Costs and Insurance Certificate to:

Algoma District School Board, 232A Northern Avenue East, Sault Ste. Marie, ON P6B 4H6
Attn: Amy See, Community Use Coordinator email: seea@adsb.on.ca

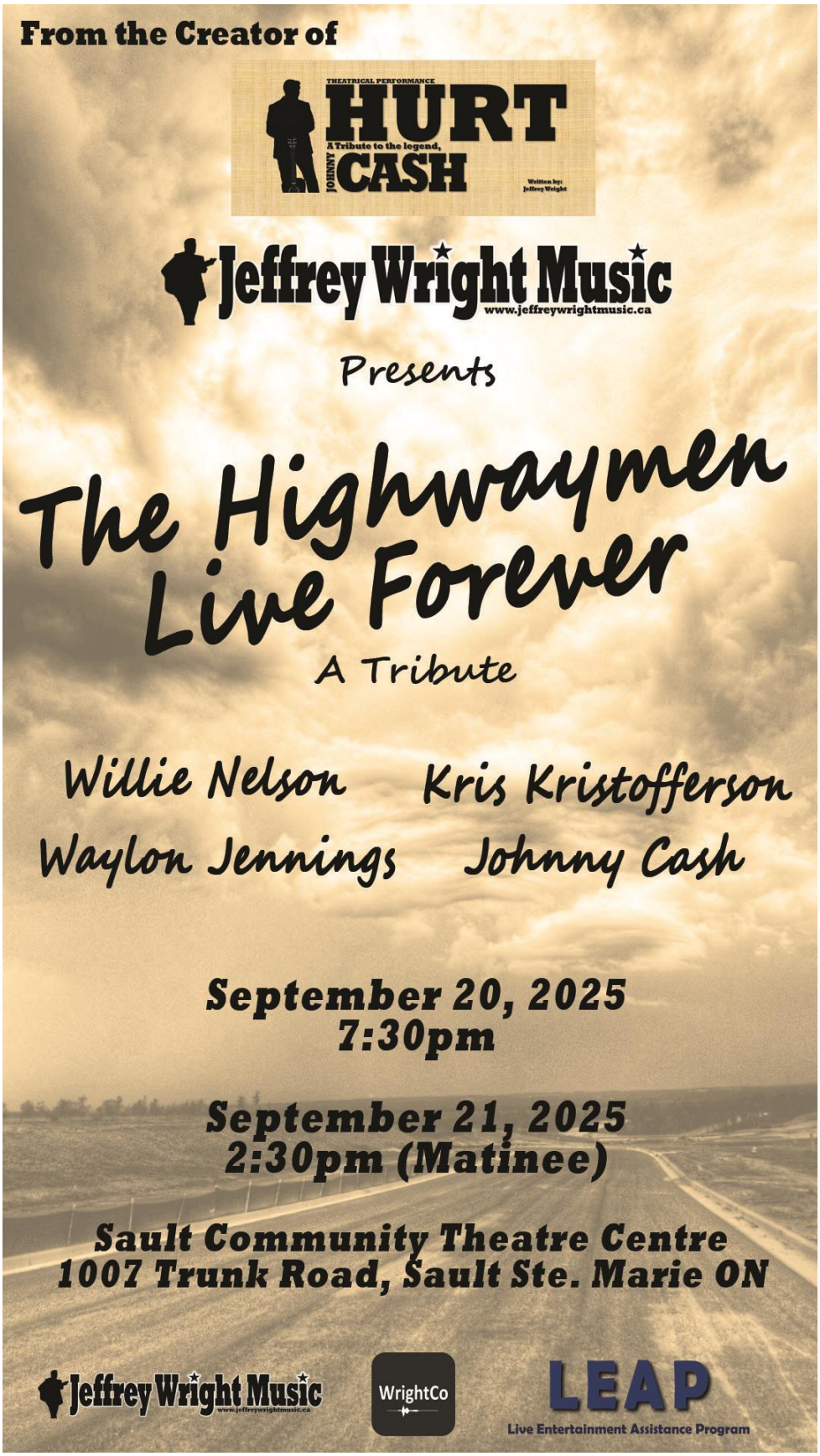
The Highwaymen Live Forever.
CAST:

- Johnny Cash – All black
- Willie Nelson – T-shirt, headband, jeans
- Waylon Jennings – Black jeans, White dress shirt, Black vest
- Kris Kristofferson – Black faded T-shirt, Black Jeans
- Drummer
- Bass Player
- Guitar player
- Keyboard player
- Harmonica Player
- Lead Guitar
- Slide Guitar/Dobro

Synopsis

Honouring the four country music legends, Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson. The show highlights some points of their lives through dialog with one another as they perform their “last” concert. Showcasing such songs as Folsom Prison Blues, City of New Orleans, Why Me, Live Forever, and The Highwayman. Performing a list of songs as true to the original live performances by the group with fictional dialog between the four main actors.

The show is an hour and forty-five minutes long with no intermission.


From the Creator of
THEATRICAL PERFORMANCE
HURT
A Tribute to the legend,
JOHNNY CASH
Written by: Jeffrey Wright
Jeffrey Wright Music
www.jeffreywrightmusic.ca
Presents
The Highwaymen Live Forever
A Tribute
Willie Nelson
Kris Kristofferson
Waylon Jennings
Johnny Cash
September 20, 2025
7:30pm
September 21, 2025
2:30pm (Matinee)
Sault Community Theatre Centre
1007 Trunk Road, Sault Ste. Marie ON
Jeffrey Wright Music
WrightCo
LEAP
Live Entertainment Assistance Program

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [x] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
John-Paul Chalykoff

ii. Artist Address:
Sault Ste Marie, ON

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

My work is based in the intersection of music, puppetry, and Anishinaabemowin revitalization. I use music and puppetry as art as well as educational tools to help bring language outside of purely educational settings to where families and individuals can engage in Anishinaabemowin as well.

Music is the artistic foundation that I build upon. Learning and teaching Anishinaabemowin is a lifelong passion, inspired by multi-generational steps to re-learn the language that was lost. Puppetry is the medium that brings these together.

The puppet Baabii (short for Baabiiwaashi - "he is scattered here and there by the wind"), named after an elder from Michipicoten First Nation, John Bobbiwash, is a furry blue monster from an island on Lake Superior who shares stories and language. I am seeking support for a launch event for a new album of original songs in Anishinaabemowin, which includes singing by Baabii, all performed by myself. I strive to create meaningful and engaging experiences that inspire the learning and ongoing use of Anishinaabemowin in all spaces.

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

My discipline of focus falls under performing arts. I work in music and puppetry. This current project is primarily music based, but the puppetry is woven in through the character singing on the album, and through live performance.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2,500.00

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Anishinaabemowin Album / CD Launch Performance

ii. Activity/Project and/or Event **Start Date:**

June 2, 2025 or September 1, 2025

iii. Activity/Project and/or Event **End Date:**

June 30, 2025 or September 30, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

The event location for the performance would be at The Loft, at the Algoma Conservatory of Music, 75 Huron St, Sault Ste. Marie, ON P6A 5P9.
https://algomaconservatory.com/the-loft

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

Depending on success of application, and time of granting, I will be aiming for a late-June or mid-September 2025 launch event in Sault Ste. Marie, ON of the album that I am currently in the process of completing. This activity would be the culmination and celebration of completion of an Ontario Arts Council - Northern Arts Projects funded project, "New Songs in Anishinaabemowin," which is a soon to be completed album of new and original songs in Anishinaabemowin, recorded at The Loft in Sault Ste Marie, ON. The Loft is a significant location in Sault Ste Marie's history. It is very close to the location where the Robinson Huron and Robinson Superior treaties were signed in 1850, as well as a living memory of Francis H. Clergue's contribution to the development of Sault Ste Marie as we know it. Recording and performing in that space feels like a mixing of past and present.

The work is meant to share Anishinaabemowin with everyone. The songs were written in a way to be fun for all ages, whether they be young children, adults, or elders. It is open for everyone, Indigenous and non-Indigenous, and overall anyone who is interested in learning and having fun with the language. Anishinaabemowin is the original language of Baawiting (the place of the rapids), the Algoma region, and beyond.

Sharing the language, and making it a fun experience for all is a goal and objective. For many, the primary exposure of language today is now through classes in elementary, secondary, and post-secondary schooling. It's important for the language to be used in as many spaces as possible. More exposure to the language, and bringing it into living, breathing spaces is a primary objective. It helps to keep a language alive, relevant, while also normalizing its use when we hear it and use it outside out classroom settings.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☐ Promote effective, meaningful and equitable community engagement and consultation processes

☐ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☐ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☐ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

This project highlights a local project with local artists in a culturally significant location. The Loft area, as mentioned above, is significant to Indigenous peoples by the rapids where the treaties were signed, as well as to Sault Ste. Marie as a contemporary city and community.

This would be an event for anyone interested. It highlights Anishinaabemowin in a performance venue that is accessible for all ages and backgrounds, promoting local art, culture, and heritage. This plays part in fostering community connections, partnerships, and networks, bridging Indigenous art with the community at large.

There are not many projects like this taking place, as new and original music in Anishinaabemowin is not an every day occurrence. I believe it would significantly contribute to the quality of life and sense of identity in Sault Ste. Marie, highlighting our shared histories and shared futures.

I would reach out to my contact at the local Rogers TV to help promote the show, and possibly record for local programming, as they have done with a previous show at Fringe North from summer 2023 that is still in rotation on the local Rogers TV network. We have had some initial word of mouth conversations around this. This provides additional local programming promoting Anishinaabemowin and Anishinaabe culture for local audiences.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

This performance would share Anishinaabemowin in a fun and exciting way for anyone to attend. Music is an immersive way to share language. It honours the history while sharing the original language of the area in an accessible way. The music ranges from acoustic blues, to bouncy children's songs, to hard rock, and more. This is a safe and welcoming environment for everyone to have fun while hearing Anishinaabemowin as the primary language of the music.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

Successful implementation of this project would include a fun night of sharing and celebrating language and music in a fun and safe space. This would be measured through attendance, word of mouth feedback, and providing options for testimonials to be shared.

While this would be more challenging to measure, people leaving inspired to continue learning language, and feeling safe to use language in more public spaces would also be considered successful implementation of the project.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

This performance would be aimed towards celebrating the CD launch at the local and regional level. The album is very much influenced and inspired by the Sault and region. Sault Ste. Marie has a vibrant community with many different entry points to language experience such as this.

I also appreciate the regional community. I was born and raised in Wawa, and am a member of Michipicoten First Nation. The Sault / Baawiting has been known as a gathering place for a long time, and this event encourages that tradition for the Sault.

While geared towards local and regional, it is an event open to everyone. If tourists are present and interested, they are most welcome to attend as well.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

Local Indigenous community members are the primary audience, but this is open for everyone. Anyone can learn Anishinaabemowin, and anyone can appreciate different music. It is open for all ages. I perform for anyone, from young children, to elderly ages, and try to have something for everyone.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

I will use a variety of ways to promote the event. I will use social media, making a Facebook event, and sharing on my relevant pages and accounts including Instagram (personal account and Baabii the Puppet account). I would submit details to online local event lists such as SooToday. I would share event posters at relevant locations (Algoma University, Shingwauk Kinoomaage Gamig, the Indigenous Friendship Center, The Machine Shop, The Loft, music stores such as The Rad Zone, etc.). I would also incorporate classic word of mouth advertising as well.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [x] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

Apart from myself, the participants will include musicians for the live performance. These will include Dan Beaupré (Michipicoten First Nation) on bass guitar, François Beaupré (Michipicoten First Nation) on drums, Derrick Boissoneau (Michipicoten First Nation) on lead guitar, Nora Boyer (Batchewana First Nation) on backing vocals, Justine Chalykoff (Michipicoten First Nation) on backing vocals, and BJ Swire on keyboard and backing vocals. Apart from François Beaupré, all the musicians live in Sault Ste Marie, ON. Along with support from The Loft.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, John-Paul Chalykoff (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

John-Paul Chalykoff Signature March 28, 2025 Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						X			X		X	X
Announcement of successful application	X											
Confirm and Lock Date of Performance	X											
Advertise Event	X											
Performance	X											
Summary and Report			X									
Note: Depending on announcement of successful applications, event would												
be in June or September, 2025												
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Application Project Plan Template

Name of Applicant: John-Paul Chalykoff

Intake/Date: March 28, 2025

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Confirmation of successful application	June, 2025 or Sept. 2025	June, 2025 or Sept. 2025	If application is successful, begin project immediately
Confirm and lock performance date at The Loft	June, 2025 or Sept. 2025	June, 2025 or Sept. 2025	Confirm the performance
Advertise Event	June, 2025 or Sept. 2025	June, 2025 or Sept. 2025	Advertise locally, as detailed in application
Performance	June, 2025 or Sept. 2025	June, 2025 or Sept. 2025	Performance of the album launch at The Loft
Summary / Report	July 2025 or October 2025	August 2025 or Nov. 2025	Summary and final report of the performance

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
The Loft Space Rental	$1000				
The Loft Sound Support	$300				
Materials & Supplies Costs					
Equipment Costs					
Artist Fees					
Dan Beaupré	$200				
François Beaupré	$200				
Nora Boyer	$200				
Derrick Boissoneau	$200				
Justine Chalykoff	$200				
BJ Swire	$200				
Other Costs					
Total Costs	$ 2,500.00	$ 0.00			
Total Project Costs:	$ 2,500.00				

John-Paul Chalykoff

Home Sault Ste Marie, ON

https://www.jpchalykoff.com/

FESTIVALS

Chalykoff, J.P. (2023, July 14-16). *Enaanzowaad Awesiinyag* [Music Video], 2023 Weengushk International Film Festival. Little Current, ON. https://www.weengushkfilmfestival.ca/2023-films/enaanzowaad-awesiinyag

Chalykoff, J.P. (2023, April 8). *Enaanzowaad Awesiinyag* [Music Video], Dawson City International Short Film Festival. Dawson City, Yukon. https://www.dawsonfilmfest.com/program2023.html

Chalykoff, J.P. (2023, March 16). *Enaanzowaad Awesiinyag* [Music Video], The 10th Maoriland Film Festival. Ōtaki, New Zealand. https://mff.maorilandfilm.co.nz/mff2023-programme/#/

Chalykoff, J.P. (2022, November 6). *Enaanzowaad Awesiinyag* [Music Video], 3rd Annual Sault Film Festival. Sault Ste Marie, ON. https://www.saultfilmfestival.com/about-2

AWARDS & HONOURS

April 30, 2024	Ontario Arts Council, Northern Arts Projects *New Songs in Anishinaabemowin* Toronto, ON
March 31. 2021	The Humanities and Arts Research Program (HARP) Development Fund *Oshki-Nagamonan Anishinaabemong: New Songs in Anishinaabemowin* Michigan State University East Lansing, MI

PRESENTATIONS & PROJECTS

March 31-April 1, 2023	*Songs & Puppetry for Anishinaabemowin* 29th Anishinaabemowin-Teg Language Conference Sault Ste Marie, MI

January -April 2014	Women & Meth, Arts Integrated Research Project Lakehead University Supervised by Dr. Pauline Sameshima Original musical compositions as artistic responses found at: http://www.womenandmeth.com/chalykoff-response.html Thunder Bay, ON

PERFORMANCES

January 26-27, 2025	*Songs & Puppetry in Anishinaabemowin* Ambe Miinwe Baapiidaa KEB Conference Sault Ste Marie, ON
January 17, 2025	*Songs & Puppetry in Anishinaabemowin* Bkejwanong Kinomaagewgamig (Elementary School) Walpole Island First Nation, ON
January 13, 2025	*Songs & Puppetry in Anishinaabemowin* Joseph K. Lumsden Bahweting Anishnabe PSA Sault Ste Marie, MI
October 11, 2024	*Songs & Puppetry in Anishinaabemowin* W.C. Eaket Secondary School Blind River, ON
October 9, 2024	*Songs & Puppetry in Anishinaabemowin* Lake Superior State University Sault Ste Marie, MI, USA
October 9, 2024	*Songs & Puppetry in Anishinaabemowin* East View Elementary School Sault Ste Marie, ON
October 2, 2024	*Songs & Puppetry in Anishinaabemowin* Pinewood Elementary School Sault Ste Marie, ON
September 28, 2024	*Songs & Puppetry in Anishinaabemowin* Annual Dance by the River Pow Wow Lansing, MI, USA

September 27, 2024	*Songs & Puppetry in Anishinaabemowin* Biidaaban Kinoomaagegamik Sagamok First Nation, ON
August 24-25, 2024	*Songs & Puppetry in Anishinaabemowin* Fringe North 2024 Sault Ste Marie, ON
August 19, 2024	*Songs & Puppetry in Anishinaabemowin* Wahkohtowin Development GP Inc. Chapleau, ON
August 8, 2024	*Anangong Miigaading: A New Hope / Star Wars: A New Hope* (Official Ojibwe Dub), Film Premiere Voice Actor: Uncle Owen, and miscellaneous characters Dakota Ojibway Tribal Council, Aboriginal Peoples Television Network, University of Manitoba, Lucasfilm Ltd. Winnipeg, MB
August 2-4, 2024	*Songs & Puppetry in Anishinaabemowin* 26th Youth & Elders Gathering Michipicoten First Nation, ON
July 26, 2024	*Songs & Puppetry in Anishinaabemowin* Atikameksheng First Nation, ON
July 8, 2024	*Songs & Puppetry in Anishinaabemowin* Atikameksheng First Nation, ON
July 6-7, 2024	*Songs & Puppetry in Anishinaabemowin* 53rd Northern Lights Festival Boréal Sudbury, ON
June 29, 2024	*Songs & Puppetry in Anishinaabemowin* Thessalon First Nation Pow Wow Community Entertainment Night Thessalon First Nation, ON
June 20-23, 2024	*Songs & Puppetry in Anishinaabemowin*

	Nogojiwanong Indigenous Fringe Festival Peterborough, ON
May 31, 2024	*Songs & Puppetry in Anishinaabemowin* Midland Public Library Midland, ON
May 30, 2024	*Songs & Puppetry in Anishinaabemowin* 2024 Ontario Library Service First Nation Spring Gathering Christian Island Elementary School Beausoleil First Nation, ON
May 18, 2024	*Songs & Puppetry in Anishinaabemowin* Nokomis Language Camp Lansing, MI, USA
April 26, 2024	*Songs & Puppetry in Anishinaabemowin* Michipicoten High School and Sir James Dunn Public School Wawa, ON
March 21, 2024	*Songs & Puppetry in Anishinaabemowin* Wishart Library Self Care Event, Algoma University Sault Ste Marie, ON
February 16, 2024	*Songs & Puppetry in Anishinaabemowin* Thessalon Public School Thessalon, ON
August 18, 2023	*Songs & Puppetry in Anishinaabemowin* [Performance] Fringe North 2023 Sault Ste Marie, ON
August 10, 2023	Nish River Band [Band performance] Michipicoten First Nation 29th Youth & Elders Gathering Michipicoten First Nation
July 1, 2023	*Ojibwe Family Songs* Thessalon First Nation Pow Wow Community Entertainment Night Thessalon First Nation, ON

December 21, 2022	*Ojibwe Christmas Songs* Thessalon First Nation Language Night Thessalon First Nation, ON.
November 10, 2022	*Storytelling Featuring Teddy Syrette with Music by John-Paul Chalykoff* Wishart Library, Algoma University. Sault Ste Marie, ON.
September 14, 2019	Wiikwemkoong Arts & Music Festival Anishinaabemowin Song Performance Wiikwemkoong First Nation, ON



Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- ☑ Artist Curriculum Vitae/Resume/Biography
- ☑ Links to artist social media accounts or websites (if applicable)
- ☑ Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- ☑ ACAP Project Plan Template
- ☑ ACAP Application Budget template
- ☑ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Josh Norling

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

As a composer, my own personal style could be most simply classified as Jazz. I have been and continue to be a big believer in Jazz as an art form. I believe this music has the power to make the listener laugh and cry, but also to paint a tone and texture that represents all those more complicated emotions in between happiness and sorrow. Instrumental music does this for me in a way that transcends lyrics, it allows everyone to experience the music in their own way, leaving more room for individual interpretation as a listener. For every emotion you can find a jazz composer who has perfectly captured it through sound. For me Jazz allows a deeper exploration of emotional content and personal technique as an instrumentalist. As a teacher I will often include elements of Jazz vocabulary in lesson plans with my students, as the old saying goes, "If you can play Jazz, you can play anything." This music requires a deeper understanding of the elements of music in order to perform it fluently, making it a great tool towards building student success. In my own music I find I can express myself in a more meaningful way with the language of Jazz, as opposed to writing with words. As an artist I want to remind people of this music and the power it has to say what you need to say, when words aren't enough. We having a growing community of young musicians in this city, I want to show them that you can express yourself

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

I have been a professional musician in Sault Ste Marie for 20+ years.
I teach music privately through the Algoma Conservatory and Algoma University and I perform regularly on stage with bands, orchestras, and musical theatre productions. I also work as a studio session musician, arranger, and orchestrator.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2,999

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Josh Norling Quartet (Debut Album)

ii. Activity/Project and/or Event **Start Date:**

April 2025

iii. Activity/Project and/or Event **End Date:**

August 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Album Recording Sessions with Warren Reville at Reveal Music: 25 St. Georges Ave. E
Mixing Sessions with Craig West at Bear Dog Digital: 159 Shannon Road
Mastering Sessions with Will Geraldo at Cantara Lab: Amparo, Sau Paulo, Brazil
Album Release Concert: information to be determined closer to album completion.
Advertising for completed project will largely be handled through social media posts

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

In my career as a performing musician, I have worked with many other bands and artists, having participated in the creation of close to 30 albums as a supporting musician but have never released an album solely of my own music under my own name. I want to present my music to a wider audience through local and online distribution. My recording project will allow me to present a polished representation of my work and abilities, and it is my hope that having a record of my own compositions will be the start of a new portfolio of work that can assist me in acquiring even more work as a composer and a performer.

In addition to my work as a composer and performer I work with on average between 35-40 students a week as a private music instructor at the Algoma Conservatory of Music and Algoma University. Over the course of my teaching career I have instructed over 340 students locally and online, mentoring them in: instrumental and voice technique, music theory and composition, orchestration and arranging, ear training, and improvisation. As a teacher, having a recorded body of work can help to recruit new students locally and abroad, and showcase what I can do and demonstrate my knowledge of the subject matter in a more tangible way than just a biography/ discography on a website.

In the modern world of digital music distribution, our art is more readily available throughout the world through platforms such as Apple Music, Spotify, Youtube, and various other streaming services and social media platforms. I have a distribution deal in place already with the online company Distrokid for placement of the album onto streaming services, but physical copies of the album are also necessary to sell and this process can become expensive. Part of the funding I am seeking from ACAP is to

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☐ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☐ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☐ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism:

Sault Ste Marie is a musically vibrant community with many talented musicians. I've had the great pleasure to work with many talented players and studio technicians. My composition style is very different from what most local groups are currently engaged in creating. We have a small but mighty Jazz community in this city, but not many local Jazz players are recording original compositions, we mainly perform popular classics. Opportunities for this music to be presented have shrunk greatly in the last 10-15 years, usually one performance opportunity a month, and perhaps a set or two during RotaryFest. I would love to see and hear more local Jazz out in the community on a regular basis, perhaps if more of us can have the opportunity to be recorded that visibility can drive engagement.

Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community:
As a teacher I'm always pleased to hear young musicians get excited about Jazz and learning new techniques to build their musical vocabulary. When Jazz is being performed I have noticed the younger generation getting more excited about the music and we've only just started to see a resurgence in the style locally. Every year Algoma University music majors are studying Jazz and getting excited about the musical language, we need to continue to foster this genre diversity in a town that has largely been steeped in Country and Rock music. When I was first starting out I was lucky to have a very supportive network of local Jazz musicians help

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

The benefits to my band and I include:
• Having a recording of our work that we can be proud of.
• Having a quality demonstration of what we can do that I can then send to promoters in order to seek out more opportunities for performance locally and elsewhere.
• Subject matter I can share with my students and discuss the processes involved in its creation.
• Having a body of my own recorded compositions with which to seek out new opportunities for composing work.
The benefits to our audiences include:
Having a physical copy of our music to take home after a performance, where they can continue to enjoy the music.
• My quartet recently performed at The Loft at the Algoma Conservatory of Music earlier this year to a sold out crowd, and the most commonly asked question was where could they get a copy of the music, and all I could tell them was that I was

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

If ACAP funding is approved for my project it will allow me to complete the process of recording my work and have a great quality album to showcase not only my abilities as a composer/performer but also the excellent work that our local sound engineers can create here at home without having to go to a larger studio in a bigger city. Success would be securing funding to help pay for the project, and although some of the engineers have graciously offered to help me in kind, favours for work I have done for them in the past, I also want them to be compensated for their hard work and time spent as well, ACAP funding could certainly help with that.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [x] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

The audiences my recording project will eventually reach will be a combination of album sales at local performances, album sales inside and outside of the region through festival performances, possible touring, and presentations/clinics, as well as sales through my personal website. Listeners will also be able to discover my music internationally through online distribution on streaming services. Hopefully leading to exploration of our studio offerings for their own possible recording projects.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

I will be specifically targeting Jazz audiences with this recording, but as I have been told at many performances even those who don't normally like Jazz music do enjoy our playing. Any fan of music Jazz or otherwise is our target audience.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

The majority of the promotion for this record will be handled through social media platforms: Facebook, Instagram, TikTok, YouTube, and my personal website. I will be reaching out to Village Media, mainly SooToday, for a story about the album closer to the release date. I've been approached several times by Shaw TV for an artist spotlight feature on my work as a local musician, but have never felt it was the time to do so without something of my own to promote, I will be reaching out to them to finally make that artist feature a reality during the recording process or shortly thereafter to help promote the release of the album. I will be sending promotional copies of the completed album to Jazz magazines such as Downbeat and JazzTimes to be reviewed by critics and hopefully stir up some out of region interest in our project, and get some additional exposure for my work. Other local broadcasters such as Borderline Radio have asked me to come in and do an artist feature as well, I will be reaching out to them for an interview/story closer to the release of the record.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [x] 1001-2500
- [x] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

Josh Norling Quartet:
Josh Norling - Saxophone, Composer,
Lindsay Pugh - Guitar
Frank Deresti - Upright Bass
Cliff Alloy - Drums & Percussion
Recording Technicians:
Warren Reville - Recording Engineer
Craig West - Mixing Engineer
Will Geraldo - Mastering Engineer

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Josh Norling _____ (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Josh Norling _____Signature March 28, 2025 _____Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Early April 2025 - Recording Session Planning / Sche	X											
Late April 2025 - Album Recording Sessions at Revea	X											
May 2025 - Album Mixing Sessions at Bear Dog Digita		X										
Late May, Early June 2025 - Mastering Sessions at C		X	X									
June 2025 - Album/Artist Promotional Photography			X									
June 2025 - Album Art / Packaging Design			X									
July 2025 - Album CD, Production and Duplication				X								
July 2025 - Album Uploaded for Digital Distribution				X								
August 2025 - Album Release Event					X							
Album Promotion, Early stages through completion	X	X	X	X	X							
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

	Rate	Project Needs	Subtotal	Funding Source
Recording Costs				
Warren Reville Recording Engineer at **REVEAL MUSIC**	$40 per hour	Setup/Prep (5hrs) + Recording Sessions (5 hours x 3 days)	$800	IN KIND
Craig West Mixing Engineer at **BEAR DOG DIGITAL**	$100 per track	8 track album	$800	IN KIND
Will Geraldo Mastering Technician at **CANTARA LAB**	$60 USD per track	8 track album $60 USD x 8 = $480 USD $480 x $1.43 exchange	$686.40 CAD	ACAP
Physical Production Costs				
Disc Makers by CD BABY		Manufacturing Costs + Shipping $1,225.05 USD x $1.43 $1,751 CAD + $227.74 tax	$1, 979.56 CAD	ACAP
Digital Distribution				
DISTROKID	$132.86	Annual Subscription	$132.86	CASH
Promotional Photography				
Donna Hopper **DONNA HOPPER PHOTOGRAPHY**	$200		$200	CASH
Totals				
Projected Project Total			**$4, 598.82**	
ACAP request Total			**$2,999**	

Timeline for Josh Norling Quartet (Debut Album) Recording Project

March 2025:
- Completion of research for online distribution and CD Production/Duplication
- Apply for Sault Ste Marie ACAP funding for project

Early April 2025:
- Recording session planning, scheduling, sound design research
- Band rehearsals

Late April 2025:
- Album recording sessions at Reveal Music, engineered by Warren Reville
- Recording Set Up, April 20
- Behind the scenes photos and videos for album promotion throughout process.
- Short studio clips for social media content, album promotion
- Short bandmate and engineer interviews for album promotion content.
- Recording Dates:
    1. Tuesday, April 22
    2. Wednesday, April 23
    3. Thursday, April 24
- Recording wrap up, final takes, and project file transfers to Craig West at Bear Dog Digital

May 2025:
- Album mixing sessions at Bear Dog Digital, engineered by Craig West
- Behind the scenes photos and videos for album promotion throughout process.
- Short studio clips for social media content, album promotion

Late May, June 2025:
- Complete final mixes at Bear Dog Digital, project file transfers to Will Geraldo at Cantara Lab for album mastering.
- Remote exchanges for final audio rendering of final mastered audio.
- Completion of finalized version of album audio tracks
- Sneak Peeks of short audio samples for social media content and promotion
- Album/Artist promotional image sessions with Donna Hopper Photography
- Album Art / CD packaging design

July 2025:
- Finalized tracks of the album uploaded to Distrokid for online streaming services distribution
- Album art and tracks uploaded to CD Baby for processing, printing, and duplication.
- Promotional push for album release: local news stories, artist features and interviews
- Social media campaign
- Album submissions to Jazz magazines, online and print, for critic review

August 2025:
- Album Release Event

QUOTE

Client:	Josh Norling

Date: 28/03/2025

Contact: Will Geraldo 00 55 11 94119 4812 - cantaralab@gmail.com

❖ quote for an 8 tracks album mastering

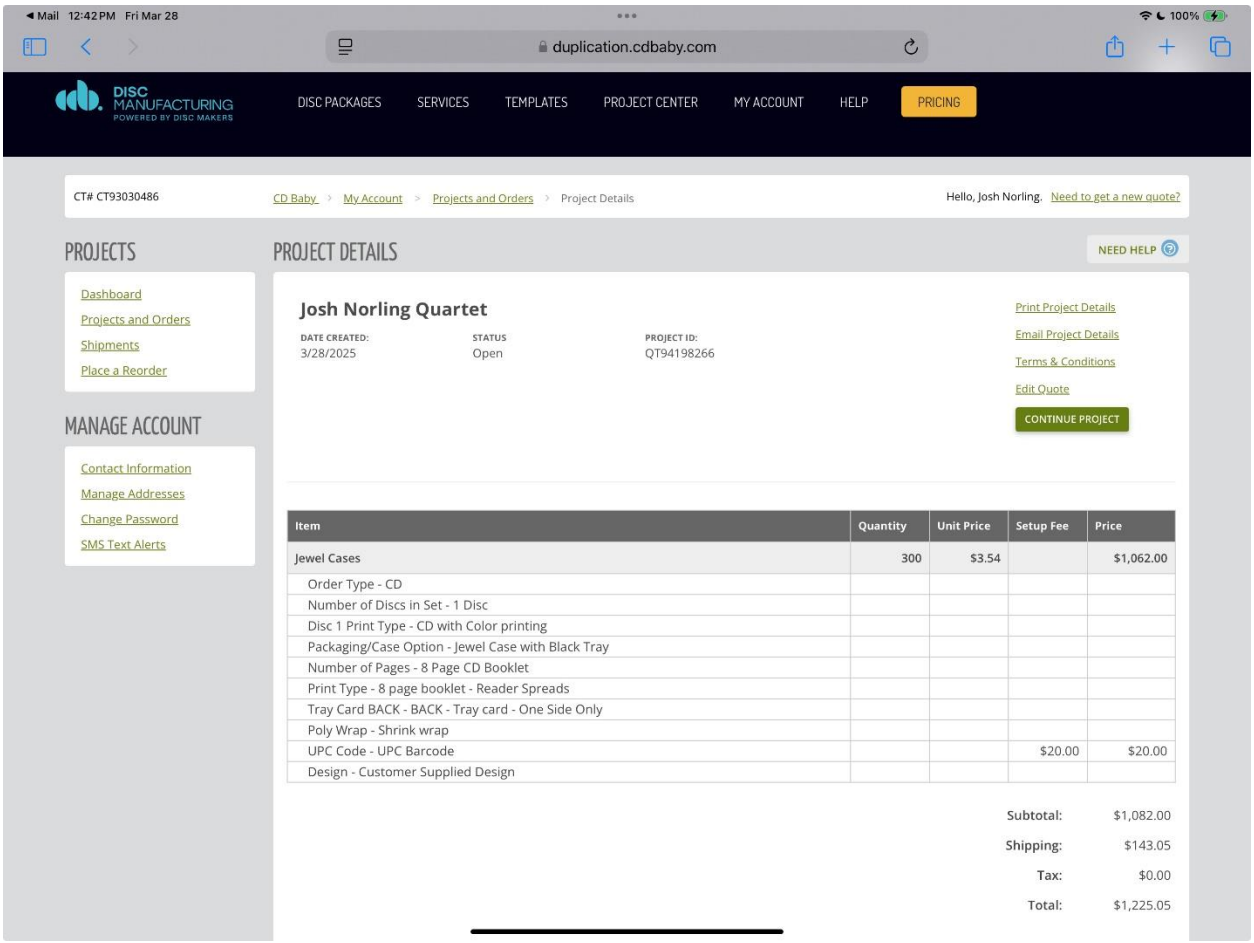
SERVICES	QT	PRICE PER TRACK	TOTAL PRICE
• Audio Mastering for 8 tracks ○ Audio treatment ○ Editing ○ Sequencing ○ Metadata insertion ○ Delivery ○ Compressed files ○ DDP for vinyl/CD replication ○ Files for digital distribution	1	US$ 60,00	US$ 480,00
		TOTAL	US$ 480,00

➢ Deadline for production and delivery:

  ○ 7 working days

➢ Payment method: upfront

➢ Quote valid until 28th April 2025


Mail 12:42 PM Fri Mar 28
100%
duplication.cdbaby.com
DISC MANUFACTURING
POWERED BY DISC MAKERS
DISC PACKAGES
SERVICES
TEMPLATES
PROJECT CENTER
MY ACCOUNT
HELP
PRICING
CT# CT93030486
CD Baby > My Account > Projects and Orders > Project Details
Hello, Josh Norling. Need to get a new quote?
PROJECTS
Dashboard
Projects and Orders
Shipments
Place a Reorder
MANAGE ACCOUNT
Contact Information
Manage Addresses
Change Password
SMS Text Alerts
PROJECT DETAILS
NEED HELP
Josh Norling Quartet
DATE CREATED: 3/28/2025
STATUS Open
PROJECT ID: QT94198266
Print Project Details
Email Project Details
Terms & Conditions
Edit Quote
CONTINUE PROJECT
Item | Quantity | Unit Price | Setup Fee | Price
Jewel Cases | 300 | $3.54 | | $1,062.00
Order Type - CD
Number of Discs in Set - 1 Disc
Disc 1 Print Type - CD with Color printing
Packaging/Case Option - Jewel Case with Black Tray
Number of Pages - 8 Page CD Booklet
Print Type - 8 page booklet - Reader Spreads
Tray Card BACK - BACK - Tray card - One Side Only
Poly Wrap - Shrink wrap
UPC Code - UPC Barcode | $20.00 | $20.00
Design - Customer Supplied Design
Subtotal: $1,082.00
Shipping: $143.05
Tax: $0.00
Total: $1,225.05

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [x] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Matt Warnock

ii. Artist Address:
Sault Ste Marie, C

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

I am Matt Warnock, a passionate jazz guitarist, dedicated educator, and Sault Ste Marie native. I own Matt Warnock Guitar, the largest jazz guitar education website in North America. After 26 years living and working in the US, Brazil, and the UK, I returned home to the Sault in May 2022.

When I left the Sault, I earned music degrees from McGill University, Western Michigan University, and the University of Illinois at Urbana-Champaign. As a graduate teaching assistant, my passion for education flourished and I held professorships at Western Illinois University, Leeds Conservatoire (UK), and the University of Chester (UK). I was also a Senior Examiner with the London College of Music's guitar division for 4 years, traveling throughout the UK, Ireland, Cyprus, Australia, and New Zealand. I've played over 2,000 gigs in Canada, the US, Brazil, England, France, Belgium, Latvia, Estonia, Nepal, and New Zealand, and as an educator, I've taught over 10,000 private lessons and 500 workshops.

My primary aim as an educator is to de-mystify jazz and empower learners to express their unique identity through improvisation. Founded in 2011, my website began by selling jazz e-books and

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Music, Adult Education, Lifelong Learning, and Mentorship – Matt Warnock Guitar is the largest jazz guitar education website in North America, providing daily, interactive mentorship to adults from beginner to professional level.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2,999

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Second Annual Jazz Guitar Summit

ii. Activity/Project and/or Event **Start Date:**

09/19/2025

iii. Activity/Project and/or Event **End Date:**

09/21/2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Workshops and Friday concert:
Algoma Conservatory of Music
75 Huron Street
Sault Ste Marie, ON P6A 5P4

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

In the close of my artist statement, I described my formative experiences in the Sault as having prepared me to succeed beyond the Sault. With this project, I invite my website member-learners to meet my home community and all it has to offer. Participants in the first annual Jazz Guitar Summit in 2024 were blown away by the Sault's warm welcome, beautiful landscape, tourism, and small businesses.

MWG members from all over the world will gather in Sault Ste Marie for 3 days and nights of jazz guitar workshops, performances, celebration, and tourism. Hosted at the Algoma Conservatory of Music, I will lead the workshops along with Algoma University alum and jazz guitarist Jake Valois as a skilled workshop assistant. I invite Algoma University's music students (all instruments welcome) to join in the free workshops. The daytime workshops will culminate in two public events: a Friday concert at the Loft, and a Saturday concert and meet-and-greet at the Sault Ste Marie Museum.

The goals and objectives of this project are directly tied to its three primary audiences: the Sault community, Algoma University music students, and MWG Members. First, this project seeks to show Sault residents that jazz lives in the Sault. You don't have to be in Toronto or Montréal to experience high-quality, vibrant jazz.

The Friday concert will feature performances by workshop participants at Algoma Conservatory of Music's The Loft. I am not only a former Conservatory student, I've also performed concerts there in Spring 2023 and 2024, donating the proceeds for Conservatory student lessons. Unlike listening to a symphony, jazz is dynamic and applause for soloists, cheering, and moving to the groove are all welcome. I'll open the night by explaining that all forms of self-expression entail risk, and in improvised

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☐ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☐ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☑ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☐ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

This project will not bring a profit for myself, evident from the Budget submission. In its second year, I expect to invest money and continue evolving the event focused on two things:

1) engaging effectively with attendees and audiences at the workshops, meet-and-greet, and concert events, not only musically, but how music fits holistically in their lives—socially, creatively, and economically
2) engaging sustainably with other businesses and independent artists to create a mutually beneficial artistic, cultural, and economic experience

The MWG Jazz Guitar Summit provides lifelong learning opportunities for emerging and professional musicians, both from outside of Canada as well as within the city. Though learning to play jazz guitar is the primary activity, my values of learning through positivity and self-expression stimulate both musical and personal growth at any age and stage of development. Algoma University alum Jake Valois—music teacher at Korah Collegiate—will be critical as a workshop assistant, an ideal role model for Algoma U students behind him, and a bridge between the students and MWG Members. Local musicians will serve as the house band at the Friday night concert, the Saturday night meet-and-greet, and assist during daytime workshops. It's important to me to pay them fairly and generously for their expertise and to show MWG members the high level of talent available in the Sault.

Support for this project will increase my own organizational capacity and that of the businesses and individuals with whom participants will interact. Society often separates art from commerce, but this

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

Benefits to audiences:
Attendees at the performances will encounter MWG members from all over Canada and the US who thoroughly enjoyed their experience in the Sault, for its environmental beauty, welcoming people, artistic virtuosity, and rich cultural diversity. We hope this will inspire pride of place and a deepened respect for the place audiences call home. Attendees will see several of the participants performing in front of others for the very first time and learn that perhaps they too can take a risk in life that will lead to a fulfilling result.

Benefits to participants:
Participants will come away with a deep appreciation for the benefits of adult education and inter-generational learning. MWG members approach jazz as a lifelong pursuit of not only bettering their musicianship, but bettering themselves through learning how they learn best and becoming their own best teacher. Algoma University students will realize that learning doesn't end at graduation, and that

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

# of hours of workshops completed (Goal = 10)
# of hours of private lessons given (Goal = 25)
# of Algoma University students attended (Goal = 22)
# of MWG member participants (Goal = 25, Goal of 4 women)
# of local artists involved (Goal = 10)
# of local businesses patronized (Goal = 30)

Quantitative and Qualitative email survey results from Jazz Summit participants:
• Where did you travel from?
• Did you bring a partner or other family member(s)?
• Have you ever visited Sault Ste Marie before? (Yes/No)
o If Yes, what was the occasion of your last visit?
• How many nights did you stay in local accommodations?
• How much did you spend (approximately) on shopping, restaurants, and tourism.)?

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [ ] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

MWG members will travel from throughout Canada, the US, and Europe to participate in the workshops and performances, stay at a local hotel, and enjoy tourism activities, patronizing local businesses, and meet with Algoma U students to discuss music in their lives. MWG members range in age from 15-85 years old and 9% identify as women. Those most likely to travel to the event are middle-aged and secure in their careers as well as those nearing and into retirement age with funds to spend on travel.

Algoma University music students are invited to participate in the workshops (all instruments welcome) at no charge to take advantage of professional development with me and peer mentorship alongside the visiting MWG members.

The broader Sault community is invited to attend the Saturday concert at the Loft as well as a Saturday night meet-and-greet at the SSM Museum. We hope to access different segments of the Sault community between these two venues. At the concert, audiences will be encouraged to sit back and enjoy the performances by guitarists from all over North America and abroad, while community members are invited to meet and greet the musicians in a more intimate setting.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

The project will reach 4 specific audience segments:

1) 25-35 Matt Warnock Guitar website members, traveling from throughout the world to participate in workshops and performances;
2) 20-30 Algoma U music students to participate in workshop; Exceptional students may be invited to participate in performances;
3) 8 local professional musicians, including applicant, to support the workshop learning and serve as House Band for the performances;
4) 200 local audience members to attend the meet-and-greet and concert performances

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

If selected, I am open to additional marketing suggestions and trust that the City will also be a great resource in sharing social media posts about these events.

• Soo Today feature – before and during workshops leading up to performances
o https://www.sootoday.com/
• Soo Leader interviews – before performances to attract Sault, Michigan audiences
o https://www.sooleader.com/
• Podcast guest on The Borderline's Smart as Trees podcast to promote the Jazz Guitar Summit
o https://theborderline.ca/matt-warnock-the-jazz-guitar-summit-the-smart-as-trees-podcast/
• Facebook – Matt Warnock, Jubilee Original Guitars, Guitartistry with Keith, Algoma Conservatory of Music, Algoma University Music
o https://www.facebook.com/MWGCourses
o https://www.facebook.com/profile.php?id=100057186950722
o https://www.facebook.com/guitartistrybykeith

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [ ] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [x] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [ ] 1-10 participants
- [ ] 11-25 participants
- [x] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

MWG members range in age from 15-85 years old, 9% identify as women, and 25-30 participants are expected. Those most likely to travel to the event likely fall in the 40-70 year-old age range due to greater mobility and greater likelihood to have funds available for travel.

Algoma University music students range in age from 18-25, equally distributed in gender, and 20-25 participants are expected.

Guest artists and staff range in age from 35-70 years old, 20% identify as women, and 10 artists and staff are expected.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Matthew Warnock (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Matt Warnock Signature March 28, 2025 Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						X			X		X	X
MWG participant planning - logistics, travel, workshop structure Start-End	X								X			
Tourism planning & stakeholder coordination - Start-End	X								X			
Venue coordination - Start-End			X							X		
Algoma U participants - invitation and RSVP				X					X			
Staff/Guest Artist planning and preparation - Start-End					X					X		
Equipment coordination - Start-End						X				X		
Marketing collateral creation - Start-End							X			X		
Promotion - TV, Newspaper, Online - Start-End								X		X		
Event Execution										X		
Survey Collection, Analysis, and Final Report - Start-End											X	X
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Concert Venue	1800.00		Ticket Sales	Cash	The Loft
Workshops Venue	900.00		Ticket Sales	Cash	The Loft
Jam Session Venue	600.00		Ticket Sales	Cash	SSM Museum
Paid Advertising	998.00		ACAP/Matt Warnock	Grant/Cash	SooToday, SooLeader
Materials & Supplies Costs					
Workshop Catering	250.00		Ticket Sales	Cash	Tim Horton's
T-Shirts	822.40		Matt Warnock	Cash	SK Group $20.56 x 40
Lanyards and Name badges	60.00		Matt Warnock	Cash	Superior Business Solutions
Jubilee Original Guitars - Custom Guitar for Raffle	2500.00		Participants	Cash	Jubilee Original Guitars
Branded Tablecloths	200.00		Matt Warnock	Cash	Superior Business Solutions
Jam Session Catering	880.00		Matt Warnock	Cash	Broers Jansen
Equipment Costs					
Guitar Amp Rentals	75.00		Ticket Sales	Cash	Long & McQuade
Artist Fees					
House Jazz Quartet - Fri	800.00		ACAP	Grant	Local Artists
House Jazz Quartet - Sat	600.00		ACAP	Grant	Local Artists
Workshop Assistant	400.00		ACAP	Grant	AlgomaU alum
Audio Recording/Mixing - Sat	500.00		ACAP	Grant	Mission Control Studios
Other Costs					
Total Costs	$ 11,385.40	$ 0.00			
Total Project Costs:	$ 11,385.40				

Budget | Jazz Guitar Summit - Sept 19-21, 2025 | Matthew Warnock					
Operations	**Cost Category**	**Projected**	**Funding Source**	**Type**	**Notes:**
EXPENSES					
Concert Venue + Recording	ACM - The Loft x 1 day	$ 1,800.00	Ticket Sales	Cash	$1,800 rental fee x 1 day
Workshops Venue	ACM - classrooms x 3 days	$ 900.00	Ticket Sales	Cash	$300 classrooms x 3 days
Jam Session Venue	SSM Museum	$ 600.00	Ticket Sales	Cash	$600 x 1 night
Advertising & Marketing					
Paid Advertising	SooToday, SooLeader ads	$ 998.00	ACAP	Grant	Village Media Spotlight Article
Tablecloths	2 Branded Tablecloths	$ 200.00	Matt Warnock	Cash	Superior Business Solutions
Equipment Rental					
Guitar amp rental	Rental x 15	$ 75.00	Ticket Sales	Cash	Long & McQuade
Artist Fees					
House Jazz Quartet	Fri Combo Workshop & Concert @ The Loft - 4 hrs	$ 800.00	ACAP	Grant	Local Musicians
House Jazz Quartet	Sat Jam Session @ Museum - 2-3 hours	$ 600.00	ACAP	Grant	Local Musicians
Mission Control Studios	Live Audio Recording/Mixing	$ 500.00	ACAP	Grant	Local audio engineer
Workshop Assistant	Sat, Sun for 3 hrs	$ 400.00	ACAP	Grant	AlgomaU music alum
Event Organization - Participants					
Workshop Catering	Tim Horton's	$ 250.00	Ticket Sales	Cash	Coffee, Tea, Muffins; Water
Jam Session Catering	Broers Jansen	$ 880.00	Matt Warnock	Cash	$11 p/person x 80 charcuterie or Wine/Beer $6/8 x 80 people
T-Shirts	Participants, Volunteers	$ 822.40	Matt Warnock	Cash	SK Group $18.56-22.56 x 40
Lanyards & Laminates	ID tags for participants	$ 60.00	Matt Warnock	Cash	Name Badges and Inserts
Jubilee Original Guitars - Custom Guitar Raffle	Supply/Labor costs + case	$ 2,500.00	Participants	Cash	100 tix @ CAD$40 per ticket; Limit 5 per customer
TOTAL EXPENSES:		**$11,385.40**			
INCOME	**Income Category**	**Projected**	**Funding Source**	**Type**	**Notes:**
Concert Ticket Sales	Event revenue from The Loft	$ 3,377.50	Ticket Sales	Cash	96 Tickets sold less Credit Card fees less 50/50 split
Concert Ticket Sales	Event revenue from SSM Museum	$ 500.00	Ticket Sales	Cash	88 Tickets sold less 50/50 split of Net revenue
ACAP grant	Small Grant	$ 2,999.00	ACAP	Grant	City of SSM
Jubilee Guitar Raffle tix	Event revenue	$ 2,400.00	Participants	Cash	60 tix x CAD$40 paid to Jubilee
TOTAL INCOME:		**$ 9,276.50**			
TOTAL SURPLUS/DEFICIT:		$ (2,108.90)	Matt Warnock		



Matt Warnock Guitar – Support Materials

The following support materials are included to demonstrate the artistic merit of Matt Warnock as an artist and educator. Materials are provided in the links below, and also attached as PDFs where indicated.

Matt Warnock

- Artistic Bio: https://www.mwgcourses.com/p/about (attached)
- Curriculum Vitae (attached)
- Debut Album "Homecoming":
  https://www.youtube.com/playlist?list=OLAK5uy_lSGG8mCsV7kJ-in1sni2UmYeJnUxBKD2Q
  https://open.spotify.com/album/1oAuWq6ZHkV6wFsdGJYGJF?si=MZBM9MNwR5qkF3gHTnzu-A&nd=1

Matt Warnock Guitar

- Home Page: https://www.mwgcourses.com/ (also attached)
  - Scroll down to view Testimonials video from "Happy MWG Guitarists"

Algoma Conservatory of Music

- Email Marketing for March 4, 2023 concert
- Email Marketing for April 7, 2024 concert

Photos from the Jazz Guitar Summit 2024





Matt Warnock leading workshops at Algoma Conservatory of Music's rehearsal room; September 20, 2024.

MWG
MATT WARNOCK GUITAR





Matt Warnock (at right) leading two attendees (seated with guitars) in workshops at Algoma Conservatory of Music's The Loft; September 20, 2024.

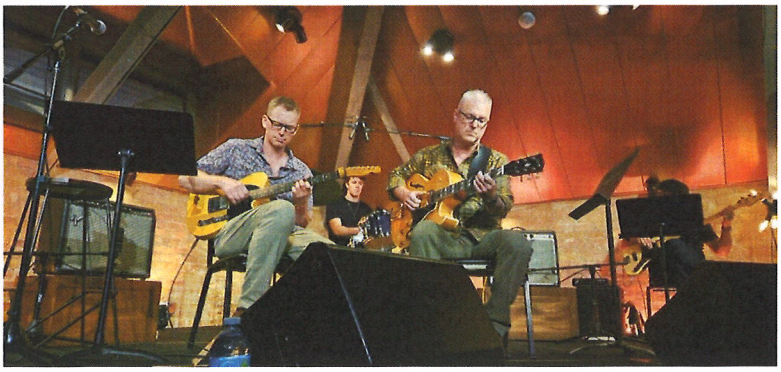


Local artists serving as the House Band from Left to Right: Josh Norling (saxophone), Dave Peredun (drums), and Frank Deresti (bass).



Matt Warnock (seated at left) accompanies an attendee (seated at right) at the Jam Session at the Water Tower Inn Pub; September 20, 2024.

House Band from Left to Right: Josh Norling (saxophone), Dave Peredun (drums), and Martin Virta (acoustic bass).



Matt Warnock (seated at left) accompanies an attendee (seated at right) at the Concert at The Loft along with the local House Band; September 21, 2024.

Get to know the MWG Team



About Matt Warnock Guitar

Hi there! I'm Matt, a passionate jazz guitarist and dedicated educator.

I'm thrilled to guide you on your jazz guitar journey.

I've played over 2,000 gigs worldwide, including Canada, US, Brazil, England, France, Belgium, Latvia, Estonia, Nepal, and New Zealand.

I've shared stages with jazz greats like Slide Hampton, Darmon Meader of New York Voices, Stefon Harris, and Randy Brecker.

But teaching has always tugged at my heartstrings.

I taught my first jazz guitar lesson at 17, and it kindled a lifelong passion.

Since then, I've led over 8,000 one-on-one lessons and 500+ workshops.

I've also taught at institutions like Western Illinois University, University of Illinois, and Western Michigan University.

The total? A whopping 11 million online students and counting.

I've dedicated my career to simplifying complex jazz concepts and breaking musical barriers.

I hold degrees from McGill University (Bachelor's in Jazz Guitar Performance), Western Michigan University (Master's in Jazz Performance), and University of Illinois (Doctorate of Musical Arts).

Each has shaped my understanding of jazz guitar.

I recently launched my debut solo jazz guitar album, "Homecoming."

It reflects my 25-year journey back home to Northern Ontario.

The album's tracks tell my story—reconnecting with my roots, family, and the charm of Northern Ontario.

"Homecoming" is available on:

- Spotify
- Apple Music
- Amazon Music
- YouTube

I'd be honored if you'd take a listen.

As for you, whether you dream of a career in music or enjoy playing for fun, I'm here to help.

Each learner is unique, and so is each hurdle.

But together, we can chart a rewarding path through the world of jazz guitar.

I want to help you unlock your potential and reach your musical goals.

Your journey will be filled with excitement and hope.

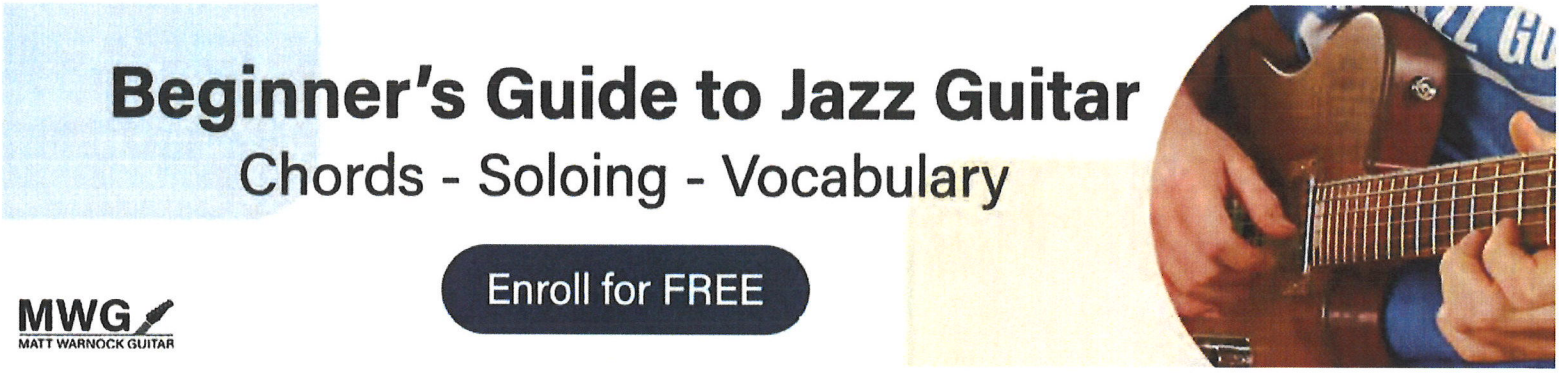
And if you've yearned to learn jazz guitar, I'm ready to guide you.

Thank you for your support. I can't wait to start our musical journey together!

The MWG & GJA Scholarship Program.

Every MWG purchase helps fund scholarships for students of the **Goa Jazz Academy** in India – an program led by Karan Khosla, a close friend and former student of mine. Karan and I work together on curriculum for the students, as well as plan concerts and interactive online classes. We thank you for your continued support and for helping to share the gift of music with GJA students.

The Goa Jazz Academy



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Privacy Policy

TikTok
YouTube
Instagram
Facebook

Matt Warnock Guitar
Jazz Guitar Learning that Fits your Life
mwgcourses.com
Matt Warnock, Owner and Educator

Matthew Warnock DMA

Phone
Matthew.warnock@algomau.ca
Sault Ste Mare, ON

Education

DMA University of Illinois at Urbana-Champaign, Jazz Performance — May 2009
Dissertation: "Johnny Smith: Melodic Interpretation and Improvisational Techniques" **Cognate:** Classical Composition **Graduate Teaching Assistantship**: Taught undergrad, masters, and doctoral jazz guitar students and founded the jazz guitar ensemble.

MMUS Western Michigan University, Jazz Performance — May 2005
Thesis: "Solo Jazz Guitar Arranging and Interpretations" **Cognate:** Classical Theory **Graduate Teaching Assistantship**: Taught undergrad jazz guitar lessons and guitar courses for music therapy majors.

BMUS McGill University, Jazz Guitar Performance — May 2003

AEC Diploma Vanier College, Jazz Performance — May 2000

Grade 8 Guitar/Grade 5 Theory/Grade 6 Piano Royal Conservatory of Music — 1994-1998

Work Experience

Executive Director, Great Lakes International Summer Music Experience — 2024-Present
Manage all aspects of the Great Lakes International Summer Music Experience (GLISME), including planning, faculty/student logistics, promotions, and registrations. Collaborate with university departments, develop marketing strategies, oversee social media presence, handle contracts, fundraising, and coordinate performances and events to ensure smooth operations and student safety throughout the program.

Sessional Lecturer, Algoma University — 2024-Present
Teach Class Guitar and Music as Culture: World Music courses to undergraduate students.

Artistic Director, MWG Jazz Guitar Summit 2024-Present
Developed, launched, and direct the annual guitar festival that takes place In Sault Ste. Marie. Participants from across Canada, the US, UK, and India take part in the 3-day event through workshops and public performances.

Owner, Guitar for Life LLC 2011-Present
Design, manage, and create curriculum for online jazz guitar students under the Matt Warnock Guitar brand. Sold over 100,000 jazz courses and eBooks, taught over 15,000 private lessons, and 12 million guitarists have used MWG's free and paid lessons since 2011.

Advisory Board, Goa Jazz Academy 2016-Present
Developed curriculum, courses, and ensembles for jazz students both in person and online. Grew student enrollment from 0 in 2016 to over 200 current students in 16 cities across India. Launched and funded the GJA-MWG scholarship program which has provided over $10,000 USD in scholarships to 100 jazz ensemble students.

Lecturer, University of Chester 2013-2015
Taught performance practice, music entrepreneurship, and private guitar lessons, supervised student trips to Brazil and Nepal, conducted end of term exams, and sat on departmental committees. Two-time recipient of the Santander Bank-University of Chester International Travel Grant.

Senior Lecturer, Leeds Conservatoire 2012-2013
Taught music entrepreneurship, designed curriculum, and conducted end of term exams.

Senior Examiner, London College of Music 2012-2016
Gave jazz, pop, rock, and classical guitar exams from Grade 1 to Diploma levels in the UK, Ireland, Cyprus, Australia, and New Zealand.

Columnist, Guitar World Magazine 2012-2017
Wrote 72 columns for the Jazz Guitar Corner. Resident jazz guitar expert for the online version of the magazine.

Associate Editor: Guitar International Magazine 2009-2020
Member of the magazine's Board of Advisors. Designed the outline and layout for the magazine's homepage. Wrote news articles, featured interviews and product reviews. Edited content for inclusion in the news articles, interviews and product reviews sections of the magazine. Managed the magazine's monthly and bi-weekly columnists. Procured local, regional, and national advertising revenue for the website.

Adjunct Professor, Blackburn College 2009-2011
Taught 2 sections of classroom guitar each semester.

Adjunct Professor, Culver-Stockton College 2009-2011
Taught 2 sections of classroom guitar each semester.

Instructor, Interlochen Arts Camp 2009-2010
Taught jazz combos, jazz theory and improvisation, jazz history, jazz guitar lessons, and organized end of term concerts.

Designed the curriculum for the following courses: Jazz Guitar Lessons, Jazz for the Classical Guitarist, Jazz Guitar Ensemble, History of the Jazz Rhythm Section, and Beginning Jazz Improvisation.

Contract Writer, Hal Leonard Publishing 2008-2009
Arranged, wrote, and edited three books for the Hal Leonard Easy Guitar Series. High School Musical 3, Country Hits 2007-2008, and Hannah Montana: Music from the Hit TV Series.

Executive Director, WIU International Guitar Festival 2008-2011
Developed, launched, and directed an annual guitar festival featuring artists from across the US, Canada and Brazil. Raised funds through corporate partnerships that provided all artist fees, travel, and accommodations. In 2011, funding also supported a part-time Teaching Assistant to assist with the festival.

Assistant Professor, Western Illinois University 2005-2011
Taught jazz and classical guitar lessons, directed guitar ensembles, and led exams, juries, and auditions. Wrote course proposals and syllabi and served on committees for curriculum development and accreditation. Developed the Macomb RocknRolla music paper to fund guest artist performances and masterclasses at WIU.

Teaching Assistant, University of Illinois at Urbana-Champaign 2005-2008
Taught undergraduate, masters, and doctoral level jazz guitar lessons and founded the UIUC jazz guitar ensemble.

Member of the Excellence in Undergraduate Teaching committee, jury panels for undergraduate and graduate level guitar and saxophone students, and audition panels for incoming undergraduate and graduate jazz guitar, saxophone and voice students.

Instructor, Illinois Summer Youth Music Camp 2005-2008
Taught classes in jazz guitar technique, jazz improvisation, jazz history, brass sectionals and directed small jazz combos.

Teaching Assistant, Western Michigan University 2003-2005
Taught undergraduate classroom guitar to music therapy majors and private lessons to undergraduate jazz guitar majors.

Instructor, Montreal Academy of Music 2002-2003
Taught private, lessons in guitar, jazz guitar, music theory, and jazz piano.

MWG
MATT WARNOCK GUITAR

MWG Studio About Contact Login

MATT WARNOCK GUITAR

Discover the Joy of Jazz Guitar

Learn jazz guitar with an organized curriculum, personal attention, and a whole lotta fun.

Student Login | Join the MWG Studio Here



Play Jazz Guitar with MWG

Click a link below or check out the top menu to get started.

The MWG Studio

Personalized pratice routines, feedback on your playing, supportive members community, expert guidance, daly lessons, weekly workshops, and total access to all MWG lessons. Click here to join the MWG Studio today.

How Does the MWG Studio Work? Easy Peasy...

Discover how MWG transforms your jazz guitar creativity, skills, and confidence.

1. Jump on Board

Sign up for the annual or monthly MWG Studio plan to start your **free trial**. Explore The Studio at your own pace with full access to everything MWG has to offer.

2. Say Hello

Reply to the welcome email and let me know your **current guitar goals** and skill level. You can give as much or as little detail as you have or are comfortable with right now.

3. Welcome Zoom Call

Book your intro Zoom call with Matt to **go over your goals**, get a tour of the MWG site, learn how the Studio works, and get all your questions answered before you begin.

4. Personalized Practice Routine

I'll then create a **personalized practice routine** that targets your current goals. The routine comes with direct links to MWG lessons so you stop wasting time searching for material.

5. Play & See Progress

Start playing your personal practice routine. Post unlimited video or audio to get **direct feedback from me** on your playing as well as encouragement from MWG members.

6. Video Call Check-In

After you've been working on your routine for a week or two, we can jump on a **Zoom call for a check-in.** All members get an intro 15-min call included in your membership.

7. Real World Jazz Experiences

Join in the **interactive daily jams**, weekly workshops, listening sessions, and full jam sessions as you learn by playing with me in a fun & stress-free environment.

8. Report, Adjust, & Grow

Send me a short update each month on how you are progressing with the current practice routine and I'll send back an **updated routine** with new material and lessons to match your progress.

The MWG Studio

Learn at Your Own Pace

Expert Guidance

Feedback on Your Playing

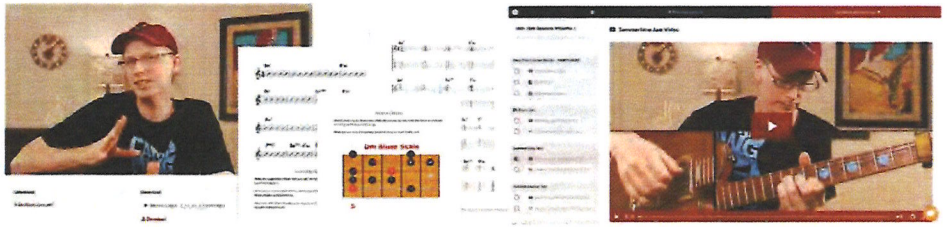
Supportive Community

Play Real Jazz Standards

Click to Join the Studio

As an MWG Studio Member you get:

- ✓ Access to **EVERY** MWG Course
- ✓ **Interactive** Weekly Workshops
- ✓ **Personalized** Practice Routines
- ✓ Unlimited **Feedback** from Matt
- ✓ **Tune of the Month** Standards
- ✓ 1:1 **Practice Consults** with Matt
- ✓ Daily **Bite-Size** Jazz Lessons
- ✓ Jazz Concepts Made **Fun & Easy**



"This is the best of the best guitar sites online. It's like guitar grad school all in one place with a super nice instructor and classmates." - PJ C.

The MWG Studio Includes:

The knowledge, experience, and personal attention you need to play your best.

The Studio Community

Private forum where you play daily lessons, get feedback from Matt, and hang with the coolest jazz community online.

Jazz Guitar Courses

20 course levels that teach you essential jazz skills and concepts. Learn at your pace and on the perfect schedule for your needs.

Tune of the Month

Join in for the Tune of the Month, TOM, where you learn a full jazz standard, including melody, chord melody, soloing, & comping.

Resource Libraries

Chords, scales, arpeggios, rhythms...you name it, there's a library to meet your every jazz guitar need.

Jazz Guitar Workshops

Live, interactive workshops every week. Ask questions, play along, and enjoy hanging with fellow jazz guitarists.

Personalized Practice Routines

Work with me to design a personalized practice routine and stop the overwhelm. Email me in between for support!

One-to-One Check Ins

Every MWG Studio member can request a One-to-One Check-In with Matt to talk through your biggest challenges.

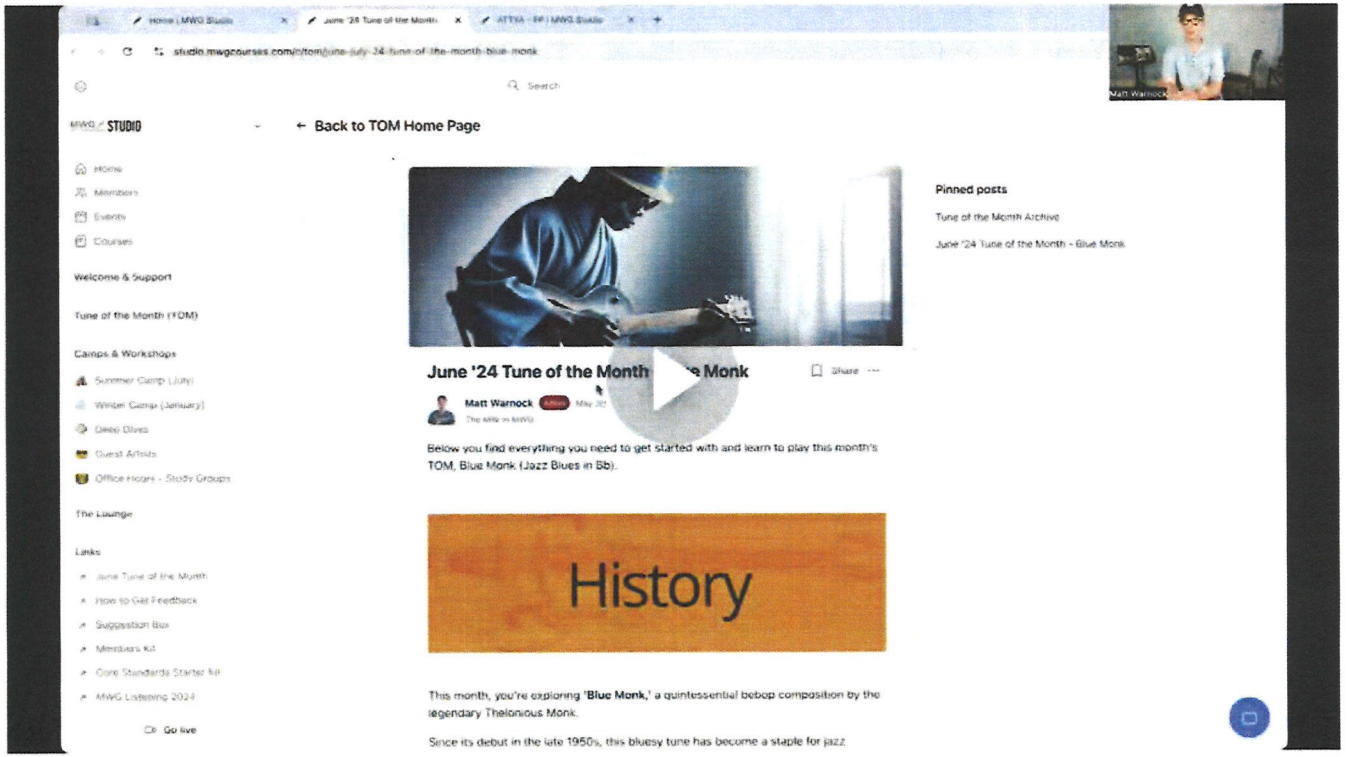
Live Jam Sessions

End your week with a jazz jam session! Every Friday we play through jazz tunes in a friendly, jam session setting.

MWG
MATT WARNOCK GUITAR

MWG Studio About Contact Login

The MWG Studio Members Community



Join the MWG Studio and supercharge your jazz guitar skills.

Let's take your jazz guitar journey to new heights together.

Click to Join the Studio

The MWG Studio Difference

The MWG Studio gives you the personal attention, knowledge, and playing experience needed reach your jazz guitar goals.



Tune of the Month

Play **new jazz standards** each & every month.

Daily Lessons

Bite-size jazz exercises for every level of player.

Feedback from Matt

Unlimited feedback on your playing directly from Matt.

Practice Routines

Get **personalized** practice routines every month.

Weekly Workshops

Interactive jazz guitar workshops every week.

Guest Artists

Learn from legends including **Sheryl Bailey, Ben Monder, Greg Howe**, & more.

Join the MWG Studio and supercharge your jazz guitar skills.

Let's take your jazz guitar journey to new heights together.

Click to Join the Studio

The MWG Studio

- ✓ **Unlimited Feedback** on Your Playing
- ✓ Guidance & **Support** Directly From Matt
- ✓ **Personalized** Practice Routines
- ✓ Experienced Teacher with **30+ Years** of Playing Experience



Other Jazz Guitar Sites:

- ✗ Zero Personal Guidance
- ✗ **No Feedback** on Your Playing
- ✗ Confusing Structure Leads to **Overwhelm**
- ✗ **Inexperienced Teachers** - Learned from Books not Gigs

Join the MWG Studio and supercharge your jazz guitar skills.
Let's take your jazz guitar journey to new heights together.

Click to Join the Studio



David Williams 12h

Bickert Fan

Attended Jazz Guitar Summit 2024 -->

The MWG community is fantastic! Everyone is welcoming no matter the skill level and Matt's teaching is practical and is presented in an interactive and fun way and you can tell he cares about his students and loves what he does! Id encourage anyone looking to learn guitar to check out his site! It's the best place online to learn jazz guitar and Ive grown so much as a player since being a part of the studio, thank you Matt and fellow members, I always look forward to checking out the site on a daily basis to learn and grow as a guitarist.



Jocelyne Harvey 57 minutes ago

Psychoéducatrice, Thérapeute BTAA

Attended Jazz Guitar Summit 2024 -->

I don't know of any other school that offers daily lessons, live classes several times a week, an infinite bank of resources and a teacher available at almost any moment. Matt is an extremely competent, generous, encouraging and available teacher who leads a community that reflects his own image. And that allows me to progress at my own pace, develop my own style and visualize myself playing as I dream, over time. Merci Matt and the MWG community!



Chris Haverty 7 hours ago

I've played guitar off and on for many years, and while I have been technically competent at times, I never thought I could improvise. In particular, I thought you needed to have some innate musical talent that I lack to improvise jazz. Then I came across an MWG workshop on youtube that had me improvising jazz and sounding ok by the end of the hour. I signed up for a free trial on MWG studio, was immediately hooked.

Attended Jazz Guitar Summit 2024 -->

A lot of online sites for guitar have a ton of materials to teach all the notes, scales, chords, theory and songs you could ever learn. What sets MWG apart is way the material is presented with daily lessons, weekly workshops, jam sessions, and challenges that get you using the material to actually solo and comp over jazz tunes. The access to Matt to answer questions, provide feedback to any video or audio recordings, and even 1:1 lessons is the best part. Thanks Matt!

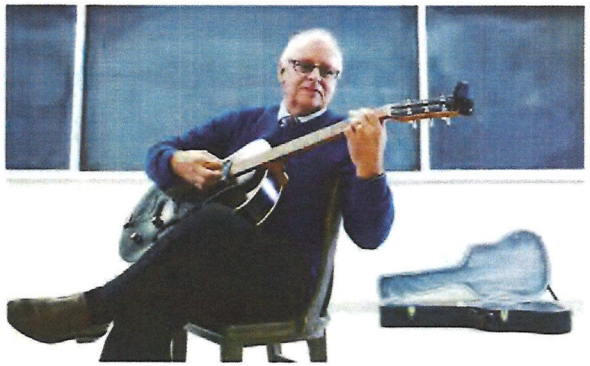
See less

Like Reply

Join the MWG Studio and supercharge your jazz guitar skills.
Let's take your jazz guitar journey to new heights together.
Click to Join the Studio

Jerry Battista, *MWG Member*

Big band guitarist making huge strides with comping, soloing, and jam session confidence.



Attended Jazz Guitar Summit 2024

Before MWG

- 55 years playing guitar, 15 years in a jazz big band.
- Needed to improve my improvisational skills.
- Struggled to comp melodically without a pianist to help.
- Over-analyzing and overthinking when soloing. (Performance anxiety)

After MWG

- Relaxed and spontaneous comping with better voice leading.
- Soloing is much more fluid.
- Uninhibited by fear of "breaking rules or "making embarrassing mistakes."
- Confidence at jam sessions is greatly improved.

"MWG offers a rich on-line learning resource and organized curriculum for jazz guitarists at all levels and all ages. Matt's courses, camps, workshops, office hours, and daily exercises are extremely helpful. His depth of knowledge on jazz harmony and the guitarist's unique role is exceptional. He teaches material in a relaxed, friendly, and humble manner. He openly exchanges "tricks of the trade" and promptly responds to student questions, sometimes within minutes. MWG is like a coach in a box!" **- Jerry Battista - Canada**

Gmail

Holly Holmes <hollyholmeswarnock@gmail.com>

THIS SATURDAY March 4 - JAZZ at THE LOFT - Creator of North America's largest Jazz Guitar Website

Algoma Conservatory Concerts <algomaconservatory@algomau.ca>
Reply-To: algo... algomau.ca
To

Wed, Mar 1, 2023 at 10:53 AM

Algoma Conservatory Concerts

Celebrating 30 years of presenting outstanding Canadian and international touring artists

Hi All:

We have a very exciting concert this Saturday. It is the first Jazz evening in The Loft - with Matt Warnock - and he is donating the full proceeds of the concert to The Conservatory. He is teaming up with Roddy Ellias for this concert.

Originally from Sault Ste. Marie, where he studied at the Algoma Conservatory, Matt has become an outstanding internationally recognized jazz artist. He has also developed North America's largest Jazz Guitar Website! The website has now become a full-time project - and he has chosen to relocate back to Sault Ste. Marie!

It is going to be a great evening, this Saturday, March 4 at 7:30 p.m. in The Loft and tickets are only $25. For those of you that love Jazz, there is a whole series of Jazz concerts comming up in The Loft.

Just click on the link below to purchase tickets - or for additional concert or artist information.

Regards, Guy Traficante
Artistic Director - Algoma Conservatory Concerts

Link to Tickets Online

Algoma Conservatory of Music | 75 Huron Street, Sault Ste. Marie, P6A 5P4 Canada

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This Weekend - Sunday - Spectacular Jazz At THE LOFT - A Sunday AFTERNOON with the MATT WARNOCK JAZZ TRIO - CONSERVATORY FUNDRAISER - April 7, 2:00 pm

Algoma Conservatory Concerts Jazz Series <algomaconservatory-algomau.ca@shared1.ccsend.com>
Reply-To: algomaconservatory@algomau.ca
To:

Fri, Apr 5, 2024 at 7:24 PM

Algoma Conservatory Concerts

Celebrating 32 years of presenting outstanding Canadian and international touring artists

JAZZ at THE LOFT

Presenting outstanding jazz ensembles

the loft

TAKE A BREAK
THIS SUNDAY
AFTERNOON

Sit back in your leather armchair at THE LOFT and enjoy some fantastic jazz. Tickets are only $35, including all fees - and the full amount is being donated to the Algoma Conservatory of Music.

Thank You Matt!

Matt Warnock - Jazz Guitar

with Guest Musicians: Jake Valois and Mark Gough

Sunday April 7, 2024
2 pm matinee - THE LOFT

at Algoma Conservatory - 75 Huron

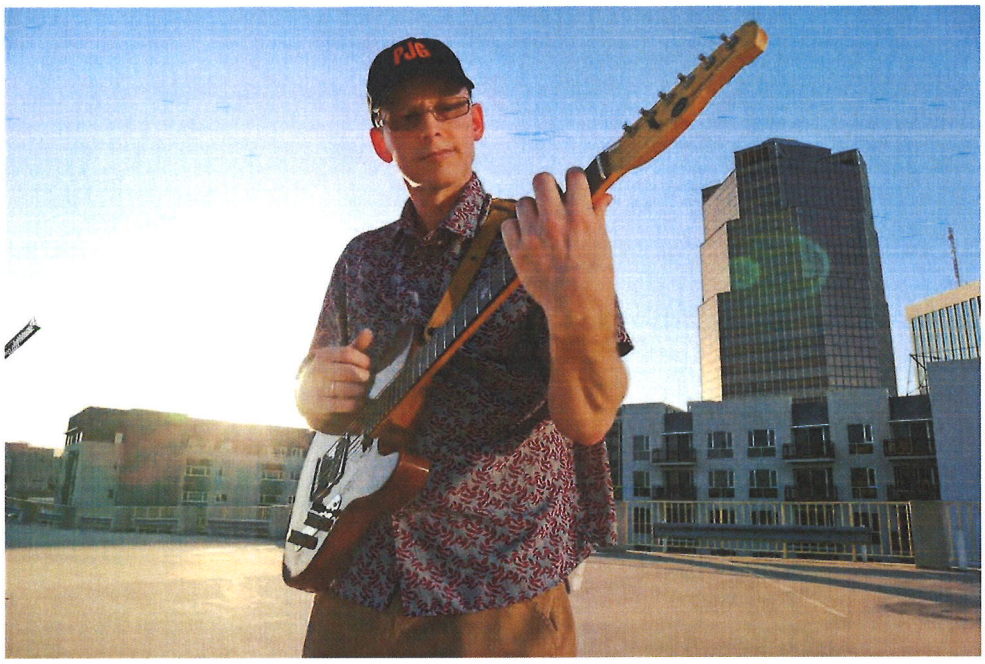
Cash Bar

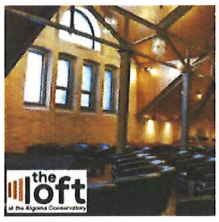
Concert Tickets: $35 (includes all fees)

Tapas (pre-order only): $15

A fundraiser for Algoma Conservatory of Music

All concert proceeds towards the development of the Conservatory's Heritage Building as a regional Music Education, Performance and Recording Centre





The Loft is the perfect Jazz Club!

Sit back in your leather arm chair, the bar is open, and the sound is fantastic.

TICKETS: ONLINE or CALL

Purchase Tickets Online: Link to Online Tickets

All concert tickets are for sale online at www.algomaconservatory.com under Events

Purchase by Phone with your credit card: 705-971-4197

MATT WARNOCK is an internationally recognized performance and guitar educator. Matt has performed in concert halls and at jazz festivals in the US, Canada, Brazil, New Zealand, U.K., France, Belgium, Estonia, and Latvia. He's shared the stage with Randy Brecker, Slide Hampton, Stefon Harris, and other legendary jazz musicians.

As well as being an in-demand performer, Matt has been a professor of guitar at Western Illinois University, Leeds Conservatoire, and the University of Chester. He has also held the position of Senior Examiner at the London College of Music (RCM Division).

Currently Matt lives in Sault Ste. Marie, where he runs the #1 jazz guitar site online, **www.mwgcourses.com**, and spends his time writing and recording original music when he's not hiking with his wife and two pointers.

Guitar studies have included certificates and diplomas from: Royal Conservatory of Music, Vanier College, McGill University – BMUS Jazz Guitar Performance, Western Michigan University – MMUS Jazz Performance, and University of Illinois – DMA Jazz Performance

Over 2500 performances have taken him to Canada, United States, Brazil, United Kingdom, Nepal, and New Zealand and he has shared the stage and played with many renowned artists including: Randy Brecker, Slide Hampton, Darmon Meader, (NY Voices), Stefon Harris, and Billy Hart

Algoma Conservatory of Music | 75 Huron Street, Sault Ste. Marie, P6A 5P4 Canada

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Try email marketing for free today!

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [x] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Melissa Gagnon

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

My art is an intimate and visceral reflection of a life lived amidst the tumultuous currents of mental illness, trauma, and the unwavering pursuit of healing. As an individual navigating the complexities of Bipolar I disorder, CPTSD, anxiety, and ADHD, my inner world is a landscape of intense emotions, fragmented memories, and the constant negotiation of a mind that often feels like a storm. In this context, art becomes my sanctuary, a vital space where I can process, translate, and ultimately transform these experiences into a visual language that transcends the limitations of words.

Working primarily with acrylics, I embrace the medium's inherent fluidity and versatility, allowing it to mirror the ever-shifting tides of my inner landscape. Brushes and palette knives become extensions of my emotional expression, tools to sculpt and layer vibrant hues and intricate textures into a symphony of visual sensations. The application of resin coating adds a layer of depth and luminosity, creating a sense of both fragility and resilience, much like the human spirit itself. Gold leaf, often incorporated into my pieces, serves as a symbolic beacon of hope and inherent value, a reminder of the beauty that can emerge from even the most challenging experiences.

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Visual arts.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2999

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Art & Expression: The Shared Canvas

ii. Activity/Project and/or Event **Start Date:**

1-5 months

iii. Activity/Project and/or Event **End Date:**

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

TBC

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

Art & Expression: The Shared Canvas is a multi-faceted project designed to foster open dialogue about mental health, promote self-expression, and introduce creative coping mechanisms. The project centers around a public art exhibition featuring my personal artwork, followed by an artist talk and 2 free guided abstract/woodland painting workshops. Exhibition: The project begins with a public exhibition of my artwork. This exhibition serves as a visual catalyst, showcasing my personal journey and the connection between art and mental health. The artwork itself will be a powerful representation of my lived experiences, inviting viewers to reflect on their own understanding of mental well-being. Artist Talk: Following the exhibition opening, I will deliver an artist talk. This talk will be a crucial component of the project, providing a platform for me to share my personal story of living with mental illness. I will discuss how art has served as a vital tool for self-expression, healing, and coping. The talk will aim to humanize the experience of mental illness, break down stigma, and encourage open and honest conversations. Guided Abstract/Woodland Style Painting Workshops (2 events): The culmination of the project will be 2 separate guided abstract/woodland style painting workshops. The interactive sessions will provide participants with a safe and supportive environment to explore their own emotions through art. Zoey and I will guide participants through the process of creating abstract or woodland style paintings, emphasizing the freedom of expression and the therapeutic benefits of creative exploration. The workshop will focus on: * Emotional Release: Encouraging participants to express their feelings through color, form, and texture.

* Mindfulness and Relaxation: Utilizing the creative process as a tool for stress reduction and emotional regulation. * Self-Discovery: Facilitating introspection and self-reflection through artistic expression. * Community Building: Creating a shared experience that fosters connection and support. Participants will be provided with all necessary art supplies and guided through techniques that require

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☐ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☐ Promote effective, meaningful and equitable community engagement and consultation processes

☐ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☐ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☐ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

1. Introduction: Art & Expression: The Shared Canvas is a deeply personal and community-focused initiative designed to foster mental health awareness in Sault Ste. Marie through the power of art. As a solo artist and advocate, I will curate and host a two-day weekend event, combining an art exhibition, a personal presentation, and an interactive community art workshop. This project stems from my belief that art serves as a vital tool for emotional expression, healing, and fostering open dialogue about mental well-being. By sharing my own journey and creating a space for others to express themselves, I aim to break down stigma and build a more supportive community.

2. Project Goals: * Personalized Awareness and Connection: To use my artistic voice and personal narrative to create a relatable and impactful message about mental health. * Accessible and Empowering Art Experience: To provide free workshops that empower participants to use art as a tool for self-expression and coping. * Community Dialogue and Support: To create a safe and welcoming environment for open conversations about mental health, fostering a sense of community and shared experience. * Stigma Reduction Through Shared Narrative: To challenge negative perceptions and promote understanding by sharing personal experiences and encouraging others to do the same. * Promotion of local resources: To provide easily accessible information regarding mental health resources available in the Sault Ste. Marie area.

3. Project Activities (Weekend Event): * Day 1: Exhibition Opening & Presentation: * Art Exhibition: I will curate a collection of art pieces, including my own work, focusing on themes of mental health, emotional resilience, and personal journeys. The exhibition will be displayed in a welcoming and accessible space,

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

Specific Benefits of My Project: * Increased Mental Health Awareness: * My exhibit and artist talk will directly address the critical issue of mental health, raising awareness and promoting understanding within the community. * By sharing my lived experience, I'll break down stigma and encourage open conversations about mental illness. * Reduction of Stigma: * Personal stories and artistic expression can humanize the experience of mental illness, challenging negative stereotypes and reducing stigma. *My project will create a safe space for dialogue and empathy, fostering a more supportive and inclusive community. * Introduction of Coping Skills: * The abstract painting workshop will provide participants with a practical and creative tool for managing their emotions. * Art as therapy can be a powerful outlet for self-expression and stress reduction, offering tangible benefits for mental well-being. * Community Engagement and Connection: * My project will bring people together, fostering a sense of community and shared experience. * The workshop will create opportunities for social interaction and connection, which are essential for mental health. * Promotion of Art as a Therapeutic Tool: *My project will showcase art as a viable and valuable coping mechanism. * This will encourage people to explore their own creativity as a

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

Measuring the success of my project involves evaluating its impact on awareness, stigma reduction, creative expression, and overall engagement. Pre- and post-event surveys can quantify changes in participants' attitudes and knowledge about mental health. Qualitative feedback, through interviews could provide deeper insights into their experiences and the project's impact. Observing participants during the painting event, noting their engagement and self-expression, offers valuable qualitative data. Art evaluations, focusing on the range of expressions rather than artistic merit, can further illustrate the project's impact. Tracking attendance, social media engagement, and media coverage quantifies reach. Personal reflection and potential long-term follow-ups with participants provide a comprehensive view of the project's influence. By combining these quantitative and qualitative methods, I can effectively assess whether my art project achieved its goals of fostering open dialogue, reducing stigma, and promoting creative expression around mental health within the general public.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

To effectively reach local and regional audiences, my mental health awareness art project should combine targeted community engagement with strategic digital outreach. Locally, forge partnerships with mental health organizations, schools, and libraries to leverage their existing networks. Engage local media through press releases and interviews and utilize physical promotion like posters and flyers in high-traffic areas. Word-of-mouth marketing within the community is also crucial. For regional reach, expand media efforts to regional newspapers and radio stations. Implement targeted social media campaigns, utilizing engaging content and paid advertising to reach specific demographics and locations. Online event listings on regional platforms and partnerships with regional organizations will further broaden my audience. I am considering virtual accessibility, such as live-streaming the artist talk or offering virtual participation in the painting event, to extend reach beyond physical limitations. By combining these local and regional strategies, I can ensure my project resonates with a wider audience, fostering dialogue and reducing stigma around mental health.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

My art project targets diverse audiences: individuals with lived mental illness experience, seeking expression and support; families and caregivers, needing insights and community; mental health professionals, for development and understanding; students and educators, for awareness and stigma reduction. Artists and creative individuals find a therapeutic outlet. The general public gains empathy and knowledge. Specifically, tailoring outreach to local Indigenous communities and seniors will address unique needs also. The project fosters a safe space for dialogue, aiming to break down stigma and promote mental well-being across these varied groups. By reaching these specific audiences, the project maximizes its impact and creates a more inclusive and supportive community.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Promoting my art event requires a strategic blend of online and offline tactics to reach my diverse target audiences. Digital Promotion: * Social Media Campaign: Create engaging content (images, videos, etc) for platforms like Facebook, Instagram, and Twitter. Utilize targeted ads to reach specific demographics and interests. * Website and Event Listings: Create a dedicated event page on my social media platforms to provide detailed information and facilitate registration through something like google forms. * Email Marketing: Send targeted email newsletters to my existing network and relevant organizations. * Online Press Releases: Distribute press releases to online news outlets and blogs covering arts and mental health. * Virtual Accessibility: Promote any virtual components, like live streams, to reach a broader online audience. Community Engagement: * Partnerships: Collaborate with local mental health organizations, art councils, and community centers to co-promote the event. * Flyers and Posters: Distribute physical promotional materials in high-traffic areas like cafes, libraries, and community bulletin boards. * Local Media Outreach: Contact local newspapers, radio stations, and television channels for interviews and event listings. * Word-of-Mouth: Encourage participants and partners to share information within their networks. * Community Events: table at local community

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- ☐ 0-18 years old
- ☐ 19-34 years old
- ☐ 35-59 years old
- ☐ 60-75 years old
- ☐ 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- ☐ 1-50
- ☐ 51-100
- ☐ 101-250
- ☐ 251-500
- ☐ 501-1000
- ☐ 1001-2500
- ☐ 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- ☑ 1-10 participants
- ☑ 11-25 participants
- ☑ 26-50 participants
- ☑ 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

The participant composition for this mental health awareness art project will be intentionally diverse, reflecting the broad community it aims to serve. I anticipate a mix of individuals with lived experience of mental illness, their families and caregivers, mental health professionals, artists, students, and general community members. The event will strive to be inclusive, welcoming participants of all ages, backgrounds, and artistic abilities. I aim to create a safe and supportive environment where participants feel comfortable sharing their experiences and engaging in creative expression.
Specific outreach efforts will target local mental health support groups, educational institutions, and community organizations to ensure a balanced representation of the intended audience. I will also prioritize accessibility to ensure participation from individuals with diverse needs.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Melissa Gagnon (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____Signature _____Date

Project Plan Template Information: Art & Expression: The Shared Canvas

Month 1:

- Grant application and approval
- Network with local community agencies to pitch my idea and ask for support for advertising and gather brochures/pamphlets for information table of resources at event

Month 2:

- Venue selection and booking, ensuring accessibility and suitability
- Art creation/collection

Month 3:

- Workshop planning, including the development of a detailed lesson plan and material list.
- Development of a comprehensive marketing plan, including social media outreach, local media engagement, and flyer distribution.

Month 4:

- Implementation of the marketing plan, including social media promotion, flyer distribution, and outreach to local media.
- Procurement of workshop material and exhibition supplies
- Exhibition setup planning, including the design of the display and the arrangement of the artwork.

Month 5:

- Execution of the two-day weekend event followed by second workshop the next weekend.
- Post-event evaluation, including the collection of feedback from attendees and the analysis of social media engagement.
- Preparation of a final report, including summary of the project's activities, outcomes, and impact.

Budget Template: Art & Expression: The Shared Canvas (this budget reflects the cost of day 1: Exhibition/Talk, day 2: Painting Workshop, day 3)

Operational Costs:

Venue Rental Fees: $400 (estimate)

Sootoday Ads: $50 (online price quote)

Material & Supplies Costs:

Printing (advertising/marketing costs): $200 (verbal quote at staples)

Canvases to support (workshop costs): $280

Paints (workshop costs): $350

Brushes/Pallette Knives (workshop costs): $100

Pallets (workshop costs): $55

Water cups (workshop costs): $30

Cleaning supplies (workshop costs): -garbage bags, paper towel, all-purpose cleaner, disinfectant wipes: $60

Storage bins (workshop costs): $100

Equipment Costs:

Easel Stands for exhibition in space that cannot accommodate wall installations: $130

Table-top easels (workshop costs): $275

Artists Fees:

Zoey Montovan - $250

Melissa Gagnon - $199 (to cover time off work but if not approved will remove)

Other costs:

Food & Beverages: $520

Total Costs: $2999

Artist CV:

Melissa Elizabeth Gagnon

4-349 Patrick Street, Sault Ste. Marie, ON P6C 0B8

Melissagagnon223@gmail.com

705-297-4171

Education:

B.A. Fine Arts, Algoma University, 2011

SSW-IS, Sault College, 2011

Awards and Recognition:

President's Choice Award, Algoma University, 2005

Professional Experience:

Regular commissions, participation in local galleries, locally sell, joint exhibitions in

Sault Ste. Marie in the early 2000's and group exhibition for Bon Soo event.

Artistic Statement

My art is an intimate reflection of my lived experience, a visual chronicle of navigating

the complexities of mental illness, trauma, and the enduring pursuit of healing. As

someone living with Bipolar I disorder, CPTSD, anxiety, and ADHD, my inner world is often a whirlwind of intense emotions and fragmented memories. Art becomes my sanctuary, a space to process these experiences and translate them into a language that transcends words.

Working primarily with acrylics, I embrace the fluidity and versatility of the medium, allowing it to mirror the ever-shifting currents of my inner landscape. Brushes and palette knives become tools of emotional expression, layering vibrant hues and textures to create a symphony of visual sensations. I often incorporate elements like resin coating and gold leaf, adding depth and symbolism to further engage the viewer.

My creative process is intuitive and cathartic. I rarely plan a piece in advance, preferring

to approach the blank canvas with an open mind and allow my emotions to guide my hand. It's a dance between control and surrender, a delicate balance between intention and spontaneity.

Through my art, I strive to create a space for dialogue about the often-hidden struggles of mental health and the enduring power of the human spirit. Each piece is an invitation to connect, to witness the vulnerability and resilience that coexist within us all. It is my hope that my work sparks conversations, fosters empathy, and inspires others to find solace and strength in their own creative expression.

Biography:

Melissa is a First Nations artist from Northern Ontario, who channels her lived

experiences into vibrant, abstract paintings. Her work is deeply informed by her journey with mental illness, using the creative process as a therapeutic outlet and a means of self-expression.

Melissa's artistic journey began in childhood. Although she initially explored three-dimensional and mixed media art, she eventually found her voice in painting. A long term relationship grounded in domestic violence led to a creative hiatus between 2012 and 2019. Melissa re-emerged with a renewed passion for art in 2019, after significant mental health challenges she faced. Following a particularly challenging psychotic episode in 2022, she was profoundly impacted by, her perception and cognitive abilities shifted, leading to a shift towards abstract expressionism in her work.

Since 2021, Melissa has produced a prolific body of work, with over 100 paintings showcasing her unique style. Her art emphasizes texture and color, creating striking visuals that evoke a range of emotions. She views her artistic practice as an essential tool for navigating the complexities of mental illness and re-learning how to live with its aftereffects.

Melissa's story is one of resilience, transformation, and showcases the power of art to heal and empower. Through her bold and expressive paintings, she invites viewers to connect with the raw emotions and unique perspectives that shape her artistic vision.

Social Media Website: Tiktok: Melsugar41

MELISSA GAGNON

4-349 Patrick St, Sault Ste. Marie, On P6C 0B8 Email: melissagagnon223@gmail.com Ph: 705-297-4171

HIGHLIGHTS OF QUALIFICATIONS

- Commitment to work that furthers the growth and healing of all people
- Strong support, case management and administrative skills
- Ability to work under pressure and meet deadlines
- Ability to use sound judgement in difficult scenarios
- Ability to consistently display a positive and helpful attitude
- Excellent time management, organizational skills
- Excellent interpersonal and communications skills
- Commitment to strictly adhering to confidentiality rules and expectations
- Good computer skills
- Adaptable to change in work practices and evolving technologies
- CPIC and vulnerable sector can be provided
- Ability to work in fast paced environments
- Ability to be innovative and creative

RELEVANT SKILLS

Communication/ Interpersonal: I have strong oral and written communication skills. As well I am experienced in using active listening skills while communicating. Exploring verbal and non-verbal language is also a strength of mine.

Accountability: I understand the profound importance of maintaining set guidelines and standards in agencies and organizations. Therefore, I am committed to a professional ethic that includes accountability. Further, I am committed to ensuring that the quality of our records is in-tact in accordance with internal standards.

Difficult Situations: I am comfortable responding to difficult situations, whether it is in regard to addressing a sensitive issue or diffusing an emotional reaction. I also have an excellent ability to provide appropriate responses with sincerity.

Flexibility: I have demonstrated flexibility and a positive response to rapid change. I am highly adaptable and strive for best practice or service delivery in accordance with the organization I work for. I like to take on challenges, learn new roles, new skills and implement them with a level of flexibility that allows me to grow as needed to fit within requirements of position, changes, office environment expansion, varying software and technological practices.

EMPLOYMENT HISTORY

Service Coordinator

Responsible Gambling Council

January 2025 – Present

Indigenous Mental Health Worker

IFC

Nov 2023-January 2025

Life Skills Trainer *Sault Area Hospital*

2021 – Nov 2023

Case Manager *Ontario Aboriginal Housing Services*

2020 – 2021

Mino Bimaadizidaa Facilitator *Niigaaniin, The North Shore Tribal Council*

2018 – 2019

Child Welfare Worker *Nogdawindamin Family Services and Community Services*

2016 – 2018

Family Support Worker/In Home Support Worker *Nogdawindamin Family and Community Services*

2014 – 2016

Services Administration Assistant *Nodgawindamin Family and Community Services*

2011 - 2014

VOLUNTEER HISTORY

Youth Mentor *Aboriginal Ally Project* 2014 – 2016

Crisis Respondent *Victim Services Algoma* 2012 – 2015

TRAINING/CERTIFICATION

- OACAS High Risk Infant Training
- OACAS Child Welfare Series
- Facilitator Training Workshop
- CPR
- First Aid
- Mental Health First Aid
- Safe Food Handling,
- ASSIST Suicide Training
- Critical Incident Stress Management
- Microsoft Outlook Training
- Administrative Assistants Training
- Managing Multiple Priorities and Deadlines Training
- Professional Minute Taking
- Victim Crisis Respondent training

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [x] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:

Michael Burtch

ii. Artist Address:

[redacted]

iii. Artist Contact Information: (Phone Number and Email Address)

hinterbrane@gmail.com

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

My sculptures are based on human and animal figures as an integral part of nature and are inspired by the endless cycles of growth and decay that govern our existence. My latest work makes reference to our mediated relationship with the land and our environment and the impact that it has on our planet's future, a future that is now existentially threatened by recent geopolitical events. The sculptures are ritualistic metaphors that point to the inescapable fusion of our fate with that of our environment. Using fragments and shells of the human body and fusions of human and natural forms, the sculptures investigate the fragility of our planet and human complicity which exacerbates that fragile condition. I am also exploring the amazingly complex ways in which information and biological systems interact, implicit for example, in the way that the monarch butterfly's DNA transmission permits multiple generations to navigate annual cycles of migration and the impact that climate change has on that phenomenon.

1

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Visual Arts

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 1500

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [x] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($) 1500

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Fragile Beauty

ii. Activity/Project and/or Event **Start Date:**

November 5,2025

iii. Activity/Project and/or Event **End Date:**

December 15, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Sault Ste. Marie Museum Durham Gallery (Main Gallery)

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

; A Fragile Beauty: The Work of Michael Burtch, Annie King and Gordon Burke
As independent artists, the three of us have, over the years and decades produced solid bodies of work, each in a distinctive style and in a variety of media. We have, in our individual practices, overlapping motifs and concerns, centered on the natural world and in particular, the threats imposed on our environment by climate change. Our exhibition includes sculpture and painting, multimedia works, ceramics and a natural specimen collection.
We have taken as a starting point work that we have independently created but that revolves around butterflies, moths and small birds.
Eschewing the trap of facile prettiness that each subject engenders in popular culture, we have instead investigated, among many other things, the existential threat that faces, in a microcosm, our chosen subjects, but in a macrocosm, all humanity and the planet itself.
There is also in our work a thread of celebration of the wonder of nature, the instinctive drive that informs the behaviour of all life at a deeply unconscious level; the metamorphosis and cycle of migrations of the monarch butterfly, the attraction of the moth to light, the collective murmuration patterns of the starling and the dazzling colour patterns and luminescence of butterflies, moths and birds.
My sculptures combine human form with butterfly wings, suggesting the interrelationship and interdependence of all living creatures. The sculptures are in high relief and are wall mounted. Annie King explores life, death and rebirth through both her sculpted collages and crystal clear starlings, each individually cast and hung from above, to gently sway in air currents. Gordon Burke's ceramics celebrate the natural beauty of the butterfly and his butterfly collection represents specimens from around the globe.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [x] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [ ] Promote effective, meaningful and equitable community engagement and consultation processes

☐ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☐ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☐ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

This project, titled "Fragile Beauty," is built on the success of a previous project, "Blackwater/Sunken Cathedral," which received critical recognition and was well received by the community.
That project was unprecedented in terms of the innovative use of industrial space and partnerships with organisations and the private sector. We developed a unique collaboration between the private sector, employers and employees with whom we worked closely.
We are artists who live and work in Sault Ste. Marie. We have our respective art practices, but because of the many points where our visions intersect, we often work together as a collaborative team. Annie was born and raised in Algoma; Michael has lived here for four decades. Gordon was born and raised here and has returned to work and live here. All of us are full-time practising multimedia artists; We work in sculpture, painting, ceramics, video, sound art and performance art
The physicality of our respective practices provides the opportunity to create an immediacy in our exhibition that can be shared with audiences, both live or through video documentation. Our goal is to provide an immersive experience that highlights our respective aesthetic and for this particular exhibition, to take advantage of the educational opportunity afforded us by the museum setting.

Because we are pushing the envelope of professional exhibitions within Sault Ste Marie, it contributes effectively to the development of arts and culture. The collaborative nature and the multidisciplinary aspect of the project fills an important need to develop cross-disciplinary

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

The themes we are addressing are broad universal themes of climate change as well as issues facing the North. We are celebrating both the beauty and fragility of the North, which contributes to the Northern Identity. Living and working in the North gives us a privileged experience that informs our work and makes it unique.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

We will look at the success of this project through numerics, such as the attendance of community members, how many artists contribute to the overall project, and the critical recognition we receive through publications and or other public broadcast media.
As professional artists, we strive to continue to push ourselves and our work; there will be a certain level of personal growth within our art practices that's difficult to quantify.
If, in the future, we see more evidence of cross-disciplinary collaborations, we might hope that our project plays a small part in it.
We will not measure success by sales, as this is not a commercial venture.
As a small measure, we would love to see people outside of the arts community attending.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [x] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

Local Marketing: Newspaper press releases, social media posts, posters, and whatever promotional platforms that are used by the museum to reach its members and the public
Tourism: Press release with Destination North, posters at other arts, culture and heritage organisations.
Algoma: interviews/ press releases to broadcasters such as CTV CBC and Borderline Radio
Other: connections with art world professionals, including curators and writers. Personal invitations.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

We hope to reach a broad audience beyond that of arts and culture supporters, as well as the natural history sector and students through the museum's ongoing educational program.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

We will promote the work through our Instagram @anniekingstudios and @michaelBurtchStudios, through the website: MichaelBurtch.org. Through Facebook. @anniekingstudios. In addition to email newsletter.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [x] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

Local professional artists/musicians.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Michael Burtch (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Michael Burtch Signature 2025-03-23 Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
exhibtion will Run Nov 5th - December 15th											X	X
marketing						X	X	X	X	X	X	X
creation of works	X	X	X	X	X	X	X	X	X			
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Materials & Supplies Costs					
Rebound 40 platinum/silicone mold compound; 1 gallon	365				
6 gallons of polyester resin @ $100.00 each	600				
Brush on 40 polyurethane compound; 2 gallons	508				
Smooth Cast ColourMatch 326 resin; 1 gallon	169				
Equipment Costs					
Artist Fees					
Other Costs					
Total Costs	$ 1,642.00	$ 0.00			
Total Project Costs:	$ 1,642.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

Curriculum Vitae: **Michael Burtch**

Education

Queen's University; Graduated 1977, B.A. (Honours) – Art History

Awards and Other Activities

2017-18; Sault Ste. Marie-Medal of Merit

2017 Canadian Screen Award; Barbara Sears Award for Best Editorial Research; Painted Land. In Search of the Group of Seven (with Nancy Lang, Gary and Joanie McGuffin, Rebecca Middleton and Emma Hambly)

2015 Award of Excellence- Tourism Sault Ste. Marie

2015 Award of Excellence-Algoma Kinniwabi, Sault Ste. Marie

2014- present; Research Associate- NORDIK Institute

2003 Community Recognition Award – City of Sault Ste. Marie

Exhibitions and Commissions

2023- Black Water, Sunken Cathedrals, with Annie King as part of Fringe North

2022- Playsmelter Festival; Sudbury; with Annie King

-Summer Moonfest ; Group exhibition; Art Hub; Sault Ste. Marie

-Stories Steeped in Stone; with Annie King

- Fringe Festival North- workshop with Annie King

2017- solo exhibition- Art Gallery of Algoma; January-March

2015- Group exhibition- “Shifters”; 180 Projects, Sault Ste. Marie; January 17-February 22.

2012- Solo exhibition; Transient Phases; May 3- July 22; Art Gallery of Algoma

2010 – Four and Friends Exhibition – Bruce Mines, ON

2009 – Commission – Official Mace: Algoma University

2004 – Commission – Sculpture – ‘Deep Breath’, Smoke Free Sault Ste. Marie – City of Sault Ste. Marie, ON

2003 – Commission – St. Basil Secondary School – Sault Ste. Marie, ON

2001 – Commission – Sculpture Installation – ‘Corpus Mobilis’, John Rhodes Centre – City of Sault Ste. Marie, ON

2000 – Group Exhibition – WKP Kennedy Gallery, North Bay, ON – Exhibition

1999 – Finalist – Loggers Memorial Sculpture – Blind river, ON

1998 – Baptismal Font – St. Veronica’s Sault Ste. Marie, ON

1998 – Exhibition, Solo, Cornwall Gallery, Sault Ste. Marie, ON

1998 – Commission – Sculpture – ‘Compassion’ 100th Anniversary General Hospital, Sault Ste. Marie, ON

1996 – Exhibition, Solo – Olive M. Craig Gallery, Sault Ste. Marie, Michigan

1990 – Sounds of Invention, International Sound Symposium, Memorial University Art Gallery, St. John’s Newfoundland ; Reviewed in Art Post Magazine, Toronto; Fall 1990 issue

1990 – Sound Sculpture – Waterfront Project, Sault Ste. Marie, ON

1987 – Outdoor Sculpture – City of Sault Ste. Marie, ON

1987 – Exhibition – Meta Gallery, Sault Ste. Marie, ON

1986 – Multi-Media Performance, Burtch/Bannerman/Prentice

1986 – Outdoor Installation – Burtch/Morin

1985 – Studio Installation – Sault Ste. Marie, On

1984 – Multi-Media Performance – Visions Gallery, Sault Ste. Marie, ON

1984 – Studio Installation – Sault Ste. Marie, ON

1984 – Multi-Media Performance, Theatre Algoma, Algoma University College, Sault Ste. Marie, ON

1983 – Exhibition Burtch/Moorhouse/Morrison – Sault Ste. Marie Public Library

1983 – Award, Best Drawing, Algoma Fall Festival of the Arts

1983 – Exhibition, Group Show Sault Ste. Marie, ON

1980/81 – Exhibition, Sir Sandford Fleming College Faculty Exhibit, Lindsay, ON

1970/80 – Award, Drawing, Victoria County Spring Festival of the Arts, Lindsay, ON

1974 – Solo Exhibition, Brandon University, Brandon, Manitoba

Soundtracks and Performances

Composed and Recorded for artists Peter Kolisnyk and Joan Frick

Performed as a percussionist with: Blind Justice- Brandon. Manitoba, The Bill Smith Trio, The Last of the Red Hot Dada, Judy Ross Dance, Shannon Moan

· Hinterbrane Project; Performances; April; 2011, Burtch-Huot Studio

May, June; 2012; Art Gallery of Algoma

November 2012; Art Gallery of Algoma with Alanna

Bondar

November 2014; Art Gallery of Algoma;

DVD of Hinterbrane exhibition and sound track with Dan Nystedt

Co-Produced, researched and appeared in documentary film; "Painted Land, In Search of the Group of Seven" By White pine Pictures and TVO.

DVD ; SoundTrack for "Nude Pretending a Bear's Safe" by Chris Shoust

DVD "Chimes" filmed and edited by Chris Shoust; produced by Michael Burtch; percussion by Michael Burtch

Feb. 2023; Appeared in documentary film on Lawren Harris, Arte TV; Paris, France

May 2023; Audio track for The Vision Network's "Voice of the Lakes", commissioned by National Geographic UK and Destination Ontario.

Set Designs; 2017; "RED" In Your Eyes Projects

2018; "GIRL IN THE GOLDFISH BOWL" In Your Eyes Projects

2020; "IF WE WERE BIRDS" In Your Eyes Projects and Algoma

University





Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [x] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [ ] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Riley Greco

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)
hello@rileygreco.com

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

Riley Greco is a female entrepreneurial visual artist based in Northern Ontario, who has created art throughout her lifetime. Having obtained a Bachelor of Fine Arts from Algoma University, Riley has gone on to receive several Canadian artist grants, and exhibit within Northern Ontario and abroad. Over the past decade, Riley has learned skills to become a creative floral designer. This blend of art forms has been a natural progression in her artistic career.

Riley channels her experiences through her work. She observes that the overwhelming responsibilities and the pressures of society create imbalances within her and that they can only be managed through her art. By working through her art to better accept the way in which emotions and ideas affect her, Riley re-establishes a connection to self and can obtain peace.

Through contemplation and meditation, creating gives Riley the ability to channel feelings and ideas through her physical body and gives way to an external expression. She paints, stains, carves, sands, and etches her experiences, insights and ideas onto wood. Manipulating the board, adding and removing colour, constantly reassessing, and allowing expressions to evolve—it is

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Riley's main disciple of focus is in the visual and public arts. Using a mix of organic materials, Riley's art places an emphasis on the temporal aspect of objects and beauty - ideally, evoking the sense of being present and in the moment for audiences.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2999

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

A Room Full Of Flowers

ii. Activity/Project and/or Event **Start Date:**

12 October 2025

iii. Activity/Project and/or Event **End Date:**

20 October 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

The proposed event location for the floral art installation is the Downtown Plaza changing room building. This is the ideal location for the installation because it is fully accessible, temperature controlled and is in a centralized location that sees high foot traffic from local and new visitors of all ages.

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

The proposed project is to create an immersive, week-long floral installation in our downtown core. The idea for this project is to create a bright and colourful installation that can be enjoyed at any age. The proposed project will take place over the duration of one week. A full day will be required to set up the mechanics of the installation, with three days to create and install the flowers. Throughout this process, the public is invited to come and watch the installation take shape, as well as take part in workshops that are aimed to spark creativity in making art using natural materials. The remaining days the space will be open to the public for enjoyment. There will be areas to sit in, paths to walk through where visitors will be encouraged to touch and smell the flowers.

The workshops throughout the week will be an interactive, educational experience with the goal of promoting creativity and further interest in the arts. The workshops will serve as an introduction to the world of floral design, and will also focus on the connection between art, creation and nature and how these activities can improve overall mental health and well-being.

Additionally, there are plans to collaborate with other local businesses and organizations (i.e., nursing homes, senior activity centers, educational institutions, gyms and wellness centers and youth-oriented organizations) that will help promote the installation, as well as provide an opportunity for people of all ages and abilities to learn about and take part in the workshop portion. Additional collaborations between local organizations will take place in the lead up to the installation to encourage interest and promotion of the event. Potential collaborations will include asks for participation or providing in-kind support to ensure the success of the installation, and will include contacting the following local organizations:

- Photographers to utilize the installation for creative photoshoots

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☐ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☐ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

This proposed installation project supports the City's Community Culture Plan in the following ways:

1. Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
The proposed project contributes to the development of arts by showcasing the art of floral design.

2. Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
The project will be running as an accessible event for all ages and socio-economic backgrounds - it will be a safe space for people of all ages and abilities to participate in the creativity and workshops. The installation will be marketed on social ads and different streams, which will draw regional visitors to the city for the event. Vendors of The Market expressed increased traffic and sales during the 2024 A Room Full Of Flowers.

3. Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
The proposed project will include workshops and opportunities for youth and individuals from diverse or underrepresented backgrounds to participate in a safe space. The goal of these workshops is to spark an interest in the arts and discover creativity, as well as create a space for them to participate in new social communities.
4. Provide professional development opportunities for emerging and professional arts, culture and

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

The goal of this piece, along with the interactive workshops, is to create new programming promoting the arts and creativity. The intended benefits of this project to the audiences, participants and overall community of Sault Ste. Marie, is to provide a beautiful art installation piece made from organic materials, with the hope that this art project will help inspire and reconnect individuals to participate in creative acts. In promoting the arts and creativity through the workshops, as well as providing them an outlet to engage in safe, social and equitable spaces where they can meet new people, this project also seeks to encourage organic networking and engagement with other, like-minded individuals.

The goal of the installation is to cause the audience to stop and reflect by setting up a space that evokes calmness, the beauty of life, and encourages other senses (i.e., smell, touch) to engage. Ultimate success would be to have individuals returning to sit, participate in and enjoy the installation.

Additionally, this project will contact local businesses and organizations for potential collaboration

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be a successful implementation of the project. How will success be measured (maximum 250 words):

Success will be measured by smiles. The 2024 project saw approximately one thousand attendees, all smiling, many returning multiple times.

Achieving demographics from under-represented groups (i.e., seniors, indigenous, youth), and having the community attend and participate in the workshops will also be a measure of success for this project.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [x] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

This project aims to reach a diverse audience locally, regionally and those visiting Sault Ste. Marie. Through networking locally, the volunteers affiliated with this project aim to contact senior centers (i.e., Active 55 program, Alzheimers Society, Nursing homes), as well as school boards and other youth-oriented organizations (i.e. The Community Hub) to encourage youth to participate in the workshops and/or visit the installation. Through established networks, there will also be engagement with local artists as well as flower and plant enthusiasts to help promote and share the event.

Additionally, there are plans to utilize paid social ads and local news places (i.e. Sootoday, The Sault Star, Sault This Week, CTV Northern Ontario) to advertise the event and installation to people regionally, and those coming to Sault Ste. Marie for a visit who may have interests in the arts and/or horticulture.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

The specific audience members for this installation piece will naturally appeal to plant/flower lovers and art enthusiasts who support and engage in this type of activity, however, this project aims to appeal to a wider audience as well. Inviting and engaging seniors in community activities has been proven to be beneficial to their overall mental health and wellbeing. Additionally, having a thriving, public art scene which encourages creativity is inspiring for youth who already have an interest, or who may develop an interest in the arts industry. There are also many visitors to the city who will be looking for different and fun day-programming that is not age-specific.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

The proposed project will be promoted through a variety of channels, including established, professional networks, website and social media accounts (https://www.rileygreco.com/ and @rileygrecodesignstudio). The event will also be shared amongst the local Facebook and horticultural clubs, as well as nursing homes and senior centers, Algoma District school board, Huron Superior Catholic District school board, The Community Hub and the Downtown Association.

In the lead up to the project, there will be paid social ads that will be directed locally, regionally (as far as 80km) and across the border (Sault Ste. Marie, Michigan). Local news sites such as Sootoday, The Sault Star, Shaw TV and CTV Northern Ontario will be contacted with a press release on the event.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [x] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

The participant composition will include myself, Riley Greco, and a core team to help process flowers and execute the installation. The public will be invited to participate.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Riley Greco (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____Signature _____Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Apply for funding			X									
Seek additional sponsorship				X	X	X						
Plan designs						X	X	X				
Coordinate with school board					X							
Receive flowers										X		
Marketing									X	X		
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
	$1000		ACAP		
		$2000		in kind	
Materials & Supplies Costs					
	$1998		ACAP		
		$5000		in kind	
Equipment Costs					
Artist Fees					
	$1		ACAP		
Other Costs					
Total Costs	2999	7000			
Total Project Costs:	9999				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

RILEY GRECO
CURRICULUM VITAE

www.RileyGreco.com

EDUCATION

2006-2010	BFA Visual Arts	Algoma University, Sault Ste. Marie ON

EXHIBITIONS

2024, October	A Room Full Of Flowers	The Downtown Plaza, Sault Ste Marie, ON
2023, September	2@The Hub Soo.ON	The Art Hub, Sault Ste Marie, ON
2022	Within Me (Solo)	Art Gallery of Algoma, Sault Ste Marie, ON
2021	Finding Joy	Art Gallery of Algoma, Sault Ste Marie, ON
2019-2023	Continued Work	Scott Coffee Co., Sault Ste Marie, ON
2015	Celebrate	Art Gallery of Algoma, Sault Ste Marie, ON
2014	Growth	Art Gallery of Algoma, Sault Ste Marie, ON
2012	Red Yellow Blue (Solo)	Galleria Caffe, Pancevo, Serbia
2010	*Limbo*	Limbo Art Gallery, Heyden, ON
2010	*Four and Friends*	Bruce Mines Hall, Bruce Mines, ON
2010	*Small Treasures*	Bushplane Artist Complex, Sault Ste. Marie
2010	*10* (BFA Thesis)	Art Gallery of Algoma, Sault Ste. Marie, ON
2010	*Play (Solo)*	Loplops Gallery, Sault Ste. Marie, ON
2009	*Small Treasures*	Algoma University, Sault Ste. Marie, ON
2009	*7570 (Solo)*	White Space 2 Gallery, Sault Ste. Marie, ON
2009	*Unwrapped*	White Space 2 Gallery, Sault Ste. Marie, ON
2006	*HSCDSB Juried Exhibition*	Art Gallery of Algoma, Sault Ste. Marie, ON

AWARDS/HONOURS

2023	Third Place, Annual Members Exhibition Art Gallery of Algoma
2022	OAC Exhibition Assistance 2021-2022
2009	The Four and Friends Graduate Research Scholarship

PUBLICATIONS

2010	*10* Catalogue, Algoma University, Sault Ste. Marie, ON
2009	*Unwrapped* Catalogue, Algoma University, Sault Ste. Marie, ON

OTHER RELATED EXPERIENCE

2012	Member of Petrovaradin Likovni Krug in the studio of Borivoja Poprzan
2012	Artist Residency, Paros, Greece
2010-2011	Art Gallery Associate, Park West Gallery onboard cruiseships
2010	Creator and Co-curator Limbo Art Gallery
2009	Co-curator of Unwrapped (selection and installation)
2006	Roses Art Gallery and Framing

LOCAL COLLABORATIONS

Art Gallery Algoma, City SSM Active 55, New North Greenhouses, Sault Area Hospital Foundation, Alexa Fantham Photography, Strong Minds, Scott Coffee, , Arch, Handcrafted by Amanda, The Art Hub, His Hers Home, The Country Way, The Tap Room, Bumbolina Studio, Algoma Makers Market, Due North, Feeding Your Soul Cafe, Lucy Ro, Embers on the Ridge, Auggie by Carrie, Press for Purpose, Holistic Britt Nutrition, Bloom Kombucha, Home Bakehouse, Picnic Plus, Giovannis, Metis Nation of Ontario, Pauline's Place























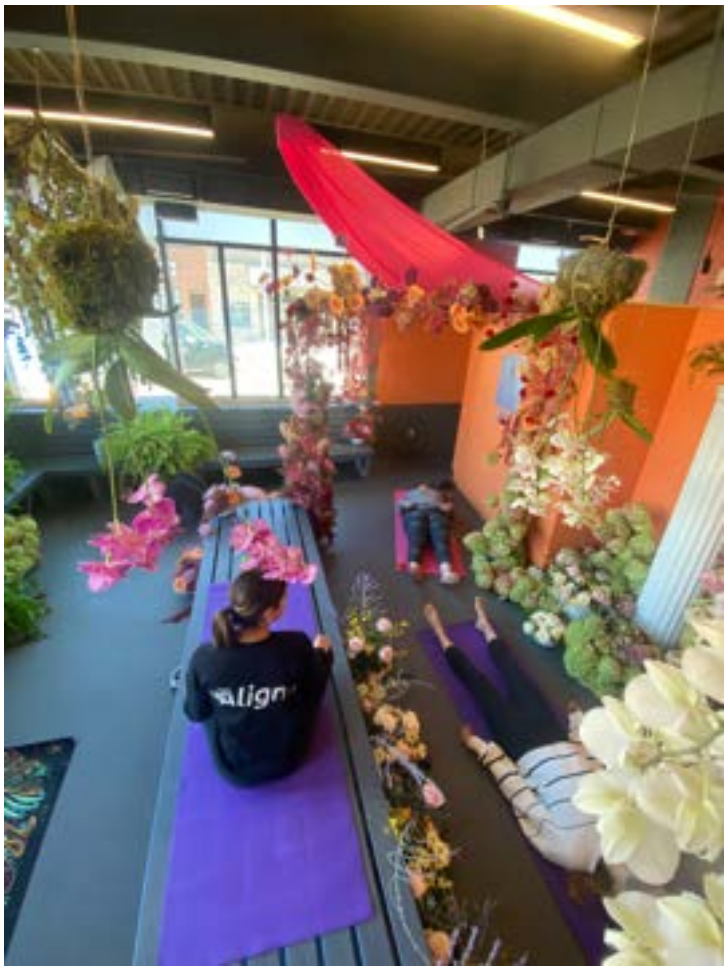


















Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

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In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- ☑ Artist Curriculum Vitae/Resume/Biography
- ☑ Links to artist social media accounts or websites (if applicable)
- ☑ Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- ☑ ACAP Project Plan Template
- ☑ ACAP Application Budget template
- ☑ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Robert Speers

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

Please see attached resume document.

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):
Performing Arts

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2999

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Sault Jam Fest

ii. Activity/Project and/or Event **Start Date:**

July 12th and August 12th

iii. Activity/Project and/or Event **End Date:**

July 12th and August 12th

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

At the plaza, Bondar Tent or suitable city facility

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

● All Inclusive Musical Showcase:
○ The event will serve as a platform for both established artists and aspiring amateur musicians of all cultures to perform and collaborate.
○ It will foster a supportive and encouraging environment for musicians of all skill levels. ● Emphasis on Collaboration:
○ Opportunities for jam sessions, open mic segments, and planned collaborations between professional and amateur musicians will be prioritized.
○ This will create a dynamic and engaging experience for both performers and the audience.

Planning Considerations:
● Venue Selection:
○ City stages such as the Plaza, Pavilion and Bellview Park are great for staged performances and informal jam sessions.
○ Consider venues with good acoustics and adequate space for equipment setup and many performers.
● Artist and Musician Coordination:
○ Establish a clear process for submissions and selection of amateur musicians.
○ Coordinate schedules and setlists to ensure a smooth flow of performances.
○ Facilitate opportunities for pre-event rehearsals and collaborations.
● Technical Requirements:
○ Ensure adequate sound and lighting equipment is available.
○ Provide technical support for both professional and amateur musicians.
● Audience Engagement:

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☑ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☑ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

Compliments and supports existing City Initiatives:
○ This event can be designed to tie into existing city-sponsored arts initiatives or festivals. By promoting local talent and providing a platform for community involvement, it strengthens the city's cultural infrastructure.
● Contributes to the community's economic diversity:
○ By attracting audiences and showcasing local musicians, the event can boost local businesses, particularly those in the hospitality and entertainment sectors. It can also be promoted as a tourism draw, highlighting the vibrant music scene of Sault Ste. Marie.
● Provides mentorship and participatory opportunities for youth and historically underrepresented groups:
○ Actively recruiting youth and multi culteral musicians from underrepresented groups to participate in the event provides valuable mentorship and performance opportunities. Workshops leading up to the event, or dedicated performance slots, can be implemented to ensure this goal.
● Increased organizational capacity and sustainability of local arts organizations, collectives and artists:
○ If local arts organizations are involved in planning or hosting the event, it strengthens their organizational capacity. The event can also serve as a networking opportunity for artists, fostering collaborations and promoting their work.
● Provides professional development opportunities for emerging and professional arts and culture practitioners:
○ The collaborative nature of the event, with professional artists mentoring and performing alongside amateurs, creates a valuable learning environment.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

In essence, this live music event concept is a strong candidate for ACAP funding because it addresses multiple program priorities and aligns with the broader goals of the Community Cultural Plan. It is designed to be a catalyst for cultural development, community engagement, and economic growth in Sault Ste. Marie.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

The success will be measured by attendees, profitability to the city and amount of participants.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- ☑ Local (within the Municipality)
- ☑ Regional (within Algoma)
- ☑ Tourism (those who will travel to take part or view)
- ☑ Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

Extensive local musician networks and social media. Hoping to secure sponsorship with local media through extensive media connections.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

Anyone passionate about playing music, but without an outlet, location, equipment or person to play with. :)

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

I will promote the event to my 1500 followers and will promote the event on various calendars including Sootoday's event calendar and SPACES events section.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [x] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):
Any musical performer of any age, race or talent level that wants to collaborate.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Robert Speers (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Rob Speers Signature March 27, 2025 Date

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
	$1000			In kind Media	
			s		
Materials & Supplies Costs					
	$500				
Equipment Costs					
	$499				
Artist Fees					
	$1000				
Other Costs					
Total Costs	$ 2,999.00	$ 0.00			
Total Project Costs:	$ 2,999.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

ROBERT SPEERS

Corporate Account Executive
Professional Musician

[redacted]
[redacted]
[redacted]., Sault Ste Marie

SUMMARY

Dynamic and results-driven Corporate Account Executive, with a deep-rooted connection to the music industry as both a musician and business professional. With years of experience performing in bands, playing live venues, and navigating the music scene, I bring firsthand insight into the needs of artists, venues, and industry stakeholders. Skilled in building strong client relationships, driving revenue growth, and developing creative sales strategies that resonate with both my clients and the music community. A natural communicator and problem-solver committed to bridging the gap between business and artistry, and eager to leverage industry expertise and sales acumen to make a meaningful impact in the music space.

EDUCATION

Conestoga College
Bachelor's Degree in Radio and Television Broadcasting Technology/Technician
2001 – 2004

- TSN Best Award - National award for excellence in sports broadcasting

SKILLS

- Video editing and production
- Client acquisition and retention
- Live performance and venue relations
- Event planning and promotion
- Sponsorship and brand partnerships
- Negotiation and contract management
- Cross-functional team collaboration

FREELANCE

- CBC Sports
- ABC Sports
- ESPN
- Rogers Sportsnet
- Rock 101 / Sovereign Communications
  - Live on air DJ and events promoter
- Wyld Stallyns
  - Band Leader
  - Festival of Beer, Rotaryfest, SSM Concert Series, Downtown Ass. Street Parties, Northern Vibe, etc.

PROFESSIONAL EXPERIENCE

Corporate Account Executive
Village Media Inc. | 2005 - Present

- Cultivate and maintain client relationships to market products and services in a growing digital news network
- Develop and implement effective advertising strategies to meet client objectives
- Contribute to the growth of a locally focused, born-digital media platform

Video Co-Ordinator and Producer
The Essar Centre | 2005 - 2016

- Produced and edited introductory videos and captured special events for the Soo Greyhounds Hockey Club
- Managed a large team with scheduling, planning and supervising for games and events
- Produced and delivered effective advertising content

Owner / Operator
Vice Productions | 2001 - 2015

- Provided comprehensive video production services
- Proficient camera operation and video editing
- Customer service

Sports Writer
TSN (Bell Globe Media) | Scarborough, ON | 2004 - 2005

- Composed and wrote stories for Sportscentre
- Researched and prepared archived footage for broadcasts
- Operated camera and teleprompter equipment

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- ☑ Artist Curriculum Vitae/Resume/Biography
- ☑ Links to artist social media accounts or websites (if applicable)
- ☑ Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- ☑ ACAP Project Plan Template
- ☑ ACAP Application Budget template
- ☑ Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
Skye Smith

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

Over the past three years, I have carved out an artistic path for myself in the local arts scene. I have been writing and executing original dance performances that I can now describe as the niche genre of dance theatre. As an emerging artist, I have established a body of work including the following performances: La Nonna è Qui & The Steelworker's Wife, Calla, and L. These performances have all been near to or sold-out at the Fringe North Festival over the past three years. I was craving some critique in my work, so I have recently worked with editor and publisher, Aleisha Parr at Type A Media and received constructive feedback. She published my first fictional novella, Becoming Calla. Thanks to an ACAP grant, I professionally completed the project. The creative process was essential for my growth as an artist. I was able to immortalize the character, Calla, and use my craft to heal from personal struggles with body image, postpartum mental health, addiction, and emotional abuse. The transformation for the character was overwhelmingly emotional and I wasn't up for touring the show like I intended. For the book launch, I teamed up with the Art Hub at Spring to create a three week exhibition of the novella and original performance. I hosted an opening reception, writing workshop, and book signing at the Art Hub at Spring. The partnership with them has created invaluable connections for me as an artist and I will

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

I can describe my body of work as performing arts and more specifically dance theatre. Dance theatre is a performance art form that combines elements of dance, drama, and music to create a unique and immersive experience, often prioritizing storytelling and emotional expression over purely technical movements.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2,985

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($) n/a

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

L

ii. Activity/Project and/or Event **Start Date:**

May 2025

iii. Activity/Project and/or Event **End Date:**

August 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

The Fringe North Festival has plans to collaborate with the Sault Museum (690 Queen St E, Sault Ste. Marie, ON P6A 2A4) as a venue. Fringe North's website here: https://www.saultfringe.com/

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

I am proposing to remount L with a smaller cast and a Northern Ontario tour in mind. This remounted performance at Fringe North will produce a show that can be easily set up and taken down. With this in mind, we can perform at numerous venues across Northern Ontario at established festivals.

Fringe North pays artists and does not rely on volunteer contributions from its artists. All of the ticket sales go directly to artists, and over the past three years, I have used the ticket sales to pay my team of artists honorariums that are nowhere near industry rates. With the help of this grant, I will be able to pay some of the artists industry rates, and I will continue to reach out to local businesses for sponsorship. I am confident I have a list of supportive sponsors who understand my vision and I've fostered strong relationships with them all. I am selective with who I reach out to because of my strong feminist advocacy.

I plan to work closely with Tova Arbus, Fringe North President who has her hand on the pulse regarding Northern Ontario theatre festivals. She will also provide the insight into reworking the production to easily tour.

Reworking the script will require tough decisions, and I have already decided to cut the cast down to four people instead of eight. Cutting half of the cast will require small changes to the script and music, however will not deviate from the intention of the piece. L retells the Bible's creation story from a feminist perspective. I commissioned Josh Norling, local musician to write all of the music for the production but cutting four of the characters will require small rewrites of the finale song.

Josh Richards at Dreamwing Studio will once again create a program for the performance. This time I will keep in mind a future tour, and re-use these programs for future remounts of the production. Printing costs have nearly doubled in the last couple of years.

For the original performance of L, I commissioned local artist, Chris Moore, for the set design. I will

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☐ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☑ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

L will strengthen communications between artists in the dance and theatre community and create more opportunity from artists in dance and theatre to collaborate. Dance Theatre is a niche genre that isn't practiced by anyone else in Sault Ste. Marie or Northern Ontario, and I consider myself a trailblazer in the local arts scene. Remounting L in the Fringe North Festival at the museum builds downtown revitalization for a five night run of the show.

Fringe North promotes accessibility including a pay-what-you-can option. This has nurtured inclusivity in my audiences and created a socially diverse fan base for my work.

One of my goals as an artist is to create sustainable and local partnerships including sponsorship, printing, graphic design, choreographers, visual artists, florists, costume design, and public relations and marketing. I will always consider someone locally to work with first.

The next step in my creative journey is to consider how I can partner with an already existing theatre group to establish dance theatre as a part of their repertoire or create a business of my own. With three years under my belt, I am confident remounting L will be a success.

All of the artists I have worked with are surprised to hear I pay honorariums and do not have industry rates to give me when I ask what they would like to be compensated. Paying honorariums is so rare in Sault Ste. Marie, that even a small compensation is considered fortunate.

I have been establishing a team of local artists and hope to foster more connections with longtime established artists in Sault Ste. Marie to strengthen my projects.

I am so lucky to pick some such talented and diverse artists to work with in Sault Ste. Marie. I've been on

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

I am growing a fan base for my work. My audiences are primarily women, LGBTQ2++, and individuals who support local. Now is a better time than ever to promote local, Canadian based products. I'd like to leverage how consuming Canadian arts is the same as buying Canadian products and how supporting local arts will create a sustainable community. The term "hyper local" can intimidate those who prefer to consume entertainment and art through a level of separation that feels safe to critique. L was the largest and most complicated show at Fringe North last year. The venue was Stardust Studios (next to the museum) and sat 75 people and had a three night run. This compares to the Sault Museum main stage that sat 40. I am confident my fan base is spreading to people I don't know personally, and I'm establishing my work as a "must-see" and "what's next?" in the local arts and theatre scene.

Community theatre notables are taking note of my work, and I've been approached to remount my shows with their not-for-profits. However, my consistent principles to pay performers has been met with surprise and I continue to struggle to find opportunities to perform my shows. I've been creatively approaching different festivals, and I am happy to say I have some paying gigs lined up outside of the Fringe North Festival.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

The success of L will be measured by:
1. Ticket sales and attendance;
2. Audience feedback;
3. Reviews;
4. Social media interactions; and
5. Fringe North Awards

1. Last year, I was sold-out two nights of my three night run with an audience capacity of 75. This year, I expect to have an audience capacity of 40 people with a five night run. With a growing fanbase, I expect ticket sales to go well this year as well.
2. Audience feedback includes word-of-mouth and surveys. I often get messages from people who has seen my shows. And this year, I plan to create an email list through my website to distribute a survey or questionnaire asking for feedback.
3. As part of my book launch for Becoming Calla, I advertised reviews for the book. I will be reaching out to individuals for marketing purposes for the tour. These reviews will serve as "poster parsely" and social media content for upcoming tour dates.
4. I love using social media to engage my audiences and use it creatively to show the work in progress. I

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

Because of my hyper local way of producing and promoting, I trust my audience will be local and regional.

I've assembled a team of local performers and artists, so I find a large number of my audience to be connected to the artists involved. Then there's the supportive community theatre family, dance community, and individuals who are happy to support local arts. I've yet to branch into the tourism sector but with a potential tour, this connection would be something I'm willing to explore.

By hosting my book launch at The Art Hub at Spring, I've tapped into a new fanbase who routinely attend Marnie's Wednesday nights at the Art Hub. Marnie Stone books only local artists for these exhibits and this opportunity has launched my career and I was able to network with so many like-minded individuals. I am confident these connections will also want to see L at Fringe North.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

Last year, my target audiences are people who follow my work, primarily on social media. I have curated my Facebook as a way to network with like-minded individuals who are also in the local arts scene. I am quick to engage with comments and I'm mindful with how I engage on social media. I've seen a primarily female audience, aged 25-50, and I hope they bring their spouses who are the ones who really need to see my work. I've also connected with the LGBTQ2++ community through drag performances. I see a strong correlation in drag and dance and it has shaped how I create characters. I would like to continue to reach this audience, and I'll be facilitating an Intro to Dance & Self Care for Performers workshop for local drag group Bawating Babes. I hope to reach this group as well to add diversity to my audience.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

Promotions will include:

Social Media: IG @algomaskye and linked Facebook account: Skye Smith
I've had the most success posting reels and photos from my Instagram account that's linked to my Facebook account.
Website: www.skyesmith.ca
I've recently launched a website for my body of work. I will funnel everything here so that my audience can have a clear link to purchase tickets on the Fringe North website. This is also where I'll post reviews and create an email list for upcoming events.
Public Relations: press release
I have a strong relationship with the local media outlets and have had great success in the past to promote my shows.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [ ] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [ ] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [x] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

Because I have been accepted into the Fringe North Festival, they provide a lighting technician, sound technician and a venue.

I have assembled a team of four cast members and six crew members. This team of individuals have all worked on my previous projects. I plan to pay all of them honorariums for their contributions and cannot rely on ticket sales alone.

The crew members include: choreographer, stage manager, music director, set design, director, and mentor.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Skye Smith (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Skye Smith Signature Fri Mar. 28th, 2025 Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Sponsorship Proposal	X											
Research for script development	X											
Rewriting Script	X											
Sponsorship Communication			X	X								
Program Edits			X	X								
Choreography		X										
Rehearsal		X	X	X								
Dress Rehearsal/Tech Rehearsal				X								
Fringe North Festival Performance				X								
Post show SWOT Analysis					X							
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Marketing			100		
Costumes			250		
Food/Beverage			250		
Rehearsal Space				800	
Materials & Supplies Costs					
Set Materials			150		
Program Printing			250		
Equipment Costs					
Artist Fees					
Cast	2060				
Stage Manager			515		
Composer	425				
Set Design			500		
Safe Space Coordinator	500		500		
Program Graphic Design					500
Videographer			500		
Other Costs					
Total Costs	$ 2,985.00	$ 0.00			
Total Project Costs:	$ 2,985.00				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

Skye Smith

SUMMARY

Passionate and creative with experience in writing and developing scripts and dance performances. Demonstrates a high standard for preparedness, safe spaces, professionalism, and effective social media promotions.

SKILLS

Performing arts, dance theatre, script writing, choreography, directing, event planning, social media, writing, and collaboration.

EXPERIENCE

AUTHOR AND EXHIBITOR, BECOMING CALLA MARCH 2025

Wrote and edited my first novella, Becoming Calla. Launched and marketed the book at the Art Hub at Spring. Assembled and executed an exhibit of the chapters and original live dance performance of Calla. The artist residency included an opening reception, writing workshop, and book signing.

ARTIST, FRINGE NORTH FESTIVAL AUGUST 2024

Created and executed an original dance performance entitled *L.* Assembled and collaborated with numerous local artists in pre-production and lead a team of cast and crew through a three month rehearsal process. Implemented a safe space agreement. Gathered sponsorship and created a social media rollout. Performed to a nearly sold-out audience for a three-night-run. Presented a post-show artist talk back engaging audience members in the subject matter and creative process.

ARTIST, STORIES STEEPED IN STONE JUNE 2022

Created and executed two original performances entitled *La Nonna è Qui* and *The Steelworker's Wife* for the Stories Steeped in Stone performance series*.* Worked with a local choreographer to create a dance performance conveying a grandmother's love language - food. Collaborated with students at the Northern Arts Academy (NAA) to write five vignettes inspired by true stories. Performed to a sold-out audience and had over 500 online views.

HOST, BUY ALGOMA BUY LOCAL 2022

Developed scripts and hosted four short educational videos showcasing local food and drink in the Algoma region for social media.

EDUCATION

SAULT COLLEGE — PUBLIC RELATIONS & EVENT MANAGEMENT - 2016
ALGOMA UNIVERSITY — MUSIC - 2011

AWARDS

2024 Fringe North Awards: *Fantastic Fringer* Live Category - 3rd Place

2023 Fringe North Awards: *Fantastic Fringer, Live Category* - 1st Place, and *Most Inspiring* - 2nd Place

[redacted] [redacted] [redacted]
EMAIL

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [x] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [x] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
The Dustcovers

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work

(maximum 500 words):

The Dustcovers is a husband and wife acoustic duo from Sault Ste. Marie. Alyssa and Tom Peer have both been performing as musicians for many years, but only recently started playing together again after taking a decade long hiatus. A recent tragic event sparked the inspiration they needed to pursue music and art as a career. Since beginning The Dustcovers, they have performed all across Northern Ontario, with notable performances such as The Algoma Visionary Awards Gala, Women Celebrating Women, and The Northern Arts Festival. They have been booked to play this summer at Her Northern Voice, and received a special invitation to Meltdown, an audition for Northern Lights Festival Boreal.

The Dustcovers have begun recording their debut EP titled, "Citriculture", which is set to be released May 10, 2025, and includes an EP Release Show event at The Art Hub at Spring on the same date. They released their first single off it, "Five Frets High" this past February, which is available on all major streaming platforms and can be accessed through the following link: linktr.ee/theduscoversmusic

Through their work and sharing their story, The Dustcovers want to help inspire others to also channel their talents and passions into a successful and sustainable way of life.

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

Performing arts, Music

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($)2,800

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($)

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

Crisp Nights, Low Lights: A Night of Cozy Music with The Dustcovers & Low Light Cor

ii. Activity/Project and/or Event **Start Date:**

September 18, 2025

iii. Activity/Project and/or Event **End Date:**

September 18, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

The Loft
75 Huron St.
Sault Ste Marie, ON
P6A 5P9

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

The Dustcovers would like to put on an affordable evening of music for Sault Ste. Marie at one of the city's premier live music locations. They would like to charge a minimal amount for tickets ($20/person) for guests to enjoy a night of high quality music, which would include performances from both themselves and an up-and-coming modern blues & rock group, Low Light Company. The concert would be one night only and would highlight the ability for such a show to be put on at a lower cost to community members as a result of the supportive funding provided by the city.

The evening would also include a sound engineer who will record the performances so that the music can later be shared via streaming platforms and social media in order to reach those who did not attend in person.

An additional goal for this project would be to engage with other local businesses who may want to participate as community sponsors, further promoting community partnership.

Profits from this event would be used for marketing and promotional efforts of the recorded music taken the night of this concert; coverng costs for online advertisements, fees for submissions to Canadian festivals, contests, playlist currators, and future events.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

- [x] Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM
- [ ] Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism
- [x] Promote effective, meaningful and equitable community engagement and consultation processes

☐ Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community

☐ Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)

☑ Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)

☑ Fosters community connections, partnerships and networks

☐ Provide opportunities for volunteerism

☑ Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

1. Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM:

The Loft is a well established live music and recording space in arts, culture and heritage in Sault Ste. Marie. Many incredible acts come to The Loft to perform high quality concerts, contributing to the rich diversity and continued longevity of the arts in Sault Ste. Marie. Our evening of music will be a further addition to the existing City initiatives as it will enable community members to engage in an evening of excellence in music at one of the premier live music locations in the city. The concert will also feature new, original music by two up-and-coming local acts which will be recorded by The Loft's professional sound engineers, further supporting the development of artists in Sault Ste. Marie. If successful, this is an event that we would like to put on annually and have as part of The Loft's regular annual concert series.

2. Promote effective, meaningful and equitable community engagement and consultation processes:

With funding provided by the city, this concert will be able to be offered at a significantly discounted rate to the community comparative to a usual evening of music at The Loft. This encourages wider community engagement by supporting a broader spectrum of socioeconomic backgrounds in audience members.

3. Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants):

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

This event will benefit all those involved in the following ways:

1. Audiences: Community members will be able to engage in an evening of quality arts at a discounted rate at the beginning of autumn, as we start to enter the colder months. September is a busy time of year for many community members with the start of school and preparations for winter. An evening such as this will provide a much welcomed night of inspiration and respite to families and students through relaxing music in a beautiful, cozy setting.

2. Participants: As mentioned, both The Dustcovers and Low Light Company will significantly benefit from this event as they will gain a great deal of recognition from playing a live concert at such a prestigious venue, as well as gain top quality, professional recordings of their work that they can then share much more widely digitally.

3. The Community of Sault Ste. Marie: This event will provide an opportunity for community businesses

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

The successful implementation for this project will be measured primarily through assessment of community engagement. This will be measured quantitatively through the number of ticket sales. The Loft has a capacity of 180 people for an event like this, and the target goal will be to sell approximately 75% of tickets. Continuing evaluation can be further assessed through online engagment of the final recorded materials.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [x] Local (within the Municipality)
- [x] Regional (within Algoma)
- [ ] Tourism (those who will travel to take part or view)
- [ ] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

We are hoping to reach local and regional audience with this live event. There are many communities both within the city limits of Sault Ste. Marie and in the surrounding Algoma Region such as Goulais River, Echo Bay, and St. Joseph's Island that we hope to encourage participation from.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

With funding from the city, this would enable us to run this type of event at a significantly discounted rate, in an attempt to encourage participation from those in our community who many not regularly be able to engage in such an evening out. This would allow for specifically younger audiences to come, inclusvie of highschool and post-secondary populations. We would specfically like to encoruage this demographic to attend, as a a large part of our messaging to audiences includes demonstrating the importance of following your passions.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

We will promote this event through social media including Facebook and Instagram. We will also engage with local news sources such as SooToday and The Sault Star to help advertise and encourage community engagement. We will further reach out the local businesses for promotion including putting up posters in their establishments and encouraging them to share on their own social media accounts.

We are currenly in contact with staff at Long & Mcquade Sault Ste. Marie who is in preliminary support of this event.

Lastly, The Loft will advertise on their website, as well as send out an advertisement via their newsletter which has approximately 6,000 people on it.

Our current marketing includes the following links:
www.instagram.com/thedustcoversmusic
www.thedustcoversmusic.com

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [x] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [x] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [ ] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [x] 1-10 participants
- [ ] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

The participants of this project include 5 musicians: Alyssa Peer, Thomas Peer, Joey Marrocco, Jaime Jacques, and Brenden Bertrand. All are current Sault Ste. Marie residents and were born and raised in Northern Ontario.

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☐ Yes ☑ No

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, Thomas Peer (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

Thomas Peer Signature March 27, 2025 Date

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						X			X		X	X
Reach out to other local businesses in June to inquire if they want to participate in sponsorships	X											
Begin general marketing in July		X										
Send out information through The Loft Newsletter in August			X									
Confirm with potential sponsors by August	X	X	X									
Make ticket sales available starting in July to the show date		X	X	X								
Successfully execute the concert on Sept 18, 2025				X								
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
The Loft Venue Rental	1800				$1800
Materials & Supplies Costs					
Equipment Costs					
Artist Fees					
Alyssa Peer	200				200
Tom Peer	200				200
Jaime Jacques	200				200
Joey Marrocco	200				200
Brenden Bertrand	200				200
Other Costs					
Total Costs	$ 2,800.00	$ 0.00			
Total Project Costs:	$ 2,800.00				

Artist bio:

Alyssa and Tom Peer have been playing music together for the past 15 years. Tom is originally from Sault Ste. Marie, and has performed across Northern Ontario including Rotary Fest and musicals for YES Theatre, Theatre Cambrian, The Musical Comedy Guild of Sault Ste. Marie, and The Westend Theatre Project. Alyssa has previously performed all over Sudbury, Ontario, however extreme anxiety stopped her from pursuing her passion for singing and the couple took a 10 year hiatus from performing live music.

In September 2023, the couple had their first daughter, Clementine. Unfortunately, Alyssa suffered an extreme postpartum hemorrhage and nearly lost her life. The experience taught both Alyssa and Tom that life is too fragile to put your dreams on hold. They decided to begin performing again, and in November 2024 they debuted as The Dustcovers. Since that time, they have been playing regularly at venues and events all over Sault Ste. Marie and Sudbury, including The Algoma Visionary Awards and The Northern Arts Festival.

The Dustcovers are now working on their debut EP titled "Citriculture" which is to be released on May 10, 2025. Their first single "Five Frets High" is out now on all major streaming platforms.

Social media & website:

Website: www.thedustcovers.com
Instagram: www.instagram.com/thedustcoversmusic
YouTube: https://www.youtube.com/@thedustcoversmusic

Concert in The Loft Sault Ste. Marie

Tom <thedustcoversmusic@gmail.com>

Algoma Conservatory <info@algomaconservatory.com>
To: thedustcoversmusic@gmail.com, Evan Williams <evan@algomaconservatory.com>, Brandon Ruch

Tue, Mar 18, 2025 at 11:15 AM

Dear Tom and Alyssa:

Thank you for your interest in presenting a concert at The Loft. Most of our concerts are classical, jazz and singer/songwriter - so we have not developed a large rock audience on our email list.

Our concert series generally goes from September to April. We have not developed a summer series as we have found it is difficult to attract an audience past April or May. A May concert may work okay - but it may not have good attendance . We have the 3, 16, 17 and 24 of May available in the venue.

The maximum seating for The Loft is 180 and rock is loud in the space. A straight rental is $1800 which includes sound support and a multi-camera video recording is $1000.

For artists touring in the area we often look at a split of the house up to a maximum for the venue. Here is an example at a $35 ticket price

- Venue cost $1800 (includes everything including sound support) or 50% of the house with a $500 minimum and an $1800 maximum. If you are recording then the minimum would be $1000

Revenue = tickets sales minus 3.5% credit card processing fees/handling

Examples (if not recording).
25 tickets sold at $35 = The venue receives $500 and the artist $344.75
50 tickets sold at $35 = $1688.75. The venue and the artist receive $844.38
100 tickets sold at $35 = $3377.50 The venue and the artist receive $1688.75
180 tickets sold at $35 = $6079.50 The venue receives $1800 and the artist $4279.50

It is also easy to cancel and refund to the credit cards if it does not sell. There is no cost to you for this.

We list the tickets for sale on our website and promote to our email list which is about 6,000

Thanks, Guy Traficante

--------- Forwarded message ---------
From: Squarespace <no-reply@squarespace.com>
To: info@algomaconservatory.com
Cc:
Bcc:
Date: Mon, 17 Mar 2025 19:15:23 +0000 (UTC)
Subject: Algoma Conservatory of Music: A New Order has Arrived (05722)

SQUARESPACE

COMMERCE

Algoma Conservatory of Music: A New Order has Arrived (05722)

After providing the service, mark the order as fulfilled in the Orders panel on **desktop** or in the **iOS** or **Android** Squarespace app.

Order #05722. Placed on March 17, 2025 at 3:15 PM ET. **View in Stripe**

BILLED TO:

CC: XXXX-0523

Order Summary

ITEM	QTY	UNIT PRICE	SUBTOTAL
Ron Korb - Flutist - Friday March 28, 2025 - 7:30 pm - THE LOFT SQ3717846 Adults: $35	1	CA$35.00	CA$35.00

Item Subtotal	CA$35.00
Tax	CA$0.00
TOTAL	**CA$35.00**

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Squarespace, 225 Varick Street, 12th Floor, New York, NY 10014

Algoma Conservatory of Music: A New Order has Arrived (05722).eml
47K

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year

Late intake submission deadline: **Last Friday in March** of each calendar year

In addition to this completed application, the following documents are to be formatted as described in the Application Process section of the ACAP Guidelines and submitted as attachments:

- [x] Artist Curriculum Vitae/Resume/Biography
- [ ] Links to artist social media accounts or websites (if applicable)
- [x] Documentation/support material of past projects that would demonstrate the Applicant's ability to successfully undertake and complete the project
- [x] ACAP Project Plan Template
- [x] ACAP Application Budget template
- [x] Quote documents for small capital/equipment purchases and/or print materials (if applicable)

Section 1: Artist Information

i. Artist Name:
William O'Donnell

ii. Artist Address:

iii. Artist Contact Information: (Phone Number and Email Address)

iv. Please provide an artist's statement or general statement about your work (maximum 500 words):

Have you ever been told a story that you couldn't wait to tell someone else? That has been my experience, time and again, as I listened to the players and families of the players that were part of the 1956 Men's Olympic Ice Hockey Team for Italy. I started my adventures by listening to the stories of one of the players, Aldo Maniacco who had just turned 20 years of age when he went to Italy in November of 1955. I wanted to see if his experiences would warrant a nomination to the Sault Ste. Marie Hockey Hall of Fame. When he revealed that he was an Olympian hockey player, as were two other men from Sault Ste. Marie, I had to find out more. Who were these other players and what were their stories? As we met the Sault Ste. Marie players and their families discovered that there were seven Canadians with Italian heritage on Italy's men's ice hockey team for the 1956 Winter Olympics, six players and the head coach. Each one of these folks had a unique story. As each new player and family shared their stories and resources I was delighted to share that information with the others. We were able through our collaborations to fill in some blank spaces in their memories and find resources that have not been seen in over six decades. With every new contact I made, during the research, I shared the stories of the Cortina Canadians and was a bit surprised when people had not heard the story before. And in almost every instance they encouraged me to tell the story. They wanted to hear more. Several 'themes' kept appearing in the stories of how these men were selected, their love of the game, their reconnections with family in the 'old' country, the exchanging of passports, team building and travel, their local fame and their pride in the Olympic experience. With the Olympics being hosted in Milan and Cortina in 2026 it seemed like a timely opportunity to share the stories from the last time Cortina D'Ampezzo hosted the games. Their finish in the 1956 Olympics is still the best ever achieved by an Italian Men's Hockey Team.

When you come across a story like the 'Cortina Canadians' you start to think that someone else must have told this story before. You can't be the first to think that this is a great story that should be shared. You have to believe that their achievements must have already been celebrated in their home communities. Surely their status as 'Olympians' must be acknowledged in their local sports halls of fame. You go searching for the recognition that the country of Italy must have given them through their Ice Hockey Association and National Olympic Committee. I began to research the internet records and was able to find references to the individual players and some of the players were seen in the 1956 Cortina D'Ampezzo Official Film. I came to the realization that no one had ever presented their story, that their names are not well known in their hometowns, most are not celebrated in the sports halls of fame or acknowledged in Italy. In fact we could not even find an 'official' photograph of the 1956 Men's Olympic Hockey Team. We became resolved to tell their story to Canadians, Italians and Americans so that their legacy would be acknowledged.

v. Please indicate the artist's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 50 words):

This is my first time working in the documentary and animation format. My mentors Lloyd Salomone and Rebeka Herron have worked in both the documentary and animation formats, and will be guiding me through the production.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose either one or a combination of grant streams that best support their needs and objectives. **Please refer to the ACAP Guidelines.**

Please select all that apply to the project, activity or event:

- [x] Small Project Grant
- [ ] Large Project Grant
- [ ] Operating Grant
- [ ] Seed Funding
- [ ] Community Events Grant
- [ ] Major Cultural Celebrations Grant
- [ ] Cultural Diversity Grant

Single Grant Stream Application:
If the project application falls within only one grant stream, please enter the total requested amount for the project here:

ACAP Request Amount ($) 2999.00

More than One Grant Stream Application:
If the project falls within more than one grant stream, please enter the total amount requested from each stream:

- [ ] Small Project Grant ($)
- [ ] Large Project Grant ($)
- [ ] Operational Grant ($)
- [ ] Seed Funding ($)
- [ ] Community Events Grant ($)
- [ ] Major Cultural Celebrations Grant ($)
- [ ] Cultural Diversity Grant ($)

Total Requested Amount ($) 2999.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name:

The Cortina Canadians

ii. Activity/Project and/or Event **Start Date:**

June 1, 2025

iii. Activity/Project and/or Event **End Date:**

Dec 31, 2025

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):

Activities will take place virtually and physically, working in the Sault at Rusty Halo Productions Studio, interviewing former hockey players, and animation of Gene's artwork over the interviews.
Post-Producitn will take place in the Sault at Parka Pictures.

v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)

When the 1956 Winter Olympics were held in Cortina D'Ampezzo, Italy, there were seven Canadians of Italian heritage playing on the men's ice hockey team. This was the first time that Canadians played on the Italian Olympic team. They won the Consolation Round finishing seventh in the ten-team tournament, the best finish any Italian Olympic team has ever accomplished. We want to tell the story of how the Italian Ice Hockey Federation attempted to build a competitive hockey club by employing a retired American hockey player to find talent in the United States and Canada. We want to tell the stories of the seven Canadian men on the Cortina D'Ampezzo Olympic team and the many other Canadians who played for Italy in a documentary that would be produced in time for airing in the lead-up to the Winter Olympics to be hosted by Milan and Cortina. There are a lot of stories to be told in those 70 years between 1956 and 2026.
The contributions that these men made as players and coaches are not well-known. The seven men on the 1956 team began a legacy of Canadians playing for Italy. Since 1956 Italy has entered men's hockey teams in six Winter Olympics and with the exception of Innsbruck in 1964 there have been Canadian players and coaches on all of the teams. One of the players on the 2006 team in Turin, Italy was Sault Ste. Marie native John Parco. He has since become the Director of Hockey Development in Italy and he will share what he believes are the challenges for the Italian program and the elements that mark successful teams. In 2025 three of the players Aldo Maniacco, Bernie Tomie, and Carmen Tucci, and John Parco were inducted into the Sault Hockey Hall of Fame.

The players along with the families of the deceased players wanted to share their stories in a documentary film that would present first-hand accounts from the players.
To create the documentary about the Sault's Italian/Canadian hockey history we will be using audio interviews with black and white photographs, yellowed newspaper articles in albums and scrapbooks, and animating artwork done by one of the players who grew up in the Sault - National Italian American Sports Hall Of Fame inductee Gene Ubriaco.

I will also be collaborating with local filmmakers, Parka Pictures owned by Parth Pandey who will handle post-production, Sault College graduate Shannon Go (recent immigrant) who will be editing, and Joseph Schlapsi (non-binary, disability) who will be recording audio. I will also be engaging an animation team member to help animate Gene's paintings. Rebeka Herron will also be mentoring me, as she has experience with both animation and documentary production.

vi. How does this activity, project, or event support the current Community Culture Plan? Please select all community program and impact priorities that the project supports.

☑ Compliment and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in SSM

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage product and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

- [x] Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provide opportunities for volunteerism
- [x] Significantly contribute to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (maximum 750 words):

This project compliments the goals of the city by increasing more artistic collaboration, celebrating our community history, and hiring emerging professionals.

My goal is to support the local film industry and highlight a piece of the Sault's hockey history.

I will also work with other arists and local businesses. For this project I am enaging with not just filmmakers but other artists like Gene Ubriaco who creates paintings based on his upbrining in the Sault, and past as a hockey player.

vii. What are the benefits to audiences, participants, and/or the community of Sault Ste. Marie that are intended upon successful completion and implementation of this activity, project or event? (maximum 500 words):

I believe it is important to celebrate Italian heritage in Sault Ste Marie, and document the contributions that these men made to the Italian, Canadian and World of hockey. The Cortina Canadians documentary will bring a well-deserved fame to the work of these men from the Sault, and acknowledege the Italian heritage that characterizeds much of our community, and honour their athletic talents that promot and improve our naitonal sport at an international level.

I will be working with former hockey players, graduates from Sault College's Digital Fim Program, and artists from different cultures, abilities, and genders.

viii. If ACAP funding for this activity, project, or event is approved, please describe what the applicant considers to be successful implementation of the project. How will success be measured (maximum 250 words):

The goal with the animation documentary is to attact audiences from the Sault, Ontario, Canada, and internationally. I will be submitting the documentary to film festivals in Canada, Italy and other hockey dominate cities. Fringe North also has a digital space and we will be submitting to thier festival.

To help market the project locally and internationally, a poster will be made, social media posts will be designed and copy written, a short teaser will be made to share on Youtube and other social media platforms. We will use the metrics from social media to see how audeinces are engaging with the project.

Lastly I would like to put together a screening locally in the Sault, inviting the interviewees and thier families, and the general public to share in the legacy of these men.

Section 4: Marketing

i. What audiences does the proposed activity, project and/or event seek to reach? Select all that apply:

- [✔] Local (within the Municipality)
- [✔] Regional (within Algoma)
- [✔] Tourism (those who will travel to take part or view)
- [✔] Other (Please describe)

ii. Please describe the items selected (maximum 250 words):

the project will also be seen by online audiences, and international audiences at film festivals, expanding the global reach of our Sault hockey players. The film will have closed captioning making it easier for audiences to view the film.

iii. Please describe any specific audiences that are intended to be reached with the activity, project or event (maximum 150 words):

Target Audience:
Primary Audience: Hockey fans in Canada and Italy.
Estimates of Hockey Fans: NHL sources suggest that about 15.5 million hockey fans in Canada.In iItaly, estimates vary, but it's generally accepted that around 2-5% of Italians are hockey fans. This translates to approximately 1.2 million to 3 million Italian hockey fans.
According to Variety among all adults, around 1 in 4 regularly watch sports documentaries, rising to 1 in 3 of those 18-34.
As of recent estimates, there are about 1.5 million Canadians of Italian descent. This community is concentrated primarily in major urban centers such as Toronto, Montreal, and Vancouver. The Italian-Canadian community is one of the largest ethnic groups in Canada, making it a significant target audience for the documentary.
There are approximately 140,000 Italian expatriates living in Canada.

Secondary Audience:
General sports fans, Documentary lovers, Fans of Olympic sports.

iv. How will the activity, project or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations (maximum 250 words):

We will employ a multi-faceted approach to advertising, leveraging broadcast, digital, social media, and experiential marketing channels to reach fans and engage with audiences across diverse platforms. By leveraging these strategies and channels, we can effectively create buzz around the documentary, engage the target audience, and ensure its success in both Canada and Italy.

Objective: Promote the documentary to build awareness, generate interest, and drive viewership both in Canada and Italy, as well as among global hockey enthusiasts.

v. What age demographic(s) does the activity, project, or event seek to reach? (Select all that apply):

- [ ] 0-18 years old
- [x] 19-34 years old
- [x] 35-59 years old
- [x] 60-75 years old
- [x] 75+ years old

vi. What is the estimated attendance or viewership of the activity, project and/or event?

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1000
- [ ] 1001-2500
- [x] 2500+

vii. What is the estimated number of participants directly involved in the implementation/execution of the proposed activity, project and/or event (including staff, volunteers, participating artists, etc.)?

- [ ] 1-10 participants
- [x] 11-25 participants
- [ ] 26-50 participants
- [ ] 50+ participants

viii. Please provide a brief description of participant composition (maximum 150 words):

William O'Donnell (reseracher, writer, director, producer)
Parth Pandey (director of photography, post supervisor)
Shannon Go (editor)
Joseph Schlapsi (locaiton sound)
Gene Ubriaco (artist/painter)
Aniamtor - TBD
Rebeka Herron (mentor), Lloyd Salomone (mnetor)
John Parco, Aldo Maniacco, Bernie Tomie, plus more (interviewees)

Section 5: Existing In-kind & Previous Funding

Applicants who are requesting **any** other type of financial or in-kind assistance from the City (all departments) as part of their activity, project and/or event must ensure that it is included in the ACAP Application Budget Template. Organizations or collectives that receive direct ongoing annual municipal funding from the City of Sault Ste. Marie are not eligible for ACAP funding.

i. Has the applicant organization or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

☑ Yes ☐ No team members have received funding in the past

Section 6: Project, Activity/Event Budget

i. Please download, complete and attach a copy of the ACAP Application Budget Template. Please indicate how ACAP funding will be used if the Applicant's request is approved. Include all cost categories, both eligible and ineligible, for each of the components/items of the activity, project and/or event, and all expected funding sources and type of funding (grant, in- kind, cash, etc.).

Section 7: Authorization

I, William O'Donnell _____ (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____Signature _____Date

Completed applications and supporting documentation may be submitted by email to:

csd@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

Completed applications may be submitted by mail or in person to:

Community Development and Enterprise Services
Attention: Arts and Culture Coordinator
99 Foster Drive
Civic Centre
Sault Ste. Marie, ON
P6A 5X6

ACAP Application Project Plan Template												
Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed	**Month 1**	**Month 2**	**Month 3**	**Month 4**	**Month 5**	**Month 6**	**Month 7**	**Month 8**	**Month 9**	**Month 10**	**Month 11**	**Month 12**
Ex. Project Marketing Start-End						**X**			**X**		**X**	**X**
Pre-production (part-time)	X	X										
Filming Interviews (part-time, based on interviewee av			X	X								
Animation					X							
Post-Production (editing, colour, sound, graphics, title						X	X					
Notes:												
1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding												
2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur												
3) Activities should include the significant milestones toward Project completion, such as organization/operation/ development/implementation/execution/promotion/etc. activities												

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
Materials & Supplies Costs					
hard drive	300		Cash	Cash	
Equipment Costs					
Videography Packa	10,000		Sponsor	in-kind	SPES Letter
Artist Fees					
Animator	15,000		ACAP, GSA	Grants	
DOP	4,000		Cash	Cash	
Editor	2,800		Cash	Cash	
Sound	3,000		Cash	Cash	
Research, Writing, D	5,000		Cash	Cash	
Post Production	3,500		Cash	Cash	Parka Quote
Mentors	5,000		Cash	Cash	
Other Costs					
Marketing	1400		Cash	Cash	
Admin	500		Cash	Cash	
Total Costs	50,500	0			
Total Project Costs:	50,500				

Notes					
1) For Small Projects ($2,999 or less) Eligible Project Costs can = 100% of Total Project Costs	2) For Large Projects ($3,000-$20,000) Eligible Project Costs must = 75% or less of Total Project Costs	3) For Operational and Seed Projects Eligible Project Costs must = no more than 25% of Total Operating Budget of the Organization/Start up	4) For Small Festivals/Events ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs	5) For Large Festivals/Events ($5,000-$10,000) Eligible Project Costs must = 75% or less of Total Project Costs	6) Cultural Diversity Projects are reviewed on a case by case basis with no Total Project Cost % Restrictions

CREATIVE TEAM
Short bios for key members of THE CORTINA CANADIANS documentary film project are as follows:

Bill O'Donnell (Researcher, Writer, Director, Producer)
Bill O'Donnell is a life-long resident of Sault Ste. Marie, Ontario, Canada. His interest in local history began as an undergraduate student at Laurentian University. He has researched and written about the histories of the local public health agencies and the roles they played in addressing the challenges of providing safe drinking water, milk supplies and ice supplies and the control of infectious diseases such as typhoid, tuberculosis, smallpox and the Spanish 'Flu pandemic of 1918. Several of his unpublished research papers were donated to the local universities and public libraries.
His interest in 'The Cortina Canadians' story began while preparing an application for induction into the Sault Ste. Marie Hockey Hall of Fame. He discovered that several Canadians of Italian heritage have played ice hockey in Europe and seven of them played on the 1956 Italian Men's Olympic Hockey Team. He feels compelled to tell their legacy that will continue into the 2026 Olympic Games in Milan and Cortina. He has been married for 52 years and has five daughters, thirteen grandchildren and four great grandchildren.

Parth Pandey (Director of Photography, Post-Supervisor)
Parth has over 9 years of film industry experience, working in post sound and on-set. Working on the lowest to the highest budget films in India gave him a better understanding of his clients needs. Before coming to Canada Parth worked with one of the top post production studios 'Q labs' (Quality Cine Labs) in Mumbai, where he worked on films such as Bajirao Mastani, Piku, Masaan, Fitoor, and Rocky Handsome. In 2022, Parth post-supervised the horror film 'The Day Lacy Called' and is now working on "Armchair Traveller". Parth has also transitioned into the camera department and was trained under some of Bollywood's well known DoPs. Since coming to Canada Parth has Gaffed on several feature films including; "Do Not Disturb" and "In a Violent Nature". He has also DoP several short films. Parth resides in Sault Ste Marie, ON.

Shannon Go (Editor)
Shannon immigrated from the Philippines and graduated from the Sault College Digital Film Production Diploma Program. Since then he has worked on and off set in the editing department. His latest credits include; "Broken Bones", "Magnetosphere", and "Tales From the Void".

Joseph Schlapsi (Location Sound)
Joseph Schlapsi is an award-winning nonbinary Sault Ste. Marie based sound editor, location sound mixer, boom operator, director, writer, actor, and all-around filmmaker. A graduate of Sault College's Digital Film program, they are a driven, enthusiastic, eager to learn, problem solver and an asset to have both on-set and in post-production. In 2022 they completed a Sound Internship with Rusty Halo Productions and have been actively working in location sound as a mixer and boom op since 2021 and in post-sound as editor, designer and recordist since 2022. They were awarded Best Editing (Team Award) in 2021 for Adventures of Major Miracle at the 2021 Chatham-Kent Int. Film Fest.

Rebeka Herron (Mentor, Animation Director, 1st AD)
Rebeka Herron is a female mixed raced Latina filmmaker who has worked hard to overcome a traumatic brain injury and leg hematoma she sustained at age 15. She is an alumna of Capilano University's Motion Picture Program, Women in the Director's Chair and the Producers' Lab at the Canadian Film Centre. She is a member of the Academy of Canadian Cinema & Television, ACTRA Toronto and the Canadian Media

Producers Association (CMPA). Rebeka started her career as a producer's assistant at Brightlight Pictures in Vancouver learning how to develop, package and budget films for Hollywood (The Company You Keep, 50/50, Gunless). She then moved into the writing and post departments on documentary & lifestyle working with Lark Productions, Omni Entertainment and Good Humor. In 2015, she got the opportunity to produce 360 VR productions for the Canucks, VR Wonders and BC Lions with Perspective Films. Rebeka worked for 5 years at Taqqut Productions where she was the Senior Line Producer and Production Supervisor on several children's series and animated projects including the TIFF winner, CSA winner and Oscar shortlist ANGAKUSAJAUJUQ: The Shaman's Apprentice.
Throughout her career she has taken pieces from each company, project, and budget range to give her the knowledge to open her own company (or several) in Sault Ste Marie, ON. In 2022, Rebeka won the Outstanding Business Achievement Award - Sault Ste. Marie Chamber of Commerce (SSMCOC) and was nominated in 2021 for Business Professional Development Nomination - Algoma Visionary Awards for her work with 180 Sisterhood Productions. In 2023 Rebeka was nominated for the Sault Ste Marie Chamber of Commerce ATHENA® Leadership Award and RBC's Women in Business Award for her work with Rusty Halo Productions. Rebeka is an advocate for content creation in the Sault, also spending her time as Co-Founder and Festival Director at the Sault Film Festival.

Lloyd Salomone (Executive Producer, Director Mentor)
Lloyd is a researcher, writer and producer. He owns Flower Power Production Inc., a documentary film & digital media production company based in Fredericton, New Brunswick, Canada. Since 2003, he has been actively developing, producing and distributing documentary media content for television broadcast, online streaming, interactive websites, and educational purposes. Lloyd has worked with the National Film Board of Canada, Canadian Broadcasting Corporation, Aboriginal Peoples Television Network, Bravo Channel, Bell FibeTV1; and in collaboration with community based groups (Beaverbrook Art Gallery, New Brunswick Museum, Laurentian University, University of New Brunswick). He also wrote a non-fiction book and is researching a second. Lloyd is a member of the Documentary Organization of Canada (DOC) and a co-founder of DOCTalks Festival & Symposium.

The Cortina Canadians

We have been already compiling interviews with some of the hockey players, as they are already in their 90s!

Link to some of the content we have filmed so far: https://vimeo.com/990183283?share=copy

[redacted]

March 5, 2025

ATTN. City of Sault Ste Marie

To Whom It May Concern:

This letter is to confirm that Sault Production Equipment Services “SPES” commits to sponsoring the videography equipment package to the project entitled *The Cortina Canadians*, directed by William O’Donnell, a value worth up to $10,000.00 CAD.

Should you have questions, please do not hesitate to contact us by email at saultproductionequipment@gmail.com.

Sincerely,

Sault Production Equipment Services

Parka Pictures INC.

40 Queen St, E. P4A1Y3
Sault Ste Marie, ON
705-975-6999

Invoice

Submitted on March/27/2025

To
William O'Donnell

QUOTE
2025-02

Project
The Cortina Canadians

Description	Qty	Unit price	Total price
Post Supervision	1	$1,000.00	$1,000.00
Colour Grading	1	$1,000.00	$1,000.00
Post Sound	1	$1,000.00	$1,000.00
Deliverables	1	$500.00	$500.00

Notes:
Registered HST #75918 9012 RT0001

Subtotal	**$3,500.00**
HST 13%	**$455.00**
TOTAL	**$3,955.00**