

The Corporation of the City of Sault Ste. Marie  
Cultural Vitality Committee  
Agenda

Monday, May 27, 2024  
12:00 pm - 1:00 pm  
Video Conference (Closed)

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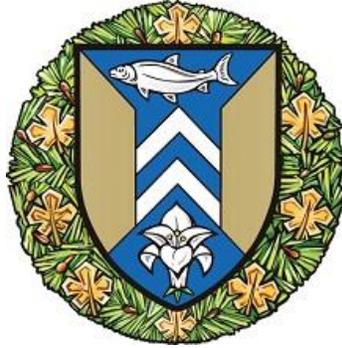
	Pages
<b>1. Land Acknowledgement</b>	
<p>I acknowledge, with respect, that we are in Robinson-Huron Treaty territory, that the land on which we are gathered is the traditional territory of the Anishinaabe and known as Bawating. Bawating is the home of Garden River First Nation, Batchewana First Nation, the Historic Sault Ste. Marie Metis Council.</p>	
<b>2. Adoption of Minutes</b>	3 - 4
<p>Mover _____ Secunder _____ Resolved that Minutes of Cultural Vitality Committee meeting of May 13, 2024 be approved.</p>	
<b>3. Declaration of Pecuniary Interest</b>	
<b>4. Adoption of Agenda</b>	
<p>Mover _____ Secunder _____ Resolved that the Agenda for Cultural Vitality Committee meeting for May 27, 2024 as presented be approved.</p>	
<b>5. Business Arising</b>	
<b>5.1 Sault Film Festival</b>	5 - 22
<b>5.2 Black Fly Jam</b>	23 - 50

5.3	Sault Blues Society	51 - 82
5.4	Living Out Loud	83 - 100
5.5	Tea with Dee	101 - 123
5.6	The Klub	124 - 145
5.7	Algoma Fall Festival	146 - 189
5.8	Over the Rainbow	190 - 211
5.9	Sault Theatre Workshop	212 - 240
5.10	Brendan Christie - Yellow Room Studios	241 - 253
5.11	Piecing It Together Shows	254 - 280
5.12	Soolebrity Theatre	281 - 290
5.13	Musical Comedy Guild	291 - 317
5.14	Thinking Rock Community Arts	318 - 375
5.15	DJ Seith Planet Rock	376 - 403
5.16	Handsome Sandwich	404 - 426
5.17	Joseph Kargiannakis	427 - 441
5.18	Kurt Stone	442 - 455
6.	Sub-committee / Task Force Updates	
7.	New Business	
8.	Correspondence	
9.	Next Meeting	
10.	Adjournment	

Mover \_\_\_\_\_

Seconder \_\_\_\_\_

Resolved that this Committee now adjourn.



**The Corporation of the City of Sault Ste. Marie**  
**Cultural Vitality Committee**  
**Minutes**

Monday, May 13, 2024  
12:00 pm  
Biggings Room, Civic Centre

Present: S. Meades, L. Whalen, B. Tomas, R. Evans, L. Moreno, N. Moss

Absent: D. Hilsinger, J. Jovanovic, Councillor A. Caputo, M. Bouchard, L. Rendell, V. McLeod

Officials: A. Moore

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**1. Land Acknowledgement**

**2. Adoption of Minutes**

Moved by: N. Moss

Seconded by: B. Tomas

Resolved that Minutes of Cultural Vitality Committee meeting of May 2, 2024 be approved.

**Carried**

**3. Declaration of Pecuniary Interest**

L. Whalen – Item 5.8, Over the Rainbow

**4. Adoption of Agenda**

Moved by: R. Evans  
Seconded by: B. Tomas

Resolved that the Agenda for Cultural Vitality Committee meeting for May 13, 2024 as presented be approved.

**Carried**

- 5. Business Arising**
  - 5.1 Sault Film Festival**
  - 5.2 Black Fly Jam**
  - 5.5 Tea with Dee**
  - 5.4 Living Out Loud**
  - 5.6 The Klub**
  - 5.7 Algoma Fall Festival**
  - 5.8 Over the Rainbow**
  - 5.9 Sault Theatre Workshop**
  - 5.10 Brendan Christie - Yellow Room Studios**
  - 5.11 Piecing It Together Shows**
  - 5.12 Soolebrity Theatre**
- 6. Sub-committee / Task Force Updates**
- 7. New Business**
- 8. Correspondence**
- 9. Next Meeting**
- 10. Adjournment**

Moved by: B. Tomas  
Seconded by: N. Moss

Resolved that this Committee now adjourn.

**Carried.**



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 St. E., Sault Ste. Marie P6A 1Y3
- iii. Organization Contact Information: (Phone, Cell, Email)  
saultfilmfestival@gmail.com
- iv. Organization Contact Person & Alternative Contact Person:

Name Kerrie De Poli  
Title Director  
Phone  
Email

Name Trish Rainone  
Title Director  
Phone  
Email

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

The 5th Anniversary of Sault Film Festival will continue to bring attention to the enormous talent of Northern Ontario. From students learning the craft of film at local schools to retirees in our communities enjoying second careers as background performers - and the many dollars spent in this community by productions - the film industry has a wide and rippling impact.

Our mission: 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 to support the local film industry in the Sault and in Northern Ontario.

- 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):

Sault Film Festival's discipline of focus is film. Film is a short word, but it covers features, shorts, documentaries, animation, music videos and other innovative projects that have been carefully constructed to display as a visual medium. Film is for everyone, we want to nurture an appreciation of that.

## **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. **Please refer to the [ACAP Guidelines](#).**

Please select all that apply to the project:

- |  |   |
|--|---|
| <input type="checkbox"/> Small Project Grant | <input type="checkbox"/> Community Events Grant                       |
| <input type="checkbox"/> Large Project Grant | <input checked="" type="checkbox"/> Major Cultural Celebrations Grant |
| <input type="checkbox"/> Operating Grant     | <input type="checkbox"/> Cultural Diversity Grant                     |
| <input type="checkbox"/> Seed Funding        |   |

### **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 (\$) 10 000.00

**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. 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 5th Anniversary Season
- ii. Activity/Project and/or Event **Start Date:**  
SFF In the Park August 7 & 21, SFF Festival November 29, 2024
- iii. Activity/Project and/or Event **End Date:**  
December 1, 2024
- 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):  
SFF is excited to return to the beautiful Grand Theatre, 641 Queen St. E. Additionally, we have an exciting new partnership with the Queen of Hearts Club, 68 Dennis St., to build our community engagement. We are active on Facebook and Instagram @saultfilmfestival and our website, saultfilmfestival.com.

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

Sault Film Festival (SFF) is celebrating our 5th Anniversary in 2024. Created during COVID, the Festival has endured, outgrown its original location, and enjoys a growing reputation in the industry. We are committed to Sault Ste. Marie and remain focused on the downtown area. Our goals and objectives are outlined below:

We are excited to add a gala event as a kickoff immediately before SFF in response to feedback. This event will welcome creators, sponsors and the public to enjoy a special evening together and an exciting preview of Sault Film Festival 's 5th Anniversary. Creating a wonderful "book end" event, we will also be closing with a larger event featuring SFF award presentations.

Our SFF Socials program, (monthly events through the year), started in 2023 has grown. On April 11 we will begin our partnership with a local business to host these growing events, which not only expands opportunities for folks in film, but increases our community engagement. These events were created simply as an opportunity to chat and network, and that still happens, but this year we have added a fun, barrier free activity that guests may choose to participate in, for example, playing a free trivia game to win a gift basket, and bragging rights! This addition has broadened the appeal of the socials and allowed new relationships to develop for all involved. Previously, SFF Socials were held in our office, but we are thrilled to have outgrown that space and found a great partner.

SFF is honoured to continue the legacy of the former Shadows of the Mind Film Festival and will host two "SFF In the Park" at Bellevue Park this summer. These events are not only wonderful evenings, free of charge, for our community, they are beautiful opportunities to create more engagement and

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):**

Sault Film Festival is proud to support each of the stated aspects of the Community Culture Plan. We are an event created for many of these purposes, and we are proud to proactively continue with our goals that align well with the Community Culture Plan. To honour the word count restriction, we will address them point by point below:

SFF was created to support and develop an artistic industry in this community, this is our primary purpose and we celebrate it.

The film industry is a growing economic player in Sault Ste. Marie. Both through direct impact, as well as bringing folks outside the area here to work short term, which often then leads to them returning for future projects. Additionally, we create opportunities for folks to monetize skills they have developed through other aspects of arts and culture activities in the community, (painters, prop wranglers, costumers, etc.).

As mentioned above, SFF has always been very open, and responsive, to feedback, and as we celebrate this 5 year milestone are launching a proactive campaign to ensure meaningful community engagement and consultation. We are fully committed to growing only in an equity-focused manner.

SFF is the only local for Sault College students and other local youth to screen their films. We encourage the participation of traditionally marginalized creators and mentorship is always available. Additionally, we find ways to create paid opportunities for students gain experiences, such as designing our event program, and working on event planning.

SFF has always, and will continue, to provide workshops with both local and out of town professionals on a variety of subjects to provide professional development in a way that is not generally offered in this area. Each year, SFF offers at least 5 workshops. Not only is this an opportunity for the attendees, it is a paid opportunity for the facilitator. These workshops allow folks to take the information and connections developed back to their own local organization and/or their own career. We are proud of our workshops and they are an important feature of Sault Film Festival.

SFF is proud of our growing relationships with other community and arts groups. We are committed to growing the infrastructure here to support the film industry, which includes having a thriving arts community in place, as well as

- 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 Sault Film Festival are both apparent and also more complex. On the surface, we offer folks a fun outing in a beautiful theatre to enjoy great film that they may not otherwise see. There is absolutely value to that surface enjoyment.

In a broader sense, SFF creates real opportunity for local creators, the film festival circuit is worldwide, and selection at one festival makes it easier for creators to be selected by another festival.

During this exciting year, SFF is more than just one weekend, and creates low barrier events each month, in addition to the two SFF In the Park events. These events are not only enjoyable for what will be hundreds of participants, there is associated economic benefit as people go out and about, buy meals, and access other services. As well, folks might be enjoying local venues, or beautiful Bellevue Park in a new way.

Audiences enjoy the final result, the films, the socials, an evening in the Park. Local creators enjoy a rare and important opportunity to share their work, present afterward and engage with others in the industry. Everyone can enjoy the networking aspect and the professional development opportunities presented by workshops and socials.

Celebrating our 5th Anniversary is an exciting opportunity and will be a great year of growth and increased benefits to this community, we appreciate the support we have received and look forward to continuing to grow in response to this community.

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):

ACAP funding will allow SFF to continue to grow and thrive. At the end of this seasons, we will measure success in the following ways:

50% increase in online engagement

In person workshop attendance growth of 10%

Social attendance growing and solidifying host partnership

At least 3 paid student opportunities

Enhanced volunteer appreciation

Increased SFF 5 attendance

2 successful SFF In the Park events with positive feedback based on responses to incentivized surveys. We are honoured to have been entrusted with this legacy and take the related responsibility seriously

SFF was not created to generate profits, we are committed to developing the event in order to support the infrastructure of the film industry and create opportunities for local creators from a variety of backgrounds. That said, financial support is vital to allowing SFF to exist and we greatly appreciate ACAP ' s consideration.

#### **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):

SFF's "other" audience is filmmakers, creators, and professionals who access our programming and workshops online which creates awareness not only of the Sault Film Festival, but this community and the great creators that we are nurturing here.

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

Truly, all are welcome at the Sault Film Festival. We have added 12 events through the year and consciously shifted our socials to a physically accessible location. SFF really does offer “ something for everyone ” and part of our 5th Anniversary goal is expanding awareness of SFF so more folks take advantage of these opportunities. We are focused on film, but we believe in supporting the Arts as a whole. A thriving Arts community is vital and benefits everyone.

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):

SFF is promoted through traditional media outlets, as well as on our own social media platforms, through direct outreach to other film festivals and student film programs and through film freeway, links below:

<https://www.saultfilmfestival.com/>

<https://www.facebook.com/SaultFilmFestival>

<https://www.instagram.com/saultfilmfestival/>

<https://filmfreeway.com/SaultFilmFestival>

Some media examples:

<https://www.sootoday.com/local-entertainment/catch-a-movie-under-the-stars-this-summer-at-bellevue-park-8444356>

<https://www.saultstar.com/entertainment/local-arts/summer-film-series-keeps-rolling>

Our SFF Socials campaign begins April 3.

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

- |   |   |
|---|---|
| <input type="checkbox"/> 0-18 years old             | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input checked="" type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |   |  |
|---|--|
| <input type="checkbox"/> 1-50 people    | <input type="checkbox"/> 501-1000 people             |
| <input type="checkbox"/> 51-100 people  | <input checked="" type="checkbox"/> 1001-2500 people |
| <input type="checkbox"/> 101-250 people | <input type="checkbox"/> 2500+ people                |
| <input type="checkbox"/> 251-500 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.)?

- |   |  |
|---|--|
| <input type="checkbox"/> 1-10 participants  | <input type="checkbox"/> 26-50 participants          |
| <input type="checkbox"/> 11-25 participants | <input checked="" type="checkbox"/> 50+ participants |

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

Creators can be in any demographic you might imagine, we are proud to be inclusive and do actively support student filmmakers. Our audience includes a wide cross section of folks, and we are excited at the addition of SFF In the Park, which we know will bring in new folks. Our volunteers range from high school students to retirees. SFF really is for everyone.

**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 Film Festival (Organization/Collective Name), I, Kerrie De Poli (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.

kerrie de poli Signature

March 31, 2024 Date

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

[csd@cityssm.on.ca](mailto: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

<b>Cost Category (Types of Expenses for Project) - Add/delete rows as needed</b>	<b>Eligible Project Costs (Refer to ACAP Guidelines for Details)</b>	<b>Ineligible Project Costs (Refer to ACAP Guidelines for Details)</b>	<b>Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)</b>	<b>Funding Type (Grant, Cash, In-kind, etc.)</b>	<b>Quotes/Estimates (Links where applicable)</b>
<b>Operational Costs</b>					
Bookeeping	2000		Cash	cash	
SFF Website (WIX)	330		Cash	cash	
SFF venue (Grand Theatre)	2500		ACAP	grant	
Online Screening (Vimeo)	500		Cash	cash	
Social & workshop venues	1500		Cash	cash	
Event Insurance (Knox Hutchison)	700		Cash	cash	
<b>Materials &amp; Supplies Costs</b>					
Graphic Designer (student)	750		ACAP	grant	
Printing	200		Sponsor/Cash	cash	
Decorating/Branding	700		Sponsor/Cash	cash	
Catering	1000		Sponsor/Cash	cash	
Awards	1200				
SFF In the Park snacks	500				
<b>Equipment Costs</b>					
Screening gear rentals	3000		Sponsor	in-kind	
Tech Person (local)	3000		ACAP	grant	
Workshop Gear rentals	3000		Sponsor	in-kind	
Contingency	1500		Cash	cash	
Marketing Manager		10400	Other Funder	grant	
Summer Intern		15000	Other Funder	grant	
<b>Artist Fees</b>					
Workshop Guests (fees and per diem)	3900.00		ACAP	grant	
Workshop rental space (Stardust)	1500.00		Sponsor/Cash	cash	
Workshop Guest Hotel	2400		Sponsor/Cash	cash	
Workshop guest travel	3500		Sponsor/Cash	cash	
Workshop Catering	750		Sponsor/Cash	cash	
Event Admin (3 * 6000)	18000		Sponsor/Cash	cash	
Editor	1500		ACAP	grant	
<b>Other Costs</b>					
Ad buys (all)	2000.00		Sponsor/Cash	cash	
Videographer	1500		Sponsor/Cash	cash	
Photographer (Student tbc)	1000		Sponsor/Cash	cash	
<b>Total Costs</b>	<b>\$ 58,430.00</b>	<b>\$ 25,400.00</b>			
<b>Total Project Costs:</b>	<b>\$ 83,830.00</b>				

**ACAP Application Project Plan Template**

<b>Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed</b>	<b>Month 1</b>	<b>Month 2</b>	<b>Month 3</b>	<b>Month 4</b>	<b>Month 5</b>	<b>Month 6</b>	<b>Month 7</b>	<b>Month 8</b>	<b>Month 9</b>	<b>Month 10</b>	<b>Month 11</b>	<b>Month 12</b>
<b>Ex. Project Marketing Start-End</b>						X			X		X	X
SFF Socials		X	X	X	X	X	X	X	X	X	X	X
SFF In the Park								X				
SFF Leap Year Campaign (giveaways on 29th of each month)				X	X	X	X	X	X	X	X	X
Community Consultations (focused, input always accepted)					X				X			
SFF submissions open/promoted			X	X	X	X	X	X	X			
Call for Volunteers for summer/fall programing				X	X							
Media buys							X			X		
direct outreach campaigns				X		X						
<b>Notes:</b>												
<b>1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding</b>												
<b>2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur</b>												
<b>3) Activities should include the significant milestones toward Project completion, such as organization/operation/development/implementation/execution/promotion/etc. activities</b>												

March 2024

Dear ACAP Review Panel,  
Re: Sault Film Festival

Please be advised that the Sault Film Festival is currently in the middle of our year end accounting. We are happy to provide financial statements for the year as soon as they are available, we apologize that they are not available at this time. Sault Film Festival is a financially viable registered not for profit corporation, excited to be preparing for our 5th Anniversary.

If you wish, we are happy to provide statements for previous years until the current statements are complete, or any other information you might wish. Please just advise if there is anything you wish to see at this time.

Sincerely,  
Sent electronically  
Kerrie De Poli  
Festival Director

<b>5th Sault Film Festival - Budget 2024</b>					
		<b>Rate</b>	<b>Days</b>	<b>Total</b>	
<b>Screenings</b>					
Theatre rental space	Grand	\$1,000.00	3	\$3,000	
Printing	Stones	\$200.00	1	\$200	
Decorations	TBC	\$150.00	1	\$150	
Graphic Designer (local SSM)	TBC	\$500.00	1	\$500	
Tech person (local SSM)	TBC	\$1,400.00	3	\$4,200	
Screening Gear rentals	SPES - inkind	\$1,000.00	3	\$3,000	
Online screening	Vimeo	\$450.00	1	\$450	
<b>Workshops &amp; Networking Events</b>					pending apps
Workshop rental space	Grand Theatre	\$0.00	3	\$0	pending apps
Workshop Guests (honorarium)	TBC	\$500.00	6	\$3,000	
Workshop Guest (travel)	Mayne Travel North Bay	\$500.00	6	\$3,000	
Workshop Guest (hotel)	tbc	\$100.00	24	\$2,400	
Workshop Guest (per diem)	TBC	\$0.00	24	\$0	
Workshop camera/audio rentals	Rusty Halo Productions -	\$1,000.00	3	\$3,000	
Catering	TBC	\$600.00	3	\$1,800	

Networking rental space	TBC	\$500.00	3	\$1,500	pending apps
<b>Awards</b>					
	TBC	\$200.00	6	\$1,200	
<b>Marketing and Publicity</b>					
Photographer (local SSM)	TBC	\$600.00	1	\$600	
Videographer (local SSM)	Parka Pictures	\$750.00	3	\$2,250	
Editor (local SSM)	TBC	\$750.00	5	\$3,750	
Festival Website	WIX	\$550.00	1	\$550	
Ad buys	Soo Today	\$1,000.00	1	\$1,000	
Social Media Manager	directors	\$0.00	0	\$0	
Social Media Ads	Facebook/Instagram	\$1,000.00	1	\$1,000	
<b>Event Administration</b>					
Event Insurance	Knox Huchison	\$3,000.00	1	\$3,000	
Festival Director	Trish Rainone	\$1,000.00	1	\$0	
Festival Director	Rebeka Herron	\$1,000.00	1	\$0	
Festival Director	Kerrie De Poli	\$1,000.00	1	\$0	
SFF yearly intern	TBC		1	\$0	
F summer intern	TBC	\$7,993.65	2	\$15,987	
Bookkeeper	tbc, data entry	\$1,000.00	1	\$1,000	
Corp Accountant	JRPC taxes	\$1,500.00	1	\$1,500	
Operating Costs	Quickbooks	\$42.00	12	\$504	
	Monthly Bank fees	\$6.00	12	\$72	
Office Rental	Rusty Halo Productions	\$250.00	12	\$3,000	
<b>Contingency</b>				<b>\$1,500</b>	

			<b>TOTAL</b>	<b>\$63,113</b>
<b>Finance Plan</b>				
<b>Funding source</b>	<b>Amount</b>	<b>%</b>	<b>Confirmed?</b>	
NOHFC	\$0	\$0.00	Pending	
Canada Arts Cou	\$15,000	\$0.22	Pending	
Ontario Arts Cou	\$14,000	\$0.21	Pending	
Submission Fees	\$250	\$0.00	Pending	
Ticket Sales	\$4,400	\$0.07	Pending	
Summer Jobs int	\$15,987	\$0.24	Pending	
ACAP	10 000		pending	
NOHFC intern		\$0.00	Pending	
SPES	\$3,000	\$0.04	Confirmed	
Rusty Halo Prod	\$3,000	\$0.04	Confirmed	
City SSM	\$10,000	\$0.15	Pending	
Left over from 20	\$1,483	\$0.02	Confirmed	
<b>Total</b>	<b>\$67,120</b>	<b>\$1.00</b>		
	<b>\$4,007</b>			

## **Sault Film Festival Director Bios - 2024**

Directors can be reached at:  
Sault Film Festival  
40 Queen St. E.  
Sault Ste. Marie ON P6A 1Y3

Individual phone and email addresses below.

### **Trish Rainone - Festival Director**

[REDACTED]

Trish Rainone co-owns 180 Sisterhood Productions. She is most notably known on-screen for leading roles in 'Pink Is In' as Nikki/Top Dog (Bell Fibe TV) & two seasons of 'My Roommate's an Escort' (which she co-created) as Heather. She and her business partner, Rebeka Herron, produce & co-host the comedic podcast that celebrates old scripts, 'Drunk Read-Thrus.' She wrote, directed & stars in the 180 Sisterhood film, 'Milk', airing on Amazon Prime US & UK (Parallel Universe Pictures). Trish has gained many nominations for the Best Lead actress for her work as Ellen in 'One Night Stand' (WKZ Media) and is also a producer of the short which collected 60 awards world-wide and 60-plus additional nominations. Outside of work, she enjoys family time in Sault Ste. Marie, reading non-fiction novels & sipping coffee. She has been a film festival juror for Canadian festivals such as the Deep Cut Film Festival (North Bay) and OWTF (Toronto) has sat on Q&A panels at many film festivals over the years and has attended multiple festivals worldwide in-person for various web series & films.

### **Rebeka Herron - Festival Director**

[REDACTED]

Rebeka co-founded the VanChan Web Series Society in Vancouver and worked for the web series festival for 2 and a half years. 'VanChan Web Series Society' aimed to support, motivate and promote the identity & future of Vancouver Cinema. Prior to VanChan, Rebeka was the Cash and Awards Sponsorship Coordinator for the Vancouver Short Film Festival, where she was responsible for connecting with potential businesses for sponsorship for the film festival. In 2013, Rebeka co-founded Tunes4Good, a grass-roots organization that made music available for everyone, everywhere to those who want to listen to, make or teach music. Rebeka produced the Tunes4Good Sound Sessions which were held at Tangerine Bank in Vancouver. In 2018, Rebeka was on the jury for the Women in Film and TV - Toronto (WIFT-T) Showcase.

As an aspiring mixed race (Canadian/Mexico/Spain) filmmaker Rebeka has directed the fitness web series Kiss My Incoming Abs, music videos I Need Me and Honey, and the short film The Key. Rebeka is an alumna of Capilano University's Motion Picture Program and the Cineplex Entertainment Film Program Producers' Lab at the Canadian Film Centre. Rebeka is a notable member of the Academy of Canadian Cinema & Television, and the Canadian Media Producers Association (CMPA). Herron worked in development for Brightlight Pictures before transitioning to the story department on several lifestyle and reality programs, including the award-winning series, *Ice Pilots NWT*. She directed and produced the original fitness series, *Kiss My Incoming Abs*, airing on NOVUS TV, and produced *VR Wonders Of The World*, a virtual reality nature doc series with Perspective Films. Over the last several years Rebeka has worked as a freelance

producer; *The Undertaker's Son*, of which she produced for the Affolter Brothers, was programmed as part of Telefilm Canada's Not Short on Talent showcase at Cannes and has won several awards including Best Narrative Short at the Yorkton Film Festival.

Currently Rebeka works for Taqqut Productions, an Inuit production company specializing in animation and children's content. At Taqqut, Rebeka works in development and production as a line producer and production manager on the animated children's series Ukaliq & Kalla, Shaman's Apprentice a stop-motion TV movie directed by famed Inuit filmmaker Zacharias Kunuk, and UNNIKKATUAT a four-part documentary series following the creation of an multi-media circus performance, shot in Toronto, Montreal, Ottawa, Yellowknife and Igloolik, Nunavut.

### **Kerrie De Poli – Festival Director**



Born and raised in Algoma, Kerrie has been involved in community events in Sault Ste. Marie for 30 years, starting as the youth representative on the first RAPIDS initiative and leading through many great events including the 2000 Ontario Winter Games and a 10+ year commitment to the Ontario Winter Carnival Bon Soo.

Kerrie is driven by the belief that this naturally beautiful area can also provide any event or cultural experience imaginable and knows that volunteerism is the key to making that belief a reality. As a volunteer, Kerrie found an outlet for her love of working with people and the fast pace of events in Community Theatre. She is a Board Member of the historic and thriving Musical Comedy Guild of Sault Ste. Marie. In addition, Kerrie has been actively involved in seven Community Theatre productions, so far, in various roles focused mainly on costumes and producing.

All of these great experiences brought Kerrie, quite unexpectedly, to the film industry in 2021, when a community theatre director suggested her to 180 Sisterhood Productions as a Costume Designer. Her boundless enthusiasm quickly found a home on film sets and she is a committed champion of the film industry in Sault Ste. Marie.



We are proud of the past four years and the growth and excitement around the Sault Film Festival.

Above the 2023 winners are noted, and that is certainly an indication of a successful film festival, we believe the best endorsement we could have received about our viability is the confidence in us that Shadows of the Mind Film Festival recently publicly displayed by entrusting us with the “Summer Shadows” concept they created, now to be known as “SFF In the Park”, links to that news here:

<https://www.sootoday.com/local-entertainment/catch-a-movie-under-the-stars-this-summer-at-bellevue-park-8444356>

<https://www.saultstar.com/entertainment/local-arts/summer-film-series-keeps-rolling>

## SAULT FILM FESTIVAL REVIEWS

Found on FilmFreeway: <https://filmfreeway.com/saultfilmfestival>

### 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



### Alexandra Graves

Fantastic festival - loved being part of it this year. Highly recommend!!

December 2021

Helpful



### Jimmie Chiverelli

Great festival that really focuses on networking/workshops. Very well organized. Both years of the festival have occurred during the pandemic, yet the organizers still offered a great program. A++

December 2021

Helpful



### Patrick McNeil

I had a blast and thanks to all those in charge for throwing such a wonderful fest! Good people, good times, and new festival lives for some amazing work!

January 2021

Helpful



### Patrick Gignac

This was a fantastic experience that holds great value, motivates filmmakers to continue creating more projects and a great way to network/create new friendships. I am grateful and honoured that my short film was an official selection in the first year running and I highly recommend anyone to submit your film, attend the festival and explore the city of Sault Ste. Marie. Thank you Sault Film Festival, this whole experience was really unique.

December 2020

Helpful



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:  
Black Fly Jam
- ii. Organization: Address: (Street, Postal Code, City)
- iii. Organization Contact Information: (Phone, Cell, Email)
- iv. Organization Contact Person & Alternative Contact Person:

Robin MacIntyre  
Name  
Executive Director  
Title  
Phone  
Email om

Enn Poldmaa  
Name  
Director  
Title  
Phone  
Email [bellevuevalleylodge@gmail.com](mailto:bellevuevalleylodge@gmail.com)

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

Black Fly Jam is a ‘not for profit’ community events organization, presenting professional touring alternative and acoustic original live music concerts and performing arts for audiences in Sault Ste. Marie, Ontario. Our mandate is to provide our community with world class contemporary arts, within an intimate and convivial listening atmosphere, and to that ability we also provide an equally reciprocal arrangement for independent original performers.

Audience comfort is important; events are licensed, sometimes catered, and social time is provided at intermissions as well as before and after the shows.

Our goals include facilitating learning and educational opportunities; we encouraging performers to offer school presentations and when applicable, workshops for other interested professional creators. Student and local amateur musicians are often featured for a short set before the main act. We also look for opportunities to co-present with other like-minded community groups to expand our abilities - as well as with NFP organisations where we benefit in raising awareness and funds for their projects. This includes partnering with our new venue to increase their capacity to teach audio-visual recording arts. Our objective is to expand on these goals to continue to build community and opportunity.

- 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 focus on performing arts in concert - mainly original music, genres such as alternative, acoustic, roots, traditional and contemporary singer/songwriter ... but have also presented related master classes and makers workshops in music - as well as independent film screenings.

## **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. **Please refer to the [ACAP Guidelines](#).**

Please select all that apply to the project:

- |  |  |
|--|--|
| <input type="checkbox"/> Small Project Grant | <input checked="" type="checkbox"/> Community Events Grant |
| <input type="checkbox"/> Large Project Grant | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input type="checkbox"/> Operating Grant     | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding        |  |

### **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 (\$)
- 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. 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:  
Black Fly Jam Presents
- ii. Activity/Project and/or Event **Start Date:**  
September 1st, 2024
- iii. Activity/Project and/or Event **End Date:**  
May 1st 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):  
Most events take place at The Loft, Algoma Conservatory of Music, 75 Huron St. Sault Ste. Marie ON  
<https://algomaconservatory.com/the-loft>

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

Black Fly Jam expects to continue to present professional touring alternative and acoustic original live music concerts and performing arts for audiences in Sault Ste. Marie, Ontario.

We have a history of 35 years of live performance events in Sault Ste. Marie. Our season encompasses one show per month beginning in September, and ending in April. We do not present in December, or the summer months of May, June July or August.

Each show is contracted at least three months prior to the event. When programming, we look for artists of diverse ethnicity as well as first nations. Our abilities are bound by our audience size, and geographic location. Our budget is dictated by our venue capacity and ticket prices. We are aware that the size and comfort of our events add to their success. However in the past, when necessary, we have been very fortunate to have the sponsorship of businesses and organisations who made larger fees for performances possible.

Our goals include facilitating learning and educational opportunities; we engage performers to offer school presentations and when applicable, workshops for other interested professional creators. Student and local amateur musicians are often featured for a short set before the main act.

If we had an increase in funds that were available to us other than our ticket returns we would be able to supplement this opportunity to partner with the secondary schools and expand these opportunities.

We also look for opportunities to co-present with other like-minded community groups to expand our abilities - as well as with NFP organisations where we benefit in raising awareness and funds for their projects.

This includes partnering with our new venue to increase their capacity to teach audio-visual recording arts. Our objective is to expand on these goals to continue to build community and opportunities.

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):

SSM has a designation as “Music City” and the opportunity offered through Algoma University and the inclusion of a new AV studio has brought aspiring students to the music program at Algoma University. In partnership with The Loft, we support that effort and offer work experience to students in the technician program. We also invite and pay for “opening acts”; aspiring local musicians who gain income and more importantly experience in a professional setting. We offer youth and these aspiring artists the chance to directly talk with career artists and professional musicians, on a one-to-one basis.

Our online advertising attracts many tourists and people from smaller communities in to the city for our events. As mentioned, the reputation, size and attitude of our events are comfortable attractions for many, regardless of the performance.

Social time is an important part of each event. However community building goes beyond a comfortable audience, and where partnerships are possible we try to incorporate them. Recently we staged a film, “500 Days in the Wild” which had local content about travelling the “Lake Superior Water Trail”. We were so pleased to partner with our local NFP group to use all the income from this film for a fundraiser for the Lake Superior Watershed Conservancy.

We are able to complement other performing arts groups within our region, by offering a different style of music programming. As well, there is no other intimate “listening room” of our size within the city.

We have a core group of volunteers who help with our events. We look for ways to incorporate interested people to partner with our events - such as catering meals, or co-presenting. We often “canvas” our audience for suggestions of who they would like to see - and our social media is interactive and always open for discussion.

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 calibre of what we can bring to our audience is comparable to a show at Massey Hall in Toronto, or another venerable concert hall in a big city. And it is significantly less expensive, and much more comfortable. The opportunity to see a performance in an intimate venue, with chance to actually talk to the performer is very special. Offering that opportunity to a northern audience, and especially to youth, and to aspiring artists is prime.

As well, our partnerships within the community help immensely in creating opportunities for other connections - i.e. mentoring music students, bringing performers to schools, hosting workshops for producers and sound recording, incorporating NFP partners for fundraisers, supporting other venues and event promoters through affiliation, showcasing local artists to our audience for local events and career opportunities, showcasing local caterers, and creating other social connections between individuals and businesses.

Of benefit to our venue at The Loft, we are able to present our interested performers with information to showcase the new recording studio that was built with grants from the city, and is situated within the same venue. This recording suite contains state of the art equipment and technical support to attract many performance artists, especially of our specific calibre and genre. To that end, we have been volunteering expertise to help The Loft build a promotional package to present to performers for their specific recording needs. We hope to see the recording studio at The Loft become a destination for the same.

- 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 will be measured in sustainability, and finishing out the season with enough money to begin a new one. Success is also measured by the variety of events you present and the amount of community interactions/partnerships you engage with.

Being able to afford a higher performance fee, to present notable performers is success, because that keeps an audience avid. It will also be measured in being able to have enough income generated from ticket sales to hold over artists for one more day, and subsidize school shows and workshops for music students.

Age attrition is a constant threat for community groups - attracting youth is important, and programming for youth is an area we need to always be aware of. Success would include being able to offer a lower fee for students and youth, and families.

#### **Section 4: Marketing**

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

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)                      | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input checked="" type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> Other (Please describe)             |

Other please describe (250 words maximum):

Of special interest to the directors, we are keen to engage with specific shows that will attract specific and new audiences. We feel this will help with gentrification or attrition within our select audience, and allow for new community engagement.

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

As mentioned previously, we wish to expand our audiences to a larger diverse community. To that end, we are seeking marketing opportunities within identifiable communities, both communities of interest, and cultural diversity. Interest communities might be described as musical theatre, comedy, multilingual, audio-visual, storytelling or book readings, for example.

Communities of cultural diversity could be exemplified as different Settler ethnicities, First Nations, youth, new Canadians. We are open to learning more about what is available within our mandate to complement and enhance our communities.

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 have an established email list that receives advance notice of all events, as a newsletter. We also have a Facebook and Instagram account as Black Fly Jam. We have partnerships within several other social events groups who share our events either within their own newsletters, or within their social media. We buy advertising from Village Media, for front page as well as event listings. We regularly present episodes on The Borderline, Soo Radio in advance of our shows. We submit and request that interviews be published and/or recorded with our performers, through SooToday.com as well as The Borderline internet radio, and CBC radio. There are several free listings we take advantage of - CBC Northern Ontario Radio, Arts and Culture SSM, SooToday events. Many of these are also duplicated by our venue, The Algoma Conservatory of Music, on their own social media and newsletter mailouts.

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18 years old  | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input checked="" type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |  |   |
|--|---|
| <input type="checkbox"/> 1-50 people               | <input type="checkbox"/> 501-1000 people  |
| <input type="checkbox"/> 51-100 people             | <input type="checkbox"/> 1001-2500 people |
| <input checked="" type="checkbox"/> 101-250 people | <input type="checkbox"/> 2500+ people     |
| <input type="checkbox"/> 251-500 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.)?

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 1-10 participants | <input type="checkbox"/> 26-50 participants |
| <input type="checkbox"/> 11-25 participants           | <input type="checkbox"/> 50+ participants   |

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

The venue has four people directly involved in each show - the manager, two technicians, and office/book keeper.

Black Fly Jam has four volunteers per show, and time spent in planning by the same four.

If we have another opening act, one-three more involved

If the event is catered, three more.

Plus performers - one up to three is typical

**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 BLACK FLY JAM (Organization/Collective Name), I, Robin MacIntyre (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.

Robin MacIntyre Signature

March 19th 2024 Date

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

[csd@cityssm.on.ca](mailto: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)
<b>Operational Costs</b>					
venue rental and ticketing	2,000.				
advertising	1000.				
communications 10 hrs @30 (not billed, volunteered)		300			
(volunteer hours 10)		300			
<b>Materials &amp; Supplies Costs</b>					
<b>Equipment Costs</b>					
technical support	500.				
rentals	100.				
<b>Artist Fees</b>					
performance fees	2,500.				
<b>Other Costs</b>					
travel	500	40			
hospitality	200				
<b>Total Costs</b>	\$ 42,800.00	\$ 640.00			
<b>Total Project Costs:</b>	\$ 43,440.00				

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
<b>Ex. Project Marketing Start-End</b>						X			X	X	X	X
Performance Lynn Miles September 28			X									
Performance October TBA				X								
Performance November 17 Tom Allen Bachs Long W					X							
Performance January TBA							X					
Performance February TBA								X				
Performance March TBA									X			
Performance April TBA										X		
<b>Notes:</b>												
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												

**Incorporated Not-For-Profit Arts, Culture and Heritage  
ACAP Arts & Culture Assistance Program  
Corporation of the City of Sault Ste. Marie**

19th March 2024

**List of Board of Directors and Officers of the Organization**

Executive Director

Robin MacIntyre, <contact details redacted>

Director

Enn Poldmaa, <contact details redacted>

Director

Sheila Aho, <contact details redacted>

Officer

Ursula Schleen, <contact details redacted>

Officer

Bert Ffrench, <contact details redacted>

Example of Distribution List Promotion/Information – BFJ:

BFJ presents HARRY MANX! Please join us ...

**Robin MacIntyre** <email address  
redacted>

Mon, May 29, 2023, 12:03 PM

Dear BFJ Friends,

Now that the gardens are underway, like the itchy moose standing in the middle of the road we are drawn to the mosquito-less reprieve of the fair city of Sault Ste. Marie; where we will find one last tasty Black Fly Jam to eat up before summer fills the larders!

Held **inside** in the armchair comfort of The Loft, of course!

**Please...** share with any of your friends who may be missing out!

**Before we say goodbye for the summer months, please join us for ...**

**A NIGHT WITH HARRY MANX**<sup>[11]</sup><sub>SEP</sub>

Saturday, June 10th, 2023

**8 p.m. @ The Loft,**

**Algoma Conservatory of Music**

**Tickets \$40 Doors open at 7**

Purchase tickets here! <https://algomaconservatory.com/the-store>

**..and remember, the Algoma Conservatory does NOT charge you any extra fees for the online ticket sales service - that's such a bonus!**

For the deep dive, visit Harry here! [www.harrymanx.com](http://www.harrymanx.com)

\*\*\*\*\*

**“Mysticssippi” bluesman Harry Manx has been called an “essential link” between the music of East and West, creating musical short stories that wed the tradition of the Blues with the depth of classical Indian ragas.**

A mainstay of the “who’s who” of successful touring performers, Manx travels across Canada and into the USA, Australia, and Europe. As well as playing for Black Fly Jam several times in the past, Harry headlines at many prestigious festivals, world-class theatres, concert halls and famous blues clubs around the globe.

We know our northern audience will be beyond happy to see Harry here again!

Part snake charmer, part delta bluesman, when playing the Mohan Veena, lap steel, harmonica, stomp box, and banjo, Manx quickly envelops the audience into what has been dubbed “the Harry Zone” with his warm vocals and the hauntingly beautiful melodies of his original songs.

Born on the Isle of Man, Manx spent his childhood in Canada and left in his teens to live in Europe, Japan, India and Brazil. He honed his talent on street corners, in cafes, bars and at festivals. But it was Indian music that captured his attention and in the mid 80s he began a five-year tutelage with Rajasthani Indian musician Vishwa Mohan Bhatt (Grammy winner with Ry Cooder for A Meeting by the River). Receiving the gift of Bhatt’s custom-made, self-designed Mohan Veena (a 20-stringed sitar/guitar hybrid) was the catalyst for Harry to forge a new musical path.

**While the Mohan Veena itself is beyond exotic, Manx uses it within traditional Western sound structures, and allowed Harry to explore the connection between Indian ragas and blues scales. This imbues his music with a tangible spiritual quality, all of which has forged the “Indo-Blues” hybrid sound that has become his unique style; hard to forget and deliciously addictive and mesmerizing to listen to.**

Manx is a prolific artist, releasing eleven albums in a ten-year span with no signs of stopping.

His “tongue in cheek” humour is expressed in his joy of titling some of his albums - “Om Suite Ohm” “In Good We Trust” “West Eats Meat” “Mantras For Madmen” and “Wise and Otherwise” all bring a ready smile but do not diffuse the intensity of the music found within the listening.

His most recent recording, “Faith Lift” is no exception. On this recording Harry plays a variety of guitars while accompanied by a string quartet. The songs are all drawn from

previous releases with the exception of Al Greens' 'Love and Happiness'. The new arrangements of these songs have taken on a whole new life of their own with the addition of the strings. The lush but sparse feeling of the recording leaves the listener with space to lean into the music.

He has received seven Maple Blues Awards and his mantel shelf also holds honours from the Canadian Folk Music Awards, Vancouver magazine Georgia Straight, and the South Australia Blues Society. He received CBC Radio's Great Canadian Blues Award and his albums have garnered five Juno nominations.

**“Watching Harry play tonight I feel like I learned something new .... “**

Bruce Springsteen (after seeing Harry perform “I’m On Fire” at the International Guitar Festival in NYC)

**“Canada’s most versatile and expressive blues player”**

Billboard Magazine

**“While most musicians are content to work within the accepted boundaries of their chosen style, lap-slide guitarist Harry Manx likes to colour way outside the lines. His crayons? Soulful, raspy vocals, poetic lyrics, and the whining drones and mysterious melisma of Indian music ... Manx conjures songs that are as bewitching as they are unique.”**

Andy Ellis, Guitar Player Magazine

**...and the last word from Harry himself !**

**“Indian music moves a person inward,” he explains. “It’s traditionally used in religious ceremonies and during meditations because it puts you into this whole other place (now, here). But Western music has the ability to move you outward, into celebration and dance. There are some ragas that sound bluesy, and there are ways to bend strings while playing blues that sound Indian. I may be forcing the relationship between the two musical cultures, but I keep thinking they were made for each other. That leads me to more and more experimentation. The journey has been great so far.”**

Harry Manx, CBC Interview 2022

\*\*\*\*\*

*Please sign up for emails from The Loft to keep abreast of other great concerts and events.*

*Thanks for your support!*

*Please share your thoughts about artists you would like to bring to the Sault, or ways we can improve your experience at these events.*

We are grateful to produce these concerts in collaboration with The Algoma Conservatory of Music, and welcome you in person to this beautifully appointed venue to enjoy live music.

BLACK FLY JAM acknowledges that our activities are taking place upon Robinson-Huron Treaty territory and that the land on which we gather is the traditional territory of the Anishnaabeg, specifically the Garden River and Batchewana First Nations, and Métis People.

***SEE YOU AT THE LOFT!***

"By the light of the moon  
When the night holds the secrets  
Of the sleepy lagoon  
I'm contemplating moonlight  
On the water  
When I'm walking with you  
On an evening in June"  
Songwriter: Van Morrison 2004

~~~~~

[GoFund Me! for Black Fly Jam Presents](#)

[1]  
[SEP]

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<https://www.facebook.com/groups/blackflyjam/>

[1]  
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**ROBIN MACINTYRE**  
**for BLACK FLY JAM**  
**<Phone Number Redacted>**

**Black Fly Jam Supporting Documents – Social Media Presence & Past Events**

PRESENTED BY  
**BLACK FLY JAM**

# 500 DAYS IN THE WILD

SCREENING WITH FILMMAKER  
DIANNE WHELAN

VIMFF  
GRAND PRIZE  
2024

WINNER  
AUDIENCE FAVOURITE  
FEATURE  
2024 VICTORIA FILM FESTIVAL

WINNER  
AUDIENCE AWARD  
WHISTLER  
FILM FESTIVAL  
2023

AVAILABLE LIGHT  
FILM FESTIVAL  
2024  
OFFICIAL SELECTION

**SAULT COMMUNITY THEATRE CENTRE**  
1007 TRUNK ROAD, SAULT STE. MARIE, ON

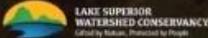
**SATURDAY MARCH 16**

DOORS OPEN: 6 PM  
SCREENING: 7 PM  
**ADMISSION \$20**  
+HST and handling fees  
All proceeds to Lake Superior Watershed Conservancy



**SCAN  
TO BUY TICKETS**

**VILLAGE** media



LAKE SUPERIOR  
WATERSHED CONSERVANCY  
Gifted by Nature. Protected by People.

**Algoma**  
That real.

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**Black~Fly~Jam**  
Public group · 513 members

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**Admin tools**

- Community Chats**  
3 chat suggestions for your group
- Admin Assist**  
1 action, 1 criteria
- Participant requests**  
0 new today
- Badge requests**  
0 new today
- Participation questions**
- Pending approvals**  
0 new today
- Potential spam**

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**Events**

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**Your Upcoming Events** [See all](#)

- Friday, April 5, 2024 at 7 PM  
Don Ross with Kent Nishimura  
Max
- Saturday, April 6, 2024 at 7 PM - 10 PM  
**Black Fly Jam and Algoma Conservatory present: Don Ross with special guest Kent Nishimura**  
Algoma Conservatory of Music
- Thursday, April 25, 2024 at 8 PM  
Kelly and 18 friends

**6**

**SATURDAY, APRIL 6, 2024 AT 7 PM - 10 PM**

**Black Fly Jam and Algoma Conservatory present: Don Ross with special guest Kent Nishimura**

Algoma Conservatory of Music

[About](#) Discussion

Invite Edit Share ...

Promote your event ✕

Email Correspondence: Planning – BFJ

On Jan 15, 2024, at 1:59 PM, Robin MacIntyre <email address redacted> wrote:

Hi Lynn,  
What about Saturday September 28th?  
Unfortunately our venue is already busy on the weekend of the 13-15  
Failing that, is there another possibility?

Robin MacIntyre/Enn Poldmaa  
Black Fly Jam  
Goulais River ON

On Jan 15, 2024, at 12:00 PM, Lynn Mile <email address redacted> wrote:

Hi Robin  
I hope you're well.  
I'm available the weekend of Sept 13/14/15 would that work for you?  
Thank you!  
Lynn  
Sent from my iPhone

On Jan 15, 2024, at 11:18 AM, Robin MacIntyre <email address redacted> > wrote:

Hi Lynn,  
Please excuse my lack of communication - the last time we spoke we were talking about a tentative date in May for a show here in the Sault.  
I'm very keen to have you perform at our new venue - but May is shaping up to be a busy month - could we look at Sept/Oct 2024? That would still offer safe driving and good weather.  
May is a hard time to fill seats as folks head out to their camps - and our venue dates get less available.

Of course if you have a tour in our region planned we would love to try to make a date here fit - we do not present a series of shows as we are not funded in any way so that allows us to pick up shows as they come available, with a minimum of 6 weeks lead time preferred. We tend to stick with Sept-April to present shows but are flexible.

Many thanks for your patience, and wishing you all the best in 2024  
Robin

~~~~~Hi Lynn,  
As I mentioned, we would love to have you back here to our new venue for a show.  
I do have one open date left for this fall .. Friday, December 1st.  
Is there a chance you may be available?

Our capacity is 160, at a \$40 ticket that is \$6400 at the door.  
Our production costs are \$2100 (\$1550 room, plus hst, \$200 advertising, printing)  
We can guarantee \$2000 up front, and a 50/50 split after \$4100 at the door.  
If we are at capacity the split would result in an extra \$1150 for you.

We do not have access to sponsors or grants at this time.

If you had the time, we could also urge Algoma University, through their music program/  
Frank Deresti, to host a songwriter workshop (on the Thursday or Friday preceding the  
show) production costs for that would be negligible, we can discuss guarantees and  
costs with Frank.  
We have high school music programs who would also bus students to the workshop if  
we can plan early enough.

If this date doesn't work I would appreciate confirming another with you for this spring or  
fall. Please let me know at your earliest convenience, thankyou!

Robin MacIntyre/Enn Poldmaa  
Bellevue Valley Lodge  
Goulais River ON

CORRESPONDENCE "Bach's Long Walk in the Snow" - Tom Allen

Tom Allen <email address redacted>

Mon, Feb 5, 2:05 PM

to me

Hi Robin -

Yes - we travel with our own harp. All good there!

Thanks - let's make this happen!

On Mon, Feb 5, 2024 at 1:10 PM Robin MacIntyre <email address redacted> wrote:

Perfect.

Yes, the room is secured. Yippee!

I will have Enn send you a prospectus of fee guarantee for the Sunday matinee and facilities, accoms etc. once he has had a chance to talk to Guy ... and there is the possibility of additional recompense for master class or another student concert on Monday.

Guy is on board and is looking at possibility of adding the show to his classical concert series.

Does your wife travel with her harp? We do not have one available that I know of.

Robin

On Feb 5, 2024, at 10:58 AM, Tom Allen <email address redacted> wrote:

Hi Robin -

Yes Nov 17 looks good. Thanks!

On Sun, Feb 4, 2024 at 6:22 PM Robin MacIntyre <email address redacted> wrote:

Hi Tom,

Thanks for getting back to me .. Guy is interested in the show, I had left the date with him, I will check back and secure that date of Sunday November 17 if it is all good.

Robin MacIntyre/Enn Poldmaa

On Feb 3, 2024, at 9:33 PM, Tom Allen <email address redacted> wrote:

Hello Robin-

I am still very interested in bringing our show to you. Any further clarity on possible dates?

Thanks

Tom

On Thu, Dec 21, 2023 at 10:43 PM Robin MacIntyre <email address redacted> wrote:

Thanks Tom,

I will check with Guy about the 17th of November.

Robin

On Dec 21, 2023, at 5:51 PM, Tom Allen <email address redacted> wrote:

Robin -

These are wonderful suggestions - many thanks. I will look into those possibilities, as well as looking into a trip home through Michigan, which also holds a few possibilities for us.

The one concern is that Nov 24 is now tentatively booked for a trip to Nova Scotia, so that will no longer be a good choice for us. We do have a lot of availability before that - from mid - October until Nov 17, and still some times in the 2025, as well. Will any of those dates work?

Thanks again -

Tom

On Sat, Dec 16, 2023 at 11:03 AM Robin MacIntyre <email address redacted> wrote:

Hi Tom,

Sorry for the late reply!

Busy few weeks and I forgot to answer you. My apologies.

Yes, November 2024 was my aim, a matinee on Sunday 24th would be first choice, that date is available, however any other date after that could be investigated.

If possible, master class/lectures could happen on Monday.

Would it be possible to send me a fee structure for that as well, and topics available?

Guy and I would have to talk to Algoma University to get the best opportunity for those.

We can also present that event from our platform but would need to charge the participants. If Algoma University is willing we could work it into their curriculum.

Guy sent me a note after looking through your promo and he has vetted you with high acclaim ... which is great, he has a small window of interest in anything outside the realm of straight on classical presentation.

Your fee is certainly reasonable, and yes I will get busy and enlist Guy's help to work the class/education component into the picture.

I would suggest Parry Sound, The Charles Stockey Theatre, Parry Sound

North Bay, there's The Grande Theatre, and Orillia Opera House

Although I used to be an agent, my expertise in this area is almost 15 years out of date now.

Two friends that may have advice for you ... Scott Merrifield in Sudbury, and he can forward to his son Max has succeeded him as AD of Northern Lights Festival Boreal ....  
housecon.sud@gmail.com

And a friend in Elliot Lake - Kate Matezuski who used to present city events and shows, she is no longer working in that capacity and we talk on messenger, I will get her email for you.

Many well-wishes for the season!  
Cheers  
Robin

Robin MacIntyre/Enn Poldmaa

On Dec 11, 2023, at 12:17 PM, Tom Allen <email address redacted> wrote:

Hello Robin and Enn!

Very exciting that this could work out. Remind me to thank Stephen (and Jason Howard and Suzie Vinnick, etc!) for creating the circumstances for us to meet!

I'm not sure if you were thinking of November 2024 or 2025, (can you please clarify?) but either way we are more or less available and certainly can explore options. The 26th, which you mentioned as a Sunday, must have been a typo, but Sunday the 24th is clear for us as are the dates 13-16 at this point.

In terms of fee, I generally start at \$5000. If we're doing more than one performance we can certainly make a deal of some kind around that. And if a combination of a guarantee and a split is better for you, we can also consider that.

Did Guy express any interest in masterclasses/lectures at the Conservatory? We will have plenty to offer in that regard and if we can combine our trip that way it will both reduce costs and drum up interest among students and their families.

I would also be interested in contacts that you may have in Sudbury and Elliott Lake, so that we can find other gigs along the way.

Many thanks again -

Tom

On Sat, Dec 9, 2023 at 6:31 PM Robin MacIntyre <email address redacted> wrote:  
Hi Tom,

Guy Trafficante agrees that your show would be a great fit with our venue, and an interesting one to present in cooperation with us. (Black Fly Jam)

I still need to investigate if that means we might be able to benefit from any support funds that he may have for his concert series.

Dates that would work are

Sunday November 26th (matinee) and possibly an evening presentation /also ...

Or any days in the weekend before - (November 13-16)

...the following weekend in December is a possibility but not preferred - we like to stay away from Christmas events.

We would need some information about fee expectations and hospitality and then can

discuss possible scenarios with Guy.

The venue holds 180 at max, and ticket prices are usually between 30-45, I'm not adverse to trying for more if one show is all that would be performed.

The Loft boasts a full recording suite both audio and video if that might interest you and recording could be arranged and included in the fee.

Thanks for considering a trip up to the Sault!

Robin and Enn

Robin MacIntyre/Enn Poldmaa

Black Fly Jam Goulais River ON

On Dec 1, 2023, at 4:00 PM, Tom Allen <email address redacted> wrote:

Many thanks, Robin - late November 2024 would work very well for us.

The Loft looks like a wonderful venue, and the warmth of the room will be perfect for our story.

Hoping this fits with your schedule. Please feel free to get in touch with any questions you might have about our show.

Tom Allen

On Fri, Dec 1, 2023 at 1:06 PM Robin MacIntyre <email address redacted> wrote:

Hello Tom,

Thank you for reaching out so soon!

Enn and I are still a-buzz with the energy created through the show last night. A treat to hear all the interpretations along with one of our favourite performers. Your role as MC was beautifully done! The whole evening was spectacular.

I am extremely interested in bringing your Bach show to the Sault. I also think it would be a perfect show to do in conjunction with our venue partner, The Algoma Conservatory of Music.

Here is the link to that venue ... The Loft, Algoma Conservatory

I have cc'd Guy Trafficante, Director of the school and curator of the classical performance series here in this email ... and will discuss this with him once we have had the chance to look at your promo provided.

The Loft at Algoma Conservatory is a beautiful performance space, with a full audio visual recording suite also available - and presenting shows as Black Fly Jam we feel very lucky to be there. Although seating is capped around 160, two nights of performance work well for larger ticket sales, especially when shows are of interest to the classical audience.

I would work towards this possibility for late November, 2024, if Guy is interested.

Thank you again for a wonderful evening,

Robin and Enn

Robin MacIntyre/Enn Poldmaa

Black Fly Jam

Goulais River ON

On Dec 1, 2023, at 12:38 PM, Tom Allen <email address redacted> wrote:

Hello Robin and Enn -

What a pleasure to meet you last night and to see what a strong and real connection you made with my musical colleagues Jason and Suzie, clearly just two of many, many others!

## 2024 unaudited financials

|                             |         |
|-----------------------------|---------|
| Opening balance jan 21 2024 | 6507.65 |
| Jan 21 2024 Ian Tamblyn     |         |
| Ticket sales                | 5740.00 |
| Venue                       | 1500.00 |
| Artist fees                 | 2769.55 |
| Hospitality                 | 241.00  |
| Advertising                 | 28.00   |
| Credit card fees            | 200.90  |
| Net                         | 1000.00 |
| Balance jan 21 2024         | 7507.65 |

|                                     |          |
|-------------------------------------|----------|
| March 16 2024 Dianne Whalen         |          |
| 500 days in the wild                |          |
| Ticket sales                        | 12311.00 |
| Donations                           | 1100.00  |
| Venue                               | 5363.24  |
| Artist fees                         | 2285.00  |
| Hospitality                         | 200.00   |
| Advertising                         | 28.00    |
| Donation to Lake Superior watershed |          |
| Conservancy                         | 4566.76  |
| Net                                 | 968.00   |
| Balance march 16 2024               | 8475.65  |

|   |         |
|---|---------|
| April 06 2024 Don Ross and Kent Nishimura |         |
| Ticket sales                              | 6335.00 |
| Venue                                     | 1500.00 |
| Credit card fees                          | 221.62  |
| Artist fees                               | 3556.69 |
| Hospitality                               | 352.00  |
| Advertising                               | 28.00   |
| Net                                       | 679.69  |
| Balance April 06 2024                     | 9155.34 |

## 2023 unaudited financials

|                               |         |
|-------------------------------|---------|
| Opening balance march 19 2023 | 3845.00 |
| March 19 Colin Linden         |         |
| Ticket sales                  | 8720.00 |
| Artist fees                   | 5256.00 |
| Venue                         | 1800.00 |
| Hospitality                   | 416.44  |
| Net                           | 1247.56 |
| Balance forward march 19 2023 | 5091.75 |

|                             |         |
|-----------------------------|---------|
| May 01 2023 Stephen Fearing |         |
| Ticket sales                | 5390.00 |
| Venue                       | 1500.00 |
| Artist fees                 | 3557.50 |
| Hospitality                 | 302.50  |
| Advertising                 | 30.00   |
| Net                         | 0.00    |
| Balance May 01 2023         | 5091.75 |

|                         |         |
|-------------------------|---------|
| June 10 2023 Harry Manx |         |
| Ticket sales            | 6000.00 |
| Venue                   | 1500.00 |
| Artist fees             | 3200.00 |
| Hospitality             | 475.00  |
| Advertising             | 25.00   |
| Net                     | 800.00  |
| Balance June 10 2023    | 5891.75 |

|                                |         |
|--------------------------------|---------|
| October 22 2023 Ray Bonneville |         |
| Ticket sales                   | 3540.00 |
| Venue                          | 1500.00 |
| Artist fees                    | 1200.00 |
| Hospitality                    | 75.00   |
| Advertising                    | 25.00   |
| Credit card fees               | 123.90  |
| Net                            | 616.10  |
| Balance October 24 2023        | 6507.65 |

## 2022

|                           |         |
|---------------------------|---------|
| Opening balance           | \$0     |
| October 01 go fund me     | 2055.00 |
| October 08 Ray Bonneville |         |
| Ticket sales              | 4110.00 |
| Expenses                  |         |
| Venue                     | 1500.00 |
| Artist fees               | 1405.00 |
| Hospitality               | 200.00  |
| Advertising               | 25.00   |
| Net                       | 980.00  |
| Balance oct 08 2022       | 3035.00 |
| Nov 02 Kim Beggs          |         |
| Ticket sales              | 420.00  |
| Artist fees               | 400.00  |
| Hospitality               | 40.00   |
| Net                       | (20.00) |
| Balance nov 02 2022       | 3035.00 |
| Nov 19 Wendall and Wheat  |         |
| Ticket sales              | 4830.00 |
| Venue                     | 1500.00 |
| Artist fees               | 2000.00 |
| Hospitality               | 475.00  |
| Advertising               | 25.00   |
| Net                       | 830.00  |
| Balance nov 19 2022       | 3845.00 |



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 Blues Society
- ii. Organization: Address: (Street, Postal Code, City)
- iii. Organization Contact Information: (Phone, Cell, Email)  
Johnnie Tibbles
- iv. Organization Contact Person & Alternative Contact Person:

Name Johnnie Tibbles  
 Title President  
 Phone  
 Email

Name Roger Scharbach  
 Title Financial Secretary  
 Phone  
 Email

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

The Sault Blues Society (SBS) is an incorporated not for profit group of Blues fans and musicians who work to keep the Blues happening in and around the Northern Ontario city of Sault Ste. Marie, Ontario Canada. We do our best to promote ALL Blues performances that happen in or near the Soo, and we also attempt to host 3 or 4 of our own featured events each year. We also endeavour to present and or support at least one Blues music based fundraiser in each calendar year hiring our great local musicians to be presented at the fundraiser. Every year we attempt to recognise one of our local Blues musicians at one of our featured presentations with the "Dedicated to the Blues Award" for their personal contributions in assisting the SBS with our musical presentations.

- 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):

Performing Arts - Promote and present local, national and international award winning blues musicians to perform in various venues within the city of Sault Ste Marie and provide various musical workshops.

## **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. **Please refer to the [ACAP Guidelines](#).**

Please select all that apply to the project:

- |  |  |
|--|--|
| <input type="checkbox"/> Small Project Grant | <input checked="" type="checkbox"/> Community Events Grant |
| <input type="checkbox"/> Large Project Grant | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input type="checkbox"/> Operating Grant     | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding        |  |

### **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 (\$) 2,999.00

**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 (\$) 2,999.00   |
| Large Project Grant (\$) | Major Cultural Celebrations Grant (\$) |
| Operational Grant (\$)   | Cultural Diversity Grant (\$)          |
| Seed Funding (\$)        |  |

*Total Requested Amount (\$) 2,999.00*

**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 Blues Society events and presentations 2024/2025
- ii. Activity/Project and/or Event **Start Date:**  
May 2 2024
- iii. Activity/Project and/or Event **End Date:**  
Feb. 28 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):  
1, 3, 4, 5. Soo Blaster 345 Queen Street East SSM P6A1Z2  
2. Clergue Park 10 East Street SSM P6A3C3  
6. Machine Shop 83 Huron Street SSM P6A5P4

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

1. Miss Emily (May 2024)
2. Rotaryfest 2024 (July 2024)
3. Little Magic Sam Band (Oct 2024) TBD
4. Blues for Food (Dec 2024)
5. Secondary Fundraiser partnered with SSM Chamber of Commerce (Dec 2024)
6. Bon Soo 2025 (Feb 2025)

Our first presentation for this time period is Miss Emily May 2nd with the multi award winning 6 peice band from Kingston. This is a rescheduled show as she had to cancel the August 2023 show due to a family issue (her first performance cancellation in 20 years). We always present a local opening act at any of our featured presentations. Our participation at Rotaryfest has become an annual event since we started in 2022. During Rotaryfest we plan to present 5 local bands (about 16 to 20 musicians) we pay \$60.00 per musician matching Rotary's pay scale. We also offer to sell any merchandise that our local musicians supply us with. We are in conversation with the award-winning band Little Magic Sam for a possible Oct 24 show. Soo Blaster has invited us back to present another edition of our ever-popular Blues for Food raising money and nonperishable items for St Vincent and the Soup Kitchen trying to beat our 2 previous years where we raised about \$7,000.00 each year splitting the proceeds evenly. The local Chamber of Commerce has again asked to partner with us for another local fundraiser sometime in December. Bon Soo has invited us to participate for our 6th Bon Soo Blues presentation. This event has gained much popularity as we continue to present high-quality award-winning blues acts from both Canada and the USA.

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):

When the Sault Blues Society presents our award-winning blues shows we expose the citizens of Sault Ste. Marie to some of the highest quality Canadian and International Blues acts while broadening their musical genres. Our five Bon Soo presentations alone have accounted for 1243 ticket sales, with many of our patrons gathering for dinners prior to or during the shows benefiting the local eateries. While organizing our shows we are in regular contact with the musicians, local sound, lighting, printing companies, and music venues to plan and finalize our featured and local musicians. While doing this there is constant communication between the traveling musicians and local musicians and sound/lighting companies and volunteers. We have utilized local musicians on all occasions as the opening acts for our headliners and on several occasions, we have supplied our local talented musicians as backing, rhythm section and fill in musicians as required. The amount of community connections and networking that happens during and after our presentations is quite impressive to observe. We enlist up to 8 volunteers for each and every show that we present for poster distribution, staffing the ticket table at the door, the Sault Blues Society membership table in conjunction with the artists merchandise table where we sell their CD's, swag and wearables allowing the artists to put all their effort and energy into their finest performances.

- 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):

We have presented many of Canada's best award-winning blues musicians and have received much positive feedback from both the artists as well as the audiences. Every year the SBS hires 30 to 40 local blues musicians to play at various events and expose hundreds of people to blues music for their dancing and musical enjoyment. We have always used local sound and lighting production companies and local printers for all posters and tickets for our presentations. We also use local music related stores to sell tickets for our presentations which draws patrons to these stores. We secure ground transportation, motel/hotel accommodations and meals for travelling artists. A significant number of the audience come from surrounding areas to attend our shows contributing to the local economy. There is a financial benefit to the musicians, sound production crew, local venue, our local ticket selling outlets. The fact that we continue to present award winning blues acts after 14 years and over 40 shows that we are in this for the long haul. Receiving this Cultural grant from the City affords us the opportunity to continue to offer community based and fundraising ventures.

- 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 is judged by audience and performers participation. Most costs, through ticket sales we continue to secure successful award-winning acts for future presentations. This is measured by the attendance at performances with feedback from the audiences, performers as well as venue owners, sound and lighting production staff.

This is shown by the fact that the Sault Blues Society has been invited back to participate at the Bon Soo carnival for the past five years. We have also been invited back for our 3rd time by Rotary to present Friday Night Blues as part of Rotaryfest 2025. Our 3rd partnership is with Soo Blaster, who have asked us for a date for Blues for Food 2024 while we were still wrapping up Blues for Food 2023!!

Merchandise sales for artists, SBS merchandise and memberships helps indicate support for our presentations and choice of bands that we present. Our success can also be measured by comparing the final concert summary to previous concert summaries where we can find any cost saving or performance enhancing measures.

#### **Section 4: Marketing**

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

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)                      | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input checked="" type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> Other (Please describe)             |

Other please describe (250 words maximum):

We seek to reach as many local blues music fans as possible as well as other music genres fans that don't yet know they are blues fans. We utilize our vast email list to inform them of upcoming SBS presentations. We also share our presentations on our SBS and Blues for Food Facebook pages and share to 7 other local music related Facebook pages to help spread the word. We have also had articles published in the Sault Star, Sault This Week and Sootoday. We have also partnered with the borderline.ca on numerous occasions. Adrian has interviewed Sault Blues Society Executives; He has also interviewed many of our featured artists prior to their shows in the Soo. Adrian's interviews include some of the artists music along with the interview giving those that listen the opportunity to hear some of their music while on borderline's website. We also advertise on local news media sources and CBC radio.

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

The audiences that we intend to reach are, music lovers, blues aficionados, musicians and family and friends of the Sault Blues Society.

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 have a large email list of 1,111 musicians, past and present members, blues societies, and promoters who we regularly reach out to. We have a well visited Facebook page (5,329 reaches monthly) as well as our website <https://www.saultblues.com/> (262 visits monthly) while both listing all our upcoming events and provides some background on the artists and all our previous presentations. We currently have 926 followers (up from 885 in 2023) on our <https://www.facebook.com/saultblues> page and 276 followers on our Blues for Food Facebook page <https://www.facebook.com/profile.php?id=100064299444983> which we also administer in conjunction with the SBS. We contact all the local and regional news medias including CBC North, sootoday.com, sault This Week, Soo Now and the Sault Star for these events. As recent members of the Sault Ste. Marie Chamber of Commerce we will also utilize their contacts to advertise our events. We also share all our events on 6 other Facebook music related sites both locally and Ontario based.

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18 years old  | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input checked="" type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |  |   |
|--|---|
| <input type="checkbox"/> 1-50 people               | <input type="checkbox"/> 501-1000 people  |
| <input type="checkbox"/> 51-100 people             | <input type="checkbox"/> 1001-2500 people |
| <input type="checkbox"/> 101-250 people            | <input type="checkbox"/> 2500+ people     |
| <input checked="" type="checkbox"/> 251-500 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.)?

- |   |  |
|---|--|
| <input type="checkbox"/> 1-10 participants  | <input type="checkbox"/> 26-50 participants          |
| <input type="checkbox"/> 11-25 participants | <input checked="" type="checkbox"/> 50+ participants |

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

Most of the work is carried out by dedicated volunteer executive members of the Sault Blues Society. We have had positive interactions with local establishments, Sault College and Algoma University (presenting posters, marketing) We have had help from interested friends and family with ticket sales, working the doors at our events and selling merchandise at our shows. We also have an agreement with the local Holiday Inn Express supplying them with a pair of tickets for each room that we require for the travelling artists between Thanksgiving and May 1st.

**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 Blues Society (Organization/Collective Name), I, Johnnie Tibbles (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.

Johnnie Tibbles Signature                      March 28th 2024 Date

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

[csd@cityssm.on.ca](mailto: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) |
|---|---|---|---|---|---|
| <b>Operational Costs</b>  |   |   |   |   |   |
| Facebook ads  | \$150   |   |   | Cash                                      |   |
| Soo Now Luncheon ads  | \$276   |   |   | Cash                                      |   |
| 2 year SBS Website costs  | \$384   |   |   | Cash                                      |   |
| Accommodations  | \$1800  |   |   | Cash/In kind                              |   |
| Sound and lighting  | \$4150  |   |   | Cash/In Kind                              |   |
| Venue costs   | \$2300  |   |   | In kind \$1500                            |   |
|   |   |   |   |   |   |
| <b>Materials &amp; Supplies Costs</b>                                     |   |   |   |   |   |
| Printing (posters and tickets)  | \$850   |   | Cash  |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Equipment Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Artist Fees</b>  |   |   |   |   |   |
| Miss Emily and opener   | \$5452  |   | Cash/ACAP   |   |   |
| Rotaryfest  | \$1300  |   | ACAP  |   |   |
| Little Magic Sam and opener   | \$4400  |   | Cash/ACAP   |   |   |
| Blues for Food  | \$500   |   | ACAP  |   |   |
| Bon Soo 2025 and opener   | \$5800  |   | Cash/ACAP   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Other Costs</b>  |   |   |   |   |   |
| Gas   | \$300   |   | Cash  |   |   |
| water/pop musicians   | \$60  |   | Cash  |   |   |
| Meals/hospitality bands   | \$950   |   | Cash  |   |   |
| <b>Total Costs</b>  | \$ 28,672.00  | \$ 0.00   |   |   |   |
|   |   |   |   |   |   |
| <b>Total Project Costs:</b>   | \$ 28,672.00  |   |   |   |   |
|   |   |   |   |   |   |

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

**ACAP Application Project Plan Template**

| <b>Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed</b>  | <b>Month 1</b> | <b>Month 2</b> | <b>Month 3</b> | <b>Month 4</b> | <b>Month 5</b> | <b>Month 6</b> | <b>Month 7</b> | <b>Month 8</b> | <b>Month 9</b> | <b>Month 10</b> | <b>Month 11</b> | <b>Month 12</b> |
|---|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-----------------|-----------------|
| <b>Ex. Project Marketing Start-End</b>  |                |                |                |                |                | X              |                |                | X              |                 | X               | X               |
| Miss Emily (May 2024)   |                |                |                |                | X              |                |                |                |                |                 |                 |                 |
| Rotaryfest (local musicians)(July 2024)   |                |                |                |                |                |                | X              |                |                |                 |                 |                 |
| TBD (possible Little Magic Sam) (Oct 2024)  |                |                |                |                |                |                |                |                |                | X               |                 |                 |
| Blues for Food (local musicians) (Dec 2024)   |                |                |                |                |                |                |                |                |                |                 |                 | X               |
| Secondary Blues for Food with SSM Chamber of Commerce (Dec 2024)  |                |                |                |                |                |                |                |                |                |                 |                 | X               |
| Bon Soo (Feb 2025) TBD  |                | X              |                |                |                |                |                |                |                |                 |                 |                 |
|   |                |                |                |                |                |                |                |                |                |                 |                 |                 |
|   |                |                |                |                |                |                |                |                |                |                 |                 |                 |
|   |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| <b>Notes:</b>   |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| <b>1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding</b>  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| <b>2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur</b>   |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| <b>3) Activities should include the significant milestones toward Project completion, such as organization/operation/development/implementation/execution/promotion/etc. activities</b> |                |                |                |                |                |                |                |                |                |                 |                 |                 |

**SAULT BLUES SOCIETY INCOME AND EXPENSES 2023 TO MARCH 2024**

| YR   | ACT                  | VENUE                | VIP | OUTLETS      | TOT PRE | DOOR | TKTS SOLD | INCOME    | EXP       | LOSS/GAIN        |
|------|----------------------|----------------------|-----|--------------|---------|------|-----------|-----------|-----------|------------------|
| 2023 | ANDRE BISSON         | Machine Shop Bon Soo | 117 | 120          | 237     | 5    | 242       | 8,025.00  | 8,391.17  | <b>-366.17</b>   |
|      | CAMPBELL & JOHNSTON  | SOO BLASTER          | 88  | 32           | 120     | 2    | 122       | 3,500.00  | 4,137.70  | <b>-637.70</b>   |
|      | ROTARYFEST FRI BLUES | CLERGUE PARK         |     | Not ticketed | event   |      | 0         | 0.00      | 1,137.53  | <b>-1,137.53</b> |
|      | BLUES BREWS BBQ      | TAPROOM              |     | Not ticketed | event   |      | Donations | 349.00    | 46.90     | <b>302.10</b>    |
|      | BLUES FOR FOOD       | SOO BLASTER          |     | Not ticketed | event   |      | 0         | 0.00      | 436.28    | <b>-436.28</b>   |
| 2024 | BLACKBURN BRO        | Machine Shop Bon Soo | 90  | 141          | 233     | 10   | 243       | 9,375.00  | 6,618.59  | <b>2,756.41</b>  |
|      |                      |                      |     |              |         |      |           | 21,249.00 | 20,768.17 | <b>480.83</b>    |



# The Sault Blues Society

proudly presents

Male vocalist of the year—Hamilton Blues Awards.  
Song of the Year—Blues and Roots radio.



## André Bisson Band



Marta-Hewson Photography

Opening act

## LINDSAY PUGH BAND

**Thursday, February 9th, 2023**

The Machine Shop, 83 Huron St. Sault ON  
doors open 6:30 pm - show starts 7:00 pm

**\$30.00** advance and SBS paid members

**\$20.00** students—**\$35.00** at the door

**Bon Soo all ages event**

*Tickets available for cash purchase at*

Case Music, Long & McQuade, Rad Zone, Stones Office Supply  
Credit or debit at - Machine Shop Box Office open 11-4 Tues to Fri.  
Sault Community Box Office -Station Mall (service charges apply)



**SAULT  
STE. MARIE**



# BLUES, BREWS AND BBQ AT THE TAP ROOM

Friday November 3rd from 5pm to 10 pm

50 Pim Street Sault Ste. Marie ON



**Angry Joe's BBQ**  
starting at 5pm

**Swamp Cats**

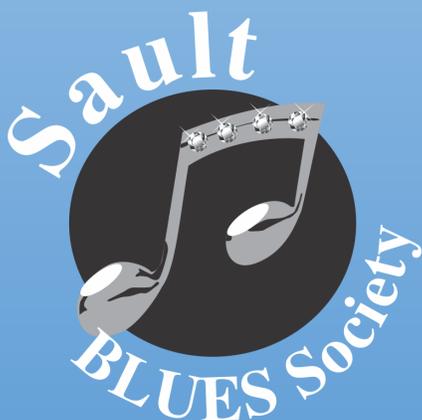
Al Davis, Pete Cooper &  
Warren Reville  
from 7 to 10pm



Texas style BBQ, *food with attitude* for purchase  
from 5pm. Enjoy at The Tap Room, or take it home.

**Everyone is welcome!!**

Donations to the Sault Blues Society accepted.



**SAULT STE MARIE**

# BLUES FOR FOOD

2023

## SOO BLASTER

Fri. Dec. 15th 8 - 11pm

### HOUSE BAND

"Mudfoot Mike and The Muckrakers"

Mike McDonald, Pierre Anthony, Tony Santoro

### GUESTS

Val Powley, Mike Yurich, Al Davis,  
Keith Hill, Paul DellaVedova, Lindsay Pugh

Sat. Dec. 16th 8 - 11pm

### HOUSE BAND

Jay Case, Frank Deresti,  
Josh Norling, Chris Johns

### GUESTS

Lindsay Pugh, Bill Priddle,  
Josh McNally, Joey Marrocco,  
Shirley Kominos, Brandon Ruch

All donations of cash and non perishable  
food items will be split between The  
Soup Kitchen & St. Vincent Place



SAULT STE. MARIE



705Live Sound Co.

Host, Perform, Listen.

Getting your event heard starts here.

www.705live.ca

email: info@705live.ca (705)542-5079



Sault Blues Society  
hats & memberships available



# THE SAULT BLUES SOCIETY



proudly presents this  
licensed, free to the public event



## Friday Night Blues

Friday July 14th **SOOTODAY.com** Stage Two

“at **ROTARYFEST** The Sault’s Summer Festival!”

Behind the Art Gallery of Algoma, 10 East Street  
on the shore of the St. Marys River

\*\*\* featuring \*\*\*

- 4:30 — 5:30 **MICHAEL YURICH & SMOKEHOUSE**
- 5:30 — 6:30 **ALL THE TIRED HORSES**
- 6:30 — 7:30 **HYPERION EFFECT**
- 7:30 — 8:30 **THE STEELTOWN PLAYBOYS**
- 8:30 — 9:30 **RUSTY McCARTHY BAND**



\$25.00 yearly Sault Blues Society memberships will be available on site  
OR by e-transfer to [saultbluessociety@gmail.com](mailto:saultbluessociety@gmail.com)

<https://www.saultblues.com/> <https://www.facebook.com/>



# The Sault Blues Society

proudly presents

## Campbell & Johnston

with Lindsay Pugh, Cliff Alloy and Jeff Holmes

**Thursday, June 1st, 2023**

Soo Blaster, 345 Queen St. Sault ON

doors open 6:30 pm - show starts 7:00 pm

Opening band : Smokehouse special guest Sheila Dollimont



**\$25.00** advance and SBS paid members

**\$30.00** cash at the door

*Tickets available for cash purchase at*

Case Music, Long & McQuade, Rad Zone, Stones Office Supply  
Credit or debit at - Soo Blaster 4pm - 10pm OR Sessions Cannabis  
Sault Community Box Office -Station Mall (service charges apply)





# The Sault Blues Society

proudly presents



2 X Maple Blues Awards winner  
9 nominations for the 2024 Maple Blues Awards

# The Blackburn Brothers



Opening act

## “That There Blues Band”

with Keith Hill, Gerry Busa and Al Alexander

**Thursday, February 8th, 2024**

The Machine Shop, 83 Huron St. Sault ON  
doors open 6:30 pm - show starts 7:00 pm

**\$35.00** advance and SBS paid members

**\$20.00** students—**\$40.00** at the door

**Bon Soo all ages event**

*Tickets available for cash purchase at*

Case Music, Long & McQuade, Rad Zone, Stones Office Supply  
Credit or debit - Machine Shop Gelato Mill open 8am - 9pm - 7 days.  
Sault Community Box Office -Station Mall (service charges apply)



**Sault Blues Society Financial Statement**  
**January 2023 to Present**

Opening Balance **\$9,022.97**  
 Closing Balance **\$10,832.64**

| Date      | Item   | Cheque # | Accounts<br>Receivable | Accounts<br>Payable |
|-----------|--|----------|------------------------|---------------------|
| 1-Jan-23  | <b>Opening Balance</b>   |          |                        |                     |
| 3-Jan-23  | Diesel Management - Downchild - Membership Donation                              |          | \$ 100.00              |                     |
| 10-Jan-23 | eTransfer Withdrawal Payee: Stones Office Printing -Posters, Tickets-Bisson      |          |                        | \$ 141.24           |
| 10-Jan-23 | eTransfer Withdrawal Fee: Payee: Stones Office Printing                          |          |                        | \$ 1.25             |
| 10-Jan-23 | eTransfer Deposit Payer: RANDY W DEWLING (ticket sales)                          |          | \$ 70.00               |                     |
| 10-Jan-23 | eTransfer Deposit Payer: Linda M Headrick (ticket sales, 2Memb)                  |          | \$ 80.00               |                     |
| 11-Jan-23 | eTransfer Deposit Payer: John Tibbles (Ticket Sales)                             |          | \$ 210.00              |                     |
| 11-Jan-23 | eTransfer Deposit Payer: PEGGY MARGARET GRECO (Tickets)                          |          | \$ 210.00              |                     |
| 11-Jan-23 | eTransfer Deposit Payer: Roy Diotte (Tickets)                                    |          | \$ 700.00              |                     |
| 12-Jan-23 | eTransfer Deposit Payer: PEGGY MARGARET GRECO (Tickets)                          |          | \$ 140.00              |                     |
| 12-Jan-23 | eTransfer Deposit Payer: JAMES WISHON (Tickets)                                  |          | \$ 350.00              |                     |
| 14-Jan-23 | eTransfer Deposit Payer: John Tibbles (Ticket Sales Soo Blaster)                 |          | \$ 350.00              |                     |
| 15-Jan-23 | eTransfer Withdrawal Payee: John Tibbles (Gas and Misc.) Bon Soo                 |          |                        | \$ 100.00           |
| 15-Jan-23 | eTransfer Withdrawal Fee: Payee: John Tibbles                                    |          |                        | \$ 1.25             |
| 16-Jan-23 | eTransfer Deposit Payer: DAN CHRISTENSON (Ticket Sales)                          |          | \$ 140.00              |                     |
| 17-Jan-23 | eTransfer Withdrawal Payee: Stones Office Printing - additional Tickets - Bisson |          |                        | \$ 44.58            |
| 17-Jan-23 | eTransfer Withdrawal Fee: Payee: Stones Office Printing                          |          |                        | \$ 1.25             |
| 17-Jan-23 | eTransfer Deposit Payer: CATHERINE ALISCH (10 Ticket Sales) Bisson               |          | \$ 350.00              |                     |
| 17-Jan-23 | eTransfer Deposit Payer: Marnie Stone (10 Ticket Sales) Bisson                   |          | \$ 350.00              |                     |
| 18-Jan-23 | eTransfer Deposit Payer: kathy irvine (2 Ticket Sales) Bisson                    |          | \$ 70.00               |                     |
| 20-Jan-23 | eTransfer Deposit Payer: Roger Scharbach (4 Ticket Sales) Bisson                 |          | \$ 140.00              |                     |
| 20-Jan-23 | eTransfer Deposit Payer: John Tibbles (10 Ticket Sales) Bisson                   |          | \$ 350.00              |                     |
| 23-Jan-23 | eTransfer Deposit Payer: JUDY C PAQUIN (5 vTicket Sales) Bisson                  |          | \$ 175.00              |                     |
| 23-Jan-23 | Cash Deposit : 2 Tickets Andre Bisson (2 Tickets)                                |          | \$ 70.00               |                     |
| 24-Jan-23 | eTransfer Deposit Payer: John Tibbles ( 12 Ticket Sales)                         |          | \$ 420.00              |                     |
| 26-Jan-23 | eTransfer Withdrawal Payee: Tibbles- reimbursment for Frame - Michaels           |          |                        | \$ 27.11            |
| 26-Jan-23 | eTransfer Withdrawal Fee: Payee: John Tibbles                                    |          |                        | \$ 1.25             |
| 26-Jan-23 | eTransfer Deposit Payer: Madelyn Sanderson (2 Ticket Sales) Bisson               |          | \$ 70.00               |                     |
| 26-Jan-23 | eTransfer Withdrawal Payee: G. NACCARATO (2 Tickets) Bisson                      |          | \$ 60.00               |                     |

| Date      | Item  | Cheque # | Accounts Receivable | Accounts Payable |
|-----------|---|----------|---------------------|------------------|
| 7-Feb-23  | eTransfer Withdrawal Fee: LINDA M HEADRICK (Livestream) Bisson              |          | \$ 15.00            |                  |
| 9-Feb-23  | eTransfer Withdrawal Fee: LINDA M YOUNG (Livestream) Bisson                 |          | \$ 15.00            |                  |
| 11-Feb-23 | eTransfer Withdrawal Fee: Payee: Lindsay Pugh Bon Soo                       |          |                     | \$ 480.00        |
| 11-Feb-23 | eTransfer Withdrawal Payee: Lindsay Pugh                                    |          |                     | \$ 1.25          |
| 13-Feb-23 | eTransfer Withdrawal Payee: Mike Blair 705Live Bon Soo                      |          |                     | \$ 160.00        |
| 13-Feb-23 | eTransfer Withdrawal Fee: Mike Blair 705Live                                |          |                     | \$ 1.25          |
| 14-Feb-23 | Cheque -Andre Bisson Bon Soo  | 2        |                     | \$ 4,120.00      |
| 14-Feb-23 | eTransfer Deposit Payer: John Tibbles (Ticket Sales) Bon Soo                |          | \$ 1,680.00         |                  |
| 17-Feb-23 | eTransfer Withdrawal Payee: Jeany White (Bon Soo - \$5/ticket 239)          |          |                     | \$ 1,195.00      |
| 17-Feb-23 | eTransfer Withdrawal Fee: Jeany White                                       |          |                     | \$ 1.25          |
| 24-Feb-23 | eTransfer Deposit Payer: John Tibbles (Membership)                          |          | \$ 25.00            |                  |
| 6-Mar-23  | Cash Deposit: Ticket Sales Machine Shop minus fees; 1 Membership            |          | \$ 338.50           |                  |
| 8-Mar-23  | Cheque #3 - Hospitality - Andre Bisson Bon Soo                              | 3        |                     | \$ 196.05        |
| 8-Mar-23  | Cheque - Hospitality - Andre Bisson (rejected) Bon Soo                      |          | \$ 196.05           |                  |
| 8-Mar-23  | eDeposit- Telpay Bill Payment (Bon Soo Ticket Sales)                        |          | \$ 1,342.20         |                  |
| 13-Mar-23 | eTransfer - J. Tibbles - reimbursement for SBS Weebly Website (2yrs)        |          |                     | \$ 271.20        |
| 13-Mar-23 | eTransfer Withdrawal Fee: J.Tibbles   |          |                     | \$ 1.25          |
| 24-Mar-23 | Cheque - Hospitality - Andre Bisson (replacement cheque) Bon Soo            | 4        |                     | \$ 196.05        |
| 24-Mar-23 | eTransfer Withdrawal - Reimbursment R. Scharbach - Printer Ink              |          |                     | \$ 57.61         |
| 24-Mar-23 | eTransfer Withdrawal Fee: R. Scharbach                                      |          |                     | \$ 1.25          |
| 25-Apr-23 | eTransfer Withdrawal - Stones Office - Printing posters, tickets Miss Emily |          |                     | \$ 100.12        |
| 25-Apr-23 | eTransfer Withdrawal Fee - Stones Office                                    |          |                     | \$ 1.25          |
| 25-Apr-23 | eTransfer Deposit Payer: Randy W Dewling (ticket sales)                     |          | \$ 60.00            |                  |
| 26-Apr-23 | eTransfer Deposit Payer: kathy irvine                                       |          | \$ 60.00            |                  |
| 26-Apr-23 | eTransfer Withdrawal - J.Tibbles (reimburs. Weebly US Conversion)           |          |                     | \$ 114.19        |
| 26-Apr-23 | eTransfer Withdrawal Fee: J.Tibbles   |          |                     | \$ 1.25          |
| 28-Apr-23 | eTransfer Deposit Payer: Donald Woods (ticket sales)                        |          | \$ 240.00           |                  |
| 28-Apr-23 | eTransfer Deposit Payer: Anna Marie Keranen (membership)                    |          | \$ 25.00            |                  |
| 28-Apr-23 | eTransfer Deposit Payer: JAMES WISHON (Tickets)                             |          | \$ 240.00           |                  |
| 29-Apr-23 | eTransfer Deposit Payer: J.Tibbles (Ticket Sales)                           |          | \$ 145.00           |                  |
| 25-Apr-23 | eTransfer Withdrawal Reversal Cancelled by System                           |          | \$ 100.12           |                  |
| 3-May-23  | eTransfer Deposit Payer: J Tibbles  |          | \$ 360.00           |                  |
| 3-May-23  | eTransfer Deposit Payer: Cheryl Rancourt                                    |          | \$ 240.00           |                  |
| 11-May-23 | eTransfer Deposit Payer: J Tibbles (VIP Sales - Campbell & Johnson)         |          | \$ 1,170.00         |                  |

| Date      | Item   | Cheque # | Accounts Receivable | Accounts Payable |
|-----------|--|----------|---------------------|------------------|
| 13-May-23 | eTransfer Deposit Payer: Heidi Jon Ivany   |          | \$ 180.00           |                  |
| 20-May-23 | eTransfer Withdrawal Payee: Stones Office Printing Miss Emily                        |          |                     | \$ 100.17        |
| 20-May-23 | eTransfer Withdrawal Fee: Stones   |          |                     | \$ 1.25          |
| 26-May-23 | eTransfer Withdrawal - Diesel Mgt Ms Emily Downpayment                               |          |                     | \$ 2,000.00      |
| 26-May-23 | eTransfer Withdrawal Fee Payee: Diesel Management                                    |          |                     | \$ 1.25          |
| 1-Jun-23  | eTransfer Deposit Payer: Geri Turchet (memberships)                                  |          | \$ 50.00            |                  |
| 2-Jun-23  | eTransfer Withdrawal Payee: Lindsay Pugh Band Payment                                |          |                     | \$ 600.00        |
| 2-Jun-23  | eTransfer Withdrawal Fee: Lindsay Pugh   |          |                     | \$ 1.25          |
| 2-Jun-23  | eTransfer Withdrawal Payee: Mike Blair 705Live (sound and light) Campbell & Johnston |          |                     | \$ 380.00        |
| 2-Jun-23  | eTransfer Withdrawal Fee: Mike Blair 705Live   |          |                     | \$ 1.25          |
| 2-Jun-23  | eTransfer Withdrawal Payee: Christine Campbell Concert Soo Blaster                   |          |                     | \$ 2,260.00      |
| 2-Jun-23  | eTransfer Withdrawal Fee:Christine Campbell  |          |                     | \$ 1.25          |
| 2-Jun-23  | eTransfer Withdrawal Fee - Angela Wilcott (Smokehouse Band)                          |          |                     | \$ 400.00        |
| 2-Jun-23  | eTransfer Withdrawal Fee: Angela Wilcott (Smokehouse Band)                           |          |                     | \$ 1.25          |
| 5-Jun-23  | eTransfer Deposit Payer: J Tibbles   |          | \$ 775.00           |                  |
| 5-Jun-23  | eTransfer Deposit Payer: Home Accts  |          | \$ 25.00            |                  |
| 11-Jun-23 | eTransfer Withdrawal Payee: Soo Blaster  |          |                     | \$ 109.78        |
| 11-Jun-23 | eTransfer Withdrawal Fee: Soo Blaster  |          |                     | \$ 1.25          |
| 12-Jun-23 | eTransfer Deposit Payer: J Tibbles   |          | \$ 25.00            |                  |
| 13-Jun-23 | Cheque - Sault Community Theatre   | 6        |                     | \$ 171.75        |
| 13-Jun-23 | Deposit City Cultural Grant  |          | \$ 1,516.00         |                  |
| 4-Jul-23  | eTransfer Withdrawal Payee: J.Tibbles  |          |                     | \$ 115.13        |
| 4-Jul-23  | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 11-Jul-23 | eTransfer Withdrawal Payee: Stones-posters, Rotary Fest                              |          |                     | \$ 28.82         |
| 11-Jul-23 | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 11-Jul-23 | eTransfer Stones - Posters, Tickets - Ms Emily Show                                  |          |                     | \$ 98.52         |
| 11-Jul-23 | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 15-Jul-23 | eTransfer Withdrawal Payee: Angela Wilcott Rotaryfest                                |          |                     | \$ 180.00        |
| 15-Jul-23 | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 15-Jul-23 | eTransfer Withdrawal Payee: Bill Priddle Rotaryfest                                  |          |                     | \$ 180.00        |
| 15-Jul-23 | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 15-Jul-23 | eTransfer Withdrawal Payee: Keith Conway (Cancelled-Credited) Rotaryfest             |          |                     | \$ 240.00        |
| 15-Jul-23 | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 15-Jul-23 | eTransfer Withdrawal Payee: Lindsay Pugh Rotaryfest                                  |          |                     | \$ 120.00        |

| Date      | Item   | Cheque # | Accounts Receivable | Accounts Payable |
|-----------|--|----------|---------------------|------------------|
| 15-Jul-23 | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 15-Jul-23 | eTransfer Withdrawal Payee: Rusty McCarthy Rotaryfest                                |          |                     | \$ 300.00        |
| 15-Jul-23 | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 15-Jul-23 | eTransfer Withdrawal Reversal Customer Cancel Rotaryfest                             |          | \$ 240.00           |                  |
| 15-Jul-23 | eTransfer Withdrawal Payee: Keith Conway Rotaryfest                                  |          |                     | \$ 240.00        |
| 15-Jul-23 | eTransfer Withdrawal Fee Payee: Keith Conway   |          |                     | \$ 1.25          |
| 16-Jul-23 | eTransfer Withdrawal Payee: Tibbles - Reimbursement for Beverages and Ice Rotaryfest |          |                     | \$ 28.71         |
| 16-Jul-23 | eTransfer Withdrawal Fee Payee: John Tibbles   |          |                     | \$ 1.25          |
| 16-Jul-23 | eTransfer Withdrawal Payee: John Tibbles - Gas, Misc.                                |          |                     | \$ 100.00        |
| 16-Jul-23 | eTransfer Withdrawal Fee Payee: John Tibbles   |          |                     | \$ 1.25          |
| 19-Jul-23 | Cash Deposit - 7 Membershps  |          | \$ 175.00           |                  |
| 27-Jul-23 | eTransfer Deposit Payer: Roy Diotte  |          | \$ 160.00           |                  |
| 4-Aug-23  | Cash Deposit - 28 ticket sales - Ms Emily  |          | \$ 960.00           |                  |
| 14-Aug-23 | Cash Deposit - 3 gen admin tickets - Ms Emily  |          | \$ 90.00            |                  |
| 23-Aug-23 | eTransfer Deposit Payer: John Tibbles 6 VIP and 2 GA tickets Miss Emily              |          | \$ 270.00           |                  |
| 25-Aug-23 | Cash Deposit - Paquin-VIP 12 tickets, Ms Emily                                       |          | \$ 420.00           |                  |
| 5-Sep-23  | eTransfer Withdrawal Payee: 72 SBS Hats - T and T Promotional Products               |          |                     | \$ 1,122.52      |
| 5-Sep-23  | eTransfer Withdrawal Fee Payee: T and T Promotional Products                         |          |                     | \$ 1.25          |
| 5-Sep-23  | eTransfer Withdrawal Payee: Scharbach - 3 Ms Emily Ticket Refunds                    |          |                     | \$ 90.00         |
| 5-Sep-23  | eTransfer Withdrawal Fee Payee: Roger Scharbach                                      |          |                     | \$ 1.25          |
| 20-Sep-23 | eTransfer Withdrawal Payee: Tibbles- Refund VIP tickets Ms Emily                     |          |                     | \$ 1,260.00      |
| 20-Sep-23 | eTransfer Withdrawal Fee Payee: John Tibbles   |          |                     | \$ 1.25          |
| 20-Sep-23 | eTransfer Deposit Payer: John Tibbles sales 9 SBS hats at \$25 each                  |          | \$ 225.00           |                  |
| 26-Oct-23 | eTransfer Withdrawal Payee: Stones-Posters for Blues Brews and & BBQ                 |          |                     | \$ 28.48         |
| 26-Oct-23 | eTransfer Withdrawal Fee Payee: Stones Office Supply                                 |          |                     | \$ 1.25          |
| 29-Oct-23 | eTransfer Withdrawal Payee: Stones - Posters -Blues for Food                         |          |                     | \$ 46.90         |
| 29-Oct-23 | eTransfer Withdrawal Fee Payee: Stones Office Supply                                 |          |                     | \$ 1.25          |
| 6-Nov-23  | eTransfer Deposit Payer: John Tibbles - Memberships, Hats, Donations                 |          | \$ 475.00           |                  |
| 15-Nov-23 | eTransfer Deposit Payer: Tibbles-50% return on Ms Emily Deposit                      |          | \$ 1,000.00         |                  |
| 17-Nov-23 | Cash Deposit-1hat,1Memb, Taproom patron Donations (\$50) Ms E Outlet Ticket Sales    |          | \$ 340.00           |                  |
| 21-Nov-23 | eTransfer Withdrawal Payee: Scharbach - Ink Cartridge                                |          |                     | \$ 36.15         |
| 21-Nov-23 | eTransfer Withdrawal Fee Payee: Roger Scharbach                                      |          |                     | \$ 1.25          |
| 22-Nov-23 | eTransfer Deposit Payer:John Tibbles -Donation from patrons Tap Room blues for food  |          | \$ 9.00             |                  |
| 7-Dec-23  | eTransfer Stones - Blackburn Bros Tickets and Posters                                |          |                     | \$ 76.28         |

| Date      | Item   | Cheque # | Accounts Receivable | Accounts Payable |
|-----------|--|----------|---------------------|------------------|
| 7-Dec-23  | eTransfer Withdrawal Fee Payee: Johnnie Tibbles                            |          |                     | \$ 1.25          |
| 8-Dec-23  | eTransfer Deposit Payer: J. Wishon - 2 tables Blackburn Show               |          | \$ 400.00           |                  |
| 8-Dec-23  | eTransfer Deposit Payer: Geri Turchet - Donation for Blues for Food B4F    |          | \$ 50.00            |                  |
| 11-Dec-23 | eTransfer Withdrawal Fee: Tibbles - Local musicians Blues for Food B4F     |          |                     | \$ 360.00        |
| 11-Dec-23 | eTransfer Withdrawal Payee: Johnnie Tibbles                                |          |                     | \$ 1.25          |
| 11-Dec-23 | eTransfer Deposit Payer:Mousseau-Table Blackburn Show & 1 Membership       |          | \$ 425.00           |                  |
| 13-Dec-23 | eTransfer Deposit Payer: Karen Hall - 2 Seats Blackburn Show               |          | \$ 80.00            |                  |
| 13-Dec-23 | eTransfer Deposit Payer: John Tibbles - 3 Tables Blackburn Show            |          | \$ 1,200.00         |                  |
| 13-Dec-23 | eTransfer Deposit Payer: Art R Osborne - 1 SBS Membership                  |          | \$ 25.00            |                  |
| 20-Dec-23 | eTransfer Withdrawal Payee: M Blair 705Live - Sound & Equipment Rental B4F |          |                     | \$ 180.80        |
| 20-Dec-23 | eTransfer Withdrawal Fee: Mike Blair 705Live                               |          |                     | \$ 1.25          |
| 21-Dec-23 | eTransfer Withdrawal Payee:Tibbles-2 Picture Frames, Blues Awards          |          |                     | \$ 27.11         |
| 21-Dec-23 | eTransfer Withdrawal Fee: Johnnie Tibbles                                  |          |                     | \$ 1.25          |
| 22-Dec-23 | Deposit - SBS Memberships and Hats   |          | \$ 365.00           |                  |
| 23-Dec-23 | eTransfer Deposit Payer: Johnnie Tibbles - 2 VIP Seats Blackburn Show      |          | \$ 80.00            |                  |
| 23-Dec-23 | eTransfer Deposit Payer: Johnnie Tibbles - 1 VIP Table Blackburn Show      |          | \$ 400.00           |                  |
| 28-Dec-23 | eTransfer Deposit Payer: Johnnie Tibbles - 2 VIP Seats Blackburn Show      |          | \$ 80.00            |                  |
| 30-Dec-23 | eTransfer Deposit Payee: Johnnie Tibbles - 3 VIP Seats Blackburn Show      |          | \$ 120.00           |                  |
| 4-Jan-24  | eTransfer Withdrawal Payee: Blackburn 50% deposit Feb24 Bon Soo            |          |                     | \$ 2,250.00      |
| 4-Jan-24  | eTransfer Withdrawal Fee - Blackburn 50% deposit feb24 Bon Soo             |          |                     | \$ 1.25          |
| 5-Jan-24  | eTransfer Deposit Payeer: Tibbles Blackburn Ticket Sales                   |          | \$ 510.00           |                  |
| 8-Jan-24  | eTransfer to J.Tibbles-reimburse \$50 paid for Soup Kitchen donation       |          |                     | \$ 50.00         |
| 8-Jan-24  | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 11-Jan-24 | eTransfer Deposit Payer: Randy W Dewling Blackburn                         |          | \$ 120.00           |                  |
| 13-Jan-24 | eTransfer Deposit Payer: J. Tibbles 4 VIP tickets Blackburn Bon Soo        |          | \$ 160.00           |                  |
| 14-Jan-24 | eTransfer Withdrawal Payee: Darren Robertson Soo Now advertisement Bon Soo |          |                     | \$ 48.00         |
| 14-Jan-24 | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 14-Jan-24 | eTransfer Withdrawal Payee: J. Tibbles - Gas & Misc Blackburn Bon Soo      |          |                     | \$ 100.00        |
| 14-Jan-24 | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |
| 27-Jan-24 | eTransfer Deposit Payer: Roger Scharbach - Blackburn Tickets               |          | \$ 140.00           |                  |
| 27-Jan-24 | eTransfer Deposit Payer: J. Tibbles - Ticket Sales Blackburn               |          | \$ 490.00           |                  |
| 31-Jan-24 | eTransfer Deposit Payer: J.Tibbles - Ticket Sales Blackburn                |          | \$ 420.00           |                  |
| 1-Feb-24  | eTransfer Withdrawal Payee: Stones-Ms Emily Posters, Tickets printed       |          |                     | \$ 84.19         |
| 1-Feb-24  | eTransfer Withdrawal Fee   |          |                     | \$ 1.25          |

| Date      | Item  | Cheque # | Accounts Receivable | Accounts Payable |
|-----------|---|----------|---------------------|------------------|
| 1-Feb-24  | eTransfer Withdrawal Payee: J. Tibbles - Maple Blues Summit attendance in Toronto         |          |                     | \$ 400.00        |
| 1-Feb-24  | eTransfer Withdrawal Fee  |          |                     | \$ 1.25          |
| 1-Feb-24  | eTransfer Deposit Payer: Catherine Alisch - Ticket Sales                                  |          | \$ 70.00            |                  |
| 2-Feb-24  | eTransfer Deposit Payer: J. Tibbles - Ticket Sales  |          | \$ 230.00           |                  |
| 4-Feb-24  | eTransfer Deposit Payer: R Scharbach - Ticket Sales                                       |          | \$ 70.00            |                  |
| 4-Feb-24  | eTransfer Deposit Payer: J. Tibbles - Ticket Sales  |          | \$ 70.00            |                  |
| 8-Feb-24  | eTransfer Withdrawal Payee: K. Hill - Opening Act for Blackburn Bros                      |          |                     | \$ 400.00        |
| 8-Feb-24  | eTransfer Withdrawal Fee  |          |                     | \$ 1.25          |
| 8-Feb-24  | eTransfer Withdrawal Payee: Corey Blackburn - Final Show Payment                          |          |                     | \$ 2,400.00      |
| 8-Feb-24  | eTransfer Withdrawal Fee  |          |                     | \$ 1.25          |
| 9-Feb-24  | eTransfer Withdrawal Payee: Hollywood Limo - Blackburn Bros shuttle to airport            |          |                     | \$ 137.50        |
| 9-Feb-24  | eTransfer Withdrawal Fee  |          |                     | \$ 1.25          |
| 14-Feb-24 | Electronic Deposit Bill Payment Telpay Bill Payment for Blackburn ticket sales Box office |          | \$ 1,524.77         |                  |
| 14-Feb-24 | eTransfer Deposit Payer: J. Tibbles 5 GA tickets Blackburn from Paquin                    |          | \$ 175.00           |                  |
| 15-Feb-24 | eTransfer Withdrawal Payee: Mike Blair 705 - Lighting and Sound Blackburn Bon Soo         |          |                     | \$ 254.59        |
| 15-Feb-24 | eTransfer Withdrawal Fee  |          |                     | \$ 1.25          |
| 15-Feb-24 | eTransfer Withdrawal Payee: Todd Littlefield, Ms Emily 50% Deposit                        |          |                     | \$ 1,000.00      |
| 15-Feb-24 | eTransfer Withdrawal Fee  |          |                     | \$ 1.25          |
| 15-Feb-24 | eTransfer Withdrawal Payee: Bon Soo - Machine Shop Venue \$5. for 100 seats               |          |                     | \$ 500.00        |
| 15-Feb-24 | eTransfer Withdrawal Fee  |          |                     | \$ 1.25          |
| 16-Feb-24 | Cash Deposit - Blackburn ticket Sales outlets and door                                    |          | \$ 2,365.00         |                  |
| 29-Feb-24 | eTransfer Deposit Payer: J. Tibbles Miss Emily ticket sales                               |          | \$ 880.00           |                  |
| 8-Mar-24  | eTransfer Deposit Payer: Robert D Davies SBS membership                                   |          | \$ 25.00            |                  |
| 25-Mar-24 | eTransfer Withdrawal Payee Darren Robertson Soo Now 2 April Full Page ads Miss Emily      |          |                     | \$ 180.00        |
| 25-Mar-24 | eTransfer Withdrawal Fee  |          |                     | \$ 1.25          |
| 25-Mar-24 | eTransfer withdrawl Payee reimburse John Tibbles VISA Chamber of Commerce Reg.            |          |                     | \$ 300.92        |
| 25-Mar-24 | eTransfer Withdrawal Fee  |          |                     | \$ 1.25          |
| 25-Mar-24 | eTransfer Withdrawal Fee for \$500 transferred to Bon Soo which was refunded to the SBS   |          |                     | \$ 1.25          |
| 26-Mar-24 | <b>Closing Balance</b>  |          |                     |                  |

**Balance**

|    |           |
|----|-----------|
| \$ | 9,022.97  |
| \$ | 9,122.97  |
| \$ | 8,981.73  |
| \$ | 8,980.48  |
| \$ | 9,050.48  |
| \$ | 9,130.48  |
| \$ | 9,340.48  |
| \$ | 9,550.48  |
| \$ | 10,250.48 |
| \$ | 10,390.48 |
| \$ | 10,740.48 |
| \$ | 11,090.48 |
| \$ | 10,990.48 |
| \$ | 10,989.23 |
| \$ | 11,129.23 |
| \$ | 11,084.65 |
| \$ | 11,083.40 |
| \$ | 11,433.40 |
| \$ | 11,783.40 |
| \$ | 11,853.40 |
| \$ | 11,993.40 |
| \$ | 12,343.40 |
| \$ | 12,518.40 |
| \$ | 12,588.40 |
| \$ | 13,008.40 |
| \$ | 12,981.29 |
| \$ | 12,980.04 |
| \$ | 13,050.04 |
| \$ | 13,110.04 |

**Balance**

|    |           |
|----|-----------|
| \$ | 13,125.04 |
| \$ | 13,140.04 |
| \$ | 12,660.04 |
| \$ | 12,658.79 |
| \$ | 12,498.79 |
| \$ | 12,497.54 |
| \$ | 8,377.54  |
| \$ | 10,057.54 |
| \$ | 8,862.54  |
| \$ | 8,861.29  |
| \$ | 8,886.29  |
| \$ | 9,224.79  |
| \$ | 9,028.74  |
| \$ | 9,224.79  |
| \$ | 10,566.99 |
| \$ | 10,295.79 |
| \$ | 10,294.54 |
| \$ | 10,098.49 |
| \$ | 10,040.88 |
| \$ | 10,039.63 |
| \$ | 9,939.51  |
| \$ | 9,938.26  |
| \$ | 9,998.26  |
| \$ | 10,058.26 |
| \$ | 9,944.07  |
| \$ | 9,942.82  |
| \$ | 10,182.82 |
| \$ | 10,207.82 |
| \$ | 10,447.82 |
| \$ | 10,592.82 |
| \$ | 10,692.94 |
| \$ | 11,052.94 |
| \$ | 11,292.94 |
| \$ | 12,462.94 |

**Balance**

|    |           |
|----|-----------|
| \$ | 12,642.94 |
| \$ | 12,542.77 |
| \$ | 12,541.52 |
| \$ | 10,541.52 |
| \$ | 10,540.27 |
| \$ | 10,590.27 |
| \$ | 9,990.27  |
| \$ | 9,989.02  |
| \$ | 9,609.02  |
| \$ | 9,607.77  |
| \$ | 7,347.77  |
| \$ | 7,346.52  |
| \$ | 6,946.52  |
| \$ | 6,945.27  |
| \$ | 7,720.27  |
| \$ | 7,745.27  |
| \$ | 7,635.49  |
| \$ | 7,634.24  |
| \$ | 7,659.24  |
| \$ | 7,487.49  |
| \$ | 9,003.49  |
| \$ | 8,888.36  |
| \$ | 8,887.11  |
| \$ | 8,858.29  |
| \$ | 8,857.04  |
| \$ | 8,758.52  |
| \$ | 8,757.27  |
| \$ | 8,577.27  |
| \$ | 8,576.02  |
| \$ | 8,396.02  |
| \$ | 8,394.77  |
| \$ | 8,154.77  |
| \$ | 8,153.52  |
| \$ | 8,033.52  |

**Balance**

|    |          |
|----|----------|
| \$ | 8,032.27 |
| \$ | 7,732.27 |
| \$ | 7,731.02 |
| \$ | 7,971.02 |
| \$ | 7,731.02 |
| \$ | 7,729.77 |
| \$ | 7,701.06 |
| \$ | 7,699.81 |
| \$ | 7,599.81 |
| \$ | 7,598.56 |
| \$ | 7,773.56 |
| \$ | 7,933.56 |
| \$ | 8,893.56 |
| \$ | 8,983.56 |
| \$ | 9,253.56 |
| \$ | 9,673.56 |
| \$ | 8,551.04 |
| \$ | 8,549.79 |
| \$ | 8,459.79 |
| \$ | 8,458.54 |
| \$ | 7,198.54 |
| \$ | 7,197.29 |
| \$ | 7,422.29 |
| \$ | 7,393.81 |
| \$ | 7,392.56 |
| \$ | 7,345.66 |
| \$ | 7,344.41 |
| \$ | 7,819.41 |
| \$ | 8,819.41 |
| \$ | 9,159.41 |
| \$ | 9,123.26 |
| \$ | 9,122.01 |
| \$ | 9,131.01 |
| \$ | 9,054.73 |

**Balance**

|    |           |
|----|-----------|
| \$ | 9,053.48  |
| \$ | 9,453.48  |
| \$ | 9,503.48  |
| \$ | 9,143.48  |
| \$ | 9,142.23  |
| \$ | 9,567.23  |
| \$ | 9,647.23  |
| \$ | 10,847.23 |
| \$ | 10,872.23 |
| \$ | 10,691.43 |
| \$ | 10,690.18 |
| \$ | 10,663.07 |
| \$ | 10,661.82 |
| \$ | 11,026.82 |
| \$ | 11,106.82 |
| \$ | 11,506.82 |
| \$ | 11,586.82 |
| \$ | 11,706.82 |
| \$ | 9,456.82  |
| \$ | 9,455.57  |
| \$ | 9,965.57  |
| \$ | 9,915.57  |
| \$ | 9,914.32  |
| \$ | 10,034.32 |
| \$ | 10,194.32 |
| \$ | 10,146.32 |
| \$ | 10,145.07 |
| \$ | 10,045.07 |
| \$ | 10,043.82 |
| \$ | 10,183.82 |
| \$ | 10,673.82 |
| \$ | 11,093.82 |
| \$ | 11,009.63 |
| \$ | 11,008.38 |

**Balance**

|           |                  |
|-----------|------------------|
| \$        | 10,608.38        |
| \$        | 10,607.13        |
| \$        | 10,677.13        |
| \$        | 10,907.13        |
| \$        | 10,977.13        |
| \$        | 11,047.13        |
| \$        | 10,647.13        |
| \$        | 10,645.88        |
| \$        | 8,245.88         |
| \$        | 8,244.63         |
| \$        | 8,107.13         |
| \$        | 8,105.88         |
| \$        | 9,630.65         |
| \$        | 9,805.65         |
| \$        | 9,551.06         |
| \$        | 9,549.81         |
| \$        | 8,549.81         |
| \$        | 8,548.56         |
| \$        | 8,048.56         |
| \$        | 8,047.31         |
| \$        | 10,412.31        |
| \$        | 11,292.31        |
| \$        | 11,317.31        |
| \$        | 11,137.31        |
| \$        | 11,136.06        |
| \$        | 10,835.14        |
| \$        | 10,833.89        |
| \$        | 10,832.64        |
| <b>\$</b> | <b>10,832.64</b> |

**Sault Blues Society Executive as of March 2024**

|                     |           |         |            |            |            |            |
|---------------------|-----------|---------|------------|------------|------------|------------|
| President           | Tibbles   | Johnnie | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] |
| Vice President      | Vacant    |         |            |            |            |            |
| Treasurer           | Scharbach | Roger   | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] |
| Recording Secretary | McCarthy  | Robert  | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] |
| Social Media Coord  | Tibbles   | Johnnie | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] |
| Director at Large   | Paquin    | Gerry   | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] |
| Director at Large   | McDonald  | Mike    | [REDACTED] | [REDACTED] | [REDACTED] | [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](#) 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:  
Jessa Nisbett (ANGELAZURA)
- 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 name is Jessa Nisbett, I am a 42 year old woman of transgender experience. Since 2018 I have been active in the community as an music producer/DJ and visual artist under the moniker ANGELAZURA. Since 2021 I have been an organizer for the Northern Vibe Festival, which takes place 45 minutes outside of Sault Ste. Marie.

My work consists of the performance of carefully crafted musical experiences using modern computer controlled hardware. I weave together sounds from different genres, using samples, songs, and music I have produced myself.

I am a part of the Sault based Disco Magic collective

[https://www.instagram.com/disco\\_magic\\_ssm/](https://www.instagram.com/disco_magic_ssm/),

and

part of the Toronto based Roost Radio collective <https://www.instagram.com/roost.events/>.

On the visual arts side I have contributed works to the Art Gallery of Algoma's Winter Festival of Art and my displayed work represents the transgender perspective as part of the I GRTQIA+

- 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 am a multi-disciplinary artist with a primary focus on performing and media arts. For my live music shows I incorporate sounds that represent my past and present in Sault Ste. Marie. For 2023 I produced a track which sampled the locally iconic Station Mall 90's jingle which I played for audiences with rave reviews. For media arts I constructed a computer controlled light pyramid featuring 3 panels of art. For visual art I created a piece which represents my feelings of living as

**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:

- |  |  |
|--|--|
| <input type="checkbox"/> Small Project Grant | <input type="checkbox"/> Community Events Grant              |
| <input type="checkbox"/> Large Project Grant | <input type="checkbox"/> Major Cultural Celebrations Grant   |
| <input type="checkbox"/> Operating Grant     | <input checked="" type="checkbox"/> Cultural Diversity Grant |
| <input type="checkbox"/> Seed Funding        |  |

**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 (\$) \$4,010.37

**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:

- |   |   |
|---|---|
| <input type="checkbox"/> Small Project Grant (\$) | <input type="checkbox"/> Community Events Grant (\$)              |
| <input type="checkbox"/> Large Project Grant (\$) | <input type="checkbox"/> Major Cultural Celebrations Grant (\$)   |
| <input type="checkbox"/> Operational Grant (\$)   | <input checked="" type="checkbox"/> Cultural Diversity Grant (\$) |
| <input type="checkbox"/> Seed Funding (\$)        |   |

*Total Requested Amount (\$)* \$4,010.37

**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:  
Living Out Loud! with ANGELAZURA

ii. Activity/Project and/or Event **Start Date**:  
June 2024

iii. Activity/Project and/or Event **End Date**:  
December 2024

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):

Queen of Hearts Club and other LGBTQIA+ friendly establishments.

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

Sault Ste. Marie has a well represented LGBTQIA+ community, however we lack an appropriate amount of social events to congregate and feel supported. The idea behind Living Out Loud! is to host social dance and community nights with a focus on the LGBTQIA+ and ally community. The plan is to make these events available with as low of a barrier to entry as possible. Keeping costs low means not renting equipment on a regular basis. As part of hosting these events I will be providing my own sound system, lighting, performance equipment and most importantly my time for free. I also plan to make available free of charge space at these events for LGBTQIA+ vendors to offer their products, and have space for organizations to provide outreach information.

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):

Compliment and support existing City initiatives, plans, and projects: Living Out Loud complements and enhances existing city initiatives by providing a unique platform for LGBTQIA+ expression and community engagement. By offering inclusive social events, the project contributes to the diversity of cultural offerings in Sault Ste. Marie, augmenting the city's budding reputation as an inclusive and vibrant community.

Contribute to the economic and social diversity of Sault Ste. Marie: Through the development of arts, culture, and heritage products, Living Out Loud stimulates economic activity by attracting visitors to the city and supporting local LGBTQIA+ vendors and organizations. By fostering a sense of belonging and celebration, the project also contributes to the social diversity of Sault Ste. Marie, promoting inclusivity and understanding among residents.

Provide mentorship and participatory opportunities for youth, diversity, and historically underrepresented groups: Living Out Loud serves as a platform for mentorship and participation, particularly for LGBTQIA+ persons and allies. By providing spaces for community vendors and outreach organizations the project empowers individuals to explore their identities and voices within a supportive community.

Increase organizational capacity and sustainability of local art organizations, collectives, and artists: Living Out Loud strengthens the local arts ecosystem by providing performance opportunities for myself, other community DJ/producers, and visual artists. By collaborating with local venues and organizations, the project fosters connections and networks that support the long-term sustainability of the arts sector in

- 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):

Living Out Loud with ANGELAZURA is all about bringing people together and creating a space where everyone feels welcome, especially our LGBTQIA+ community and allies here in Sault Ste. Marie. These events are not just about music and dancing; they're about making connections and celebrating who we are.

For those who attend, these nights are a chance to be themselves without fear of judgment. It's about feeling accepted and finding friends who understand and support you. And it's not just for the LGBTQIA+ folks—our allies are just as important. These events are an opportunity for everyone to learn from each other, build empathy, and stand together in solidarity.

But it's not just about the people who come through the door. Living Out Loud has a ripple effect on our whole community. By celebrating diversity and inclusivity, we're helping to break down barriers and spark conversations that can lead to real change. And by giving local LGBTQIA+ vendors and organizations a platform, we're not just having dances—we're supporting our community economically and amplifying voices that often go unheard.

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 Living Out Loud! with ANGELAZURA will mean ongoing social events occurring roughly every second month. The schedule would run June, August, October, December for 2024.

Success will be measured by community attendance. Although attendance will be free, attendees will need to get a free ticket and thus engagement can be measured that via the ticket portal (Ticket Tailor). Additionally, feedback will be sought at the events, and if the events are successful I would like to roll them into Sault Pride and their Pridefest schedule (initial discussions have been had with Amanda Zuke, chair of Sault Pride).

#### **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):

For Living Out Loud with ANGELAZURA, the audiences it seeks to reach include:

Local (within the Municipality): Residents of Sault Ste. Marie and surrounding areas who identify as LGBTQIA+ or allies, as well as those interested in attending inclusive community events locally.

Regional (within Algoma): Residents from neighboring communities within the Algoma region who may wish to participate in or attend the events as part of the broader regional LGBTQIA+ community.

Other: This may include individuals from outside the region who are specifically drawn to Sault Ste. Marie for its inclusive events and vibrant LGBTQIA+ community, potentially contributing to tourism in the area.

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

The primary audience for Living Out Loud with ANGELAZURA includes members of the LGBTQIA+ community and allies residing in Sault Ste. Marie and the broader Algoma region. Additionally, we aim to attract individuals who may not typically have access to inclusive social spaces, including youth, persons with disabilities, and those from marginalized backgrounds. By creating a welcoming and supportive environment, we aspire to reach individuals who seek connection, acceptance, and celebration of diversity. Furthermore, we welcome visitors to Sault Ste. Marie who are interested in participating in inclusive events, contributing to the cultural vibrancy of our city.

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):

Living Out Loud with ANGELAZURA will be promoted through a multi-faceted marketing approach designed to reach our target audience. Promotion will primarily leverage social media platforms such as Facebook (Sault Pride Community), Instagram, and TikTok, where we will regularly update followers on event details, participating vendors, and community partners. Additionally, we will collaborate with local LGBTQIA+ organizations, community centers, and allies to amplify our reach through their networks and mailing lists.

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18 years old  | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input type="checkbox"/> 75+ years old              |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |   |                                    |
|---|------------------------------------|
| <input type="checkbox"/> 1-50               | <input type="checkbox"/> 501-1000  |
| <input type="checkbox"/> 51-100             | <input type="checkbox"/> 1001-2500 |
| <input checked="" type="checkbox"/> 101-250 | <input type="checkbox"/> 2500+     |
| <input type="checkbox"/> 251-500            |                                    |

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.)?

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 1-10 participants | <input type="checkbox"/> 26-50 participants |
| <input type="checkbox"/> 11-25 participants           | <input type="checkbox"/> 50+ participants   |

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

Participants at Living Out Loud with ANGELAZURA events will reflect the rich diversity of Sault Ste. Marie's LGBTQIA+ community and allies. Attendees will include individuals of various ages, backgrounds, and identities, united by their shared desire for inclusivity and celebration. We welcome LGBTQIA+ individuals, allies, and those curious to learn and engage with our community in a supportive and vibrant environment. Our events are open to everyone, regardless of gender identity, sexual orientation, race, or background. We strive to create an atmosphere of acceptance and mutual respect, where all participants feel valued and empowered to express themselves authentically.

**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, Jessa Nisbett (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.

Jessa Nisbett

Signature

3/22/2024

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) |
|---|---|---|---|---|---|
| <b>Operational Costs</b>  |   |   |   |   |   |
| Venue Booking   | \$1600  |   | Donations and Sponsors  | Cash or In Kind                           | Screenshot provided                       |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Materials &amp; Supplies Costs</b>                                     |   |   |   |   |   |
| Promotion and Marketing   | \$77.98 print material  |   | Donations and Sponsors  | Cash                                      | Screenshot provided                       |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Equipment Costs</b>  |   |   |   |   |   |
| Multimedia Player (XDJ-XZ)  | \$4010.37   |   | ACAP  | Grant                                     |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Artist Fees</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Other Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Total Costs</b>  | \$ 5,688.35   | \$ 0.00   |   |   |   |
| <b>Total Project Costs:</b>   | \$ 5,688.35   |   |   |   |   |

**ACAP Application Project Plan Template**

|  | Month 1 | Month 2 | Month 3 | Month 4 | Month 5 | Month 6 | Month 7 | Month 8 | Month 9 | Month 10 | Month 11 | Month 12 |
|--|---------|---------|---------|---------|---------|---------|---------|---------|---------|----------|----------|----------|
| <b>Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed</b>   |         |         |         |         |         |         |         |         |         |          |          |          |
| <b>Ex. Project Marketing Start-End</b>   |         |         |         |         |         | X       |         |         | X       |          | X        | X        |
| Planning and Organization  | X       | X       | X       | X       | X       | X       | X       | X       | X       | X        | X        | X        |
| Venue Outreach and Booking   |         |         |         | X       |         | X       |         | X       |         | X        |          | X        |
| Promotion and Marketing (Social Media and Local Promotion)   |         |         |         |         | X       | X       | X       | X       | X       | X        | X        | X        |
| Volunteer and Staffing   |         |         |         | X       |         | X       |         | X       |         | X        |          | X        |
| Fundraising (Sponsorships and Grants)  | X       | X       | X       | X       | X       | X       | X       | X       | X       | X        | X        | X        |
| Event Recap and Disbursement   |         |         |         |         |         | X       |         | X       |         | X        |          | X        |
| Equipment Acquisition  |         |         |         |         | X       | X       |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
| <b>Notes:</b>  |         |         |         |         |         |         |         |         |         |          |          |          |
| 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 |         |         |         |         |         |         |         |         |         |          |          |          |

**Stage Name: ANGELAZURA****Electronic Music DJ, Producer, Visual Artist, Event Coordinator, and Social Media Promoter****Summary:**

Experienced electronic music DJ, producer, event coordinator, visual artist, and social media promoter with a strong background in organizing and promoting music festivals and music related events. Known for creative and high energy performances as ANGELAZURA with experience in event planning, coordination, and artistic direction. Creative visual artist and website administrator with a talent for creating modern designs and managing online promotion through social media and web development.

**Professional Experience:****ANGELAZURA (Electronic Music DJ/Producer)**

- Resident DJ of the Northern Vibe Festival Roost stage for years (2018-Present), showcasing DJing with aspects of live performance.
- Played at prominent local events including Bon Soo Winter Carnival EDM SnoBath, and the Sault Noir Saved by the Ball New Years events.
- Played in Queens Park (Toronto) 2023 as part of the Nuit Blanche visual art exhibition
- Tentatively booked to perform at Rotaryfest 2024 as a resident DJ of Sault collective Disco Magic.
- Has performed at many other non-sanctioned events (Disco Magic events, Sonny Vibe)

**Northern Vibe Festival (Event Coordinator & Social Media Promoter)**

- Volunteer Coordinator for Northern Vibe Festival editions in 2021, 2022, 2023, and 2024 overseeing event planning, logistics, and execution.
- Designed, built, and installed computer controlled interactive lighting displays and art installations, enhancing the festival's visual appeal and immersive atmosphere.
- Managed online promotion efforts, including maintaining the festival website, creating graphics, and managing social media accounts to drive engagement and ticket sales.

**Graphic Artist & Website Administrator**

- Contributed artwork to the Winter Festival of Art gallery show "Taking Chances" at the Art Gallery of Algoma in 2023, showcasing transgender/LGBTQIA+ art.
- Produced visual designs for promotional materials, merchandise, and event branding for Northern Vibe Festival.
- Maintained and updated the festival website at <https://northernvibefestival.com>, ensuring content accuracy, functionality, and aesthetic appeal.

**Skills:**

Event coordination and management  
Electronic music production and performance  
Graphic design and visual artistry  
Website administration and maintenance  
Social media management and online promotion  
Lighting design and installation  
Community engagement and outreach

**Education:**

Advanced Diploma in Electrical Engineering Technology – Process Automation at Sault College

**Employment:**

Supervisor at SDC Services Canada Inc 2008 - 2018  
Industrial Electrician (Apprentice) at Tenaris AlgomaTubes 2021-Present

## Products in Shopping Cart

Enter Promo Code...

Apply a Promo Code

x



### Pioneer DJ

XDJ-XZ 4-Channel All-in-one DJ System for rekordbox and Serato DJ Pro

SKU : 723191

Quantity: 1

**\$3,549.00** CDN

Check Store Availability

### Shipping Information:

Shipping from **Web Store**

**Standard Shipping**

✓ Free Shipping

### Purolator

PurolatorGround: Free Shipping

HST: \$461.37<sup>CDN</sup>

x Empty Cart

Order SubTotal: \$3,549.00<sup>CDN</sup>

Order Total: **\$4,010.37** CDN

Français



Available for Delivery  
 1 Item(s) with delivery or pick-up options available

|   |   |                                  |  |
|---|---|----------------------------------|--|
|  | Item(s)                                   | Details                          | <input type="button" value="Edit order"/> <input type="button" value="X"/> |
|   | <b>Flyers Matte 100 pack single sided</b> |                                  |  |
| Quantity  | <b>1</b>                                  | Total Item price: <b>\$74.99</b> |  |

Discounts and Coupons

Coupon Code

Business Discount # or Email

Cart Summary

|                 |            |
|-----------------|------------|
| Cart Items      | 1          |
| Total Item cost | \$74.99    |
| Service Fee     | \$2.99     |
| Sub Total*      | \$77.98    |
|                 | able taxes |



The Queen of Hearts Club



the venue?)  
Could you display some premade graphics or have a VJ patch in for video?  
Would we be permitted to do basic decorating to match the theme of the event?

Ok. Cool idea. We have half day and full day rentals for the hall. \$400 for half day rental \$800 for full day. We would include a bartender in with that rental fee. In terms of patching into our sound system, that is possible, but we would likely add a charge for a technician to just standby and work with the Dj's to appropriately patch in. You also have the option of bringing in your own sound system, however it would be a lot easier to just tap into our system. Visual are definitely possible to plug into. Your dj's can bring their own visuals or we can whip up some generic ones for the event..... And yes, you can decorate during the afternoon before the event starts to give it some spice. We have some uplights and laser lights that can be turned on as well to add to the entertainment experience.



# NORTHERN VIBE 2023

AUG 25 - 26 - 27

3 DAYS  
OF CAMPING

LOCAL FOOD  
ART & VENDORS

2 STAGES  
LIVE MUSIC

WITH SPECIAL GUEST  
ILLUSIONIST RYAN McFARLNING

## RIVER STAGE

### DUSKOPE

ANGELAZURA MILU DANAFTERDARK HAKAN LOOB  
TREMORS ELIXAH MELTY PRESTIN3 KNERV  
MANSKIRT SELECTRA JORDAN FREEMAN KHANDROMA PROCTA  
MR LA ROUGE BOBBY LAWN PHIL THOM FOOLERY FRAKTL  
MISS ZOLLY SHAZAMI RAMI VESSEL ELE

## FOREST STAGE

K MAN AND THE 45'S HANDSOME SANDWICH  
FRIGHTLIGHT BOOKCLUB CASTLETONS WYLD STALLYNS  
SIERRA PILOT A DIRE SETBACK HELLRAGER  
FAR FROM FINE MIKE HAGGITH

TICKETS AVAILABLE ONLINE @  
NORTHERNVIBEFESTIVAL.COM



SAULT NOIR PRESENTS

# SAVED BY THE BALL



**////////// MACHINE SHOP**  
*Live Music / Special Guests  
90's Dance & Costume Prizes*

.....

December 31, 2023 - 8:00pm  
[7:00pm for VIP]

General Admission \$25  
VIP \$100

All proceeds donated to



**TICKETS** ▶



Living Out Loud – ACAP Late Intake 2024 – 2023 Taking Chances



**Jesse Wickert**  
*The Beauty and Violence of Being Transgender*  
Acrylic  
2020

This artwork is about putting my personal experience as a transgender woman on display in a public space through my art. I found many online posts about getting your real name, the loss of your job and other things that you have to go through the beginning of your transition to the end. This experience has led to a goal as that is how many of us put in our bodies throughout the transition and even afterwards. The museum opened corresponds to our gender identity and how different we are. I don't usually paint, and this piece is likely the one that will be the most meaningful to me. The thing about making this piece was to make sure that it was a clear and honest representation of the experience of a transgender person to be understood the others and to be represented more fully.

**Estelle Hood**  
*Wing Garden*  
Mixed media (digital & collage)  
2019



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:  
Deanna Naveau
- 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):

Deanna Naveau is a multi-talented individual from the Mattagami First Nation, known for her roles as an Indigenous advocate, entrepreneur, and artist. With over 30 years of dedication to promoting Indigenous rights, Deanna has bridged cultural gaps and fostered understanding. As a gifted artist, she creatively expresses Indigenous perspectives and cultural heritage, using her artwork as a means to raise awareness and spark dialogue.

Recently, she launched the Indigenous podcast "Tea with Dee," engaging in insightful conversations about various Indigenous topics, showcasing her passion for dialogue and education.

Deanna's commitment to community service is evident in her role as an Indigenous Cultural Resource Peer Helper. Through volunteering, she empowers her community and contributes to the preservation of cultural resilience. Her unique combination of activism, entrepreneurship, and artistic expression has made Deanna a remarkable individual, inspiring others to champion Indigenous rights and celebrate cultural heritage.

- 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):  
 Deanna Naveau's artwork primarily focuses on expressing Indigenous perspectives and cultural heritage. Through her art in various mediums, she aims to raise awareness about Indigenous issues, spark dialogue, and celebrate the rich traditions of Indigenous communities. Her pieces often convey themes such as identity, resilience, connection to the land, and the ongoing struggle for Indigenous rights and recognition. By capturing the essence of Indigenous experiences,

**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:

- |  |  |
|--|--|
| <input type="checkbox"/> Small Project Grant | <input type="checkbox"/> Community Events Grant              |
| <input type="checkbox"/> Large Project Grant | <input type="checkbox"/> Major Cultural Celebrations Grant   |
| <input type="checkbox"/> Operating Grant     | <input checked="" type="checkbox"/> Cultural Diversity Grant |
| <input type="checkbox"/> Seed Funding        |  |

**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 (\$) 11,918

**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:

- |   |   |
|---|---|
| <input type="checkbox"/> Small Project Grant (\$) | <input type="checkbox"/> Community Events Grant (\$)              |
| <input type="checkbox"/> Large Project Grant (\$) | <input type="checkbox"/> Major Cultural Celebrations Grant (\$)   |
| <input type="checkbox"/> Operational Grant (\$)   | <input checked="" type="checkbox"/> Cultural Diversity Grant (\$) |
| <input type="checkbox"/> Seed Funding (\$)        |   |

*Total Requested Amount (\$) 11,918*

**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:  
Tea with Dee
- ii. Activity/Project and/or Event **Start Date:**  
June 2024
- iii. Activity/Project and/or Event **End Date:**  
June 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):  
642 Queen Street, Unit 2  
Sault Ste. Marie, ON P6A 2A4
- v. Please describe the proposed activity, project, and any relevant goals or objectives (maximum 750 words)  
Tea with Dee is an Indigenous podcast based in Sault Ste. Marie that aligns with the priorities identified in the Community Cultural Plan 2019-2024 and seeks support from the ACAP Grant program to foster its growth and development while contributing effectively to the local arts and culture sector.

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. Compliments and Supports Existing City Initiatives: Tea with Dee serves as a digital platform that complements existing efforts to promote Indigenous culture and heritage in Sault Ste. Marie. By amplifying Indigenous voices and stories, the podcast contributes to the preservation and celebration of local Indigenous cultures while fostering understanding and appreciation among listeners.

2. Economic Diversity and Tourism Development: The podcast contributes to the community's economic diversity by creating arts and culture products that attract tourists and locals alike. By showcasing the rich tapestry of Indigenous wisdom and experiences, Tea with Dee has the potential to attract cultural tourists interested in authentic Indigenous storytelling and traditions, thereby boosting tourism in Sault Ste. Marie.

3. Mentorship and Participation for Underrepresented Groups: Tea with Dee provides mentorship and participatory opportunities for youth and historically underrepresented groups in the community. Through collaborations with Indigenous elders, artists, and activists, the podcast creates spaces for marginalized voices to be heard and empowered, fostering a sense of belonging and pride in Indigenous identity among local youth and underrepresented communities.

4. Organizational Capacity and Sustainability: Support from the ACAP Grant program will enhance Tea with Dee's organizational capacity and sustainability, allowing the podcast to continue its mission of amplifying Indigenous voices and stories for years to come. Funding will enable the acquisition of necessary equipment, professional development opportunities for podcast creators, and the implementation of strategic plans to expand the podcast's reach and impact.

- 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):

"Tea with Dee" offers numerous benefits to its audiences, participants, and the community of Sault Ste. Marie, intended upon successful completion and implementation of this activity.

First and foremost, the podcast provides a platform for meaningful dialogue and education about various Indigenous topics. By engaging in insightful conversations with experts, community leaders, and individuals with lived experiences, "Tea with Dee" fosters a deeper understanding of Indigenous perspectives, cultures, and issues. This increased awareness helps combat stereotypes, misinformation, and biases, promoting cultural sensitivity and respect within the community.

Moreover, "Tea with Dee" serves as a bridge between Indigenous and non-Indigenous communities, facilitating cross-cultural communication and relationship-building. Through the podcast, audiences gain valuable insights into the challenges faced by Indigenous peoples, as well as their resilience, strengths, and contributions to society. This promotes empathy, empathy, and solidarity, paving the way for greater collaboration and allyship in addressing Indigenous issues and advancing reconciliation efforts.

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 applicant considers successful implementation of the "Tea with Dee" podcast project to involve several key indicators. Firstly, success will be measured by the reach and engagement of the podcast within the community of Sault Ste. Marie and beyond. This includes metrics such as the number of listeners, downloads, and social media interactions, indicating the extent to which the podcast is effectively disseminating Indigenous perspectives and fostering dialogue.

Furthermore, success will be evaluated based on the diversity and depth of topics covered, ensuring that the podcast addresses a wide range of Indigenous issues, voices, and experiences. This includes feedback from participants and audiences regarding the relevance, authenticity, and impact of the podcast content.

Additionally, successful implementation will be reflected in the partnerships and collaborations established throughout the project. Building relationships with local Indigenous organizations, community leaders, and stakeholders will enhance the podcast's credibility, reach, and sustainability over time.

#### **Section 4: Marketing**

i. What audiences does the proposed activity, project and/or event seek to reach?  
Select all that apply:

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)                      | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input checked="" type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> Other (Please describe)             |

ii. Please describe the items selected (maximum 250 words):

The proposed "Tea with Dee" podcast project seeks to reach a diverse range of audiences, including both local and regional communities within the Municipality of Sault Ste. Marie and Algoma. By engaging with local Indigenous organizations, community members, and stakeholders, the podcast aims to foster dialogue, education, and awareness about Indigenous perspectives, issues, and initiatives.

Additionally, "Tea with Dee" aims to attract regional audiences from across Algoma who are interested in learning more about Indigenous cultures, histories, and current affairs. By providing a platform for Indigenous voices and stories, the podcast hopes to reach individuals and organizations seeking to deepen their understanding of Indigenous rights, reconciliation, and solidarity.

Furthermore, while not specifically targeting tourism audiences, "Tea with Dee" has the potential to attract visitors to the region who are interested in Indigenous culture and heritage. Through online platforms and social media promotion, the podcast can reach a broader audience beyond the local and regional areas, including potential tourists interested in Indigenous tourism experiences.

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

The "Tea with Dee" podcast project intends to reach a diverse range of audiences, including Indigenous and non-Indigenous community members, local organizations, educational institutions, and policymakers within the Municipality of Sault Ste. Marie and the broader Algoma region. Specifically, the project aims to engage Indigenous individuals seeking to share their stories and perspectives, as well as non-Indigenous allies interested in learning more about Indigenous cultures, histories, and contemporary issues. Additionally, the podcast seeks to reach youth, elders, and marginalized communities, providing a platform for voices that are often underrepresented in mainstream media. Through inclusive and culturally sensitive content, "Tea with Dee" aims to foster dialogue, understanding, and solidarity across diverse audience groups.

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 "Tea with Dee" podcast project will be promoted through a multifaceted marketing strategy aimed at maximizing reach and engagement across various platforms. Promotion will include:

Social Media Marketing: Regular posts on popular social media platforms such as Facebook, Twitter, Instagram, and LinkedIn will be used to share updates, episode releases, behind-the-scenes content, and engaging graphics or videos. Relevant hashtags will be utilized to increase visibility and attract a wider audience. Example accounts: [Insert relevant social media links]

Website and Blog: A dedicated website for the podcast will serve as a central hub for information, episode archives, guest bios, and contact details. A blog section will feature articles related to Indigenous topics, providing additional value to visitors and enhancing search engine visibility. Example website: [Insert website link]

Email Marketing: Regular email newsletters will be sent to subscribers, providing updates on new episodes, upcoming guests, and special events. Calls to action will encourage subscribers to share the

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

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> 0-18 years old  | <input type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |  |

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

- |                                  |   |
|----------------------------------|---|
| <input type="checkbox"/> 1-50    | <input type="checkbox"/> 501-1000         |
| <input type="checkbox"/> 51-100  | <input type="checkbox"/> 1001-2500        |
| <input type="checkbox"/> 101-250 | <input checked="" type="checkbox"/> 2500+ |
| <input type="checkbox"/> 251-500 |   |

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.)?

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 1-10 participants | <input type="checkbox"/> 26-50 participants |
| <input type="checkbox"/> 11-25 participants           | <input type="checkbox"/> 50+ participants   |

- viii. Please provide a brief description of participant composition (maximum 150 words):  
The participant composition of the "Tea with Dee" podcast project involves a diverse group of individuals directly involved in its implementation and execution. This includes the host, Deanna Naveau, as well as production staff responsible for recording, editing, and publishing episodes. Additionally, participating artists, guests, and interviewees contribute their perspectives and expertise to the podcast content. Volunteers may also be engaged to assist with tasks such as research, social media promotion, and community outreach. Overall, the estimated number of participants directly involved in the project's implementation is approximately 1-5 individuals, comprising a mix of paid staff, volunteers, and guest contributors.

**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, Deanna Naveau (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.

Deanna Naveau Signature

March 28, 2024 Date

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

[csd@cityssm.on.ca](mailto: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

| 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) |
|---|---|---|---|---|---|
| <b>Operational Costs</b>  |   |   |   |   |   |
| Rent - Space  |   |   |   | 200                                       |   |
| Electricity   |   |   |   | 20  |   |
| Hosting Platform  |   |   |   | 540                                       |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Materials &amp; Supplies Costs</b>                                     |   |   |   |   |   |
| Mics and table stands   |   |   |   | 250                                       |   |
| 10' cords x 2   |   |   |   | 50  |   |
| Zoom H6 Recorder  |   |   |   | 400                                       |   |
| Lapal Mics  |   |   |   | 50  |   |
| Retractable Banner  |   |   |   | 150                                       |   |
|   |   |   |   |   |   |
| <b>Equipment Costs</b>  |   |   |   |   |   |
| Bear Cave Silent Booths   | 11917.50  |   |   |   | 11,917.50                                 |
| Kubebooth Inc.  |   |   |   |   | 15,704.00                                 |
| WorkBooth   |   |   |   |   | 19,299.00                                 |
| Delivery  |   |   |   | 400                                       |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Artist Fees</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Other Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Total Costs</b>  | \$ 11,917.50  | \$ 0.00   |   |   |   |
| <b>Total Project Costs:</b>   | \$ 11,917.50  |   |   |   |   |

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



## Biography

Deanna Naveau is a passionate Indigenous advocate, activist, and accomplished artist, hailing from the Mattagami First Nation. With over 30 years of experience in both Indigenous and non-Indigenous organizations, she has dedicated her life to promoting Indigenous rights and fostering cultural understanding. Deanna's journey led her to pursue a 4-year BA Hons in Community Economic & Social Development at Algoma University, formerly Shingwauk Residential School—a significant milestone shaped by her family's history.

Driven by her role as a mother of five, Deanna is committed to creating a future free from discrimination and inequality for the next generation. Her leadership within Indigenous organizations and non-Indigenous businesses has been instrumental in shaping policies and promoting collaboration while advocating for cultural sensitivity. Deanna's grassroots activism spans issues such as land rights, environmental protection, and social justice, earning her respect as a trailblazer and role model in her community and beyond.

To learn more about Deanna and her work, visit the following websites and social media accounts:

- **Website:** [Deanna Naveau - Full Circle Facilitation and Wellness](#)
- **Personal Instagram:** <https://www.instagram.com/ningowiiganikwe/>
- **Tea with Dee:** [Tea with Dee | Indigenous](#)
- **Facebook:** [Tea with Dee Podcast](#)
- **Instagram:** [Tea with Dee Podcast](#)
- **TikTok:** [@teawithdee.com](#)

## Summary of Tea with Dee for ACAP Grant Application:

Tea with Dee is an Indigenous podcast based in Sault Ste. Marie that aligns with the priorities identified in the Community Cultural Plan 2019-2024 and seeks support from the ACAP Grant program to foster its growth and development while contributing effectively to the local arts and culture sector.

1. Compliments and Supports Existing City Initiatives: Tea with Dee serves as a digital platform that complements existing efforts to promote Indigenous culture and heritage in Sault Ste. Marie. By amplifying Indigenous voices and stories, the

podcast contributes to the preservation and celebration of local Indigenous cultures while fostering understanding and appreciation among listeners.

2. **Economic Diversity and Tourism Development:** The podcast contributes to the community's economic diversity by creating arts and culture products that attract tourists and locals alike. By showcasing the rich tapestry of Indigenous wisdom and experiences, Tea with Dee has the potential to attract cultural tourists interested in authentic Indigenous storytelling and traditions, thereby boosting tourism in Sault Ste. Marie.
3. **Mentorship and Participation for Underrepresented Groups:** Tea with Dee provides mentorship and participatory opportunities for youth and historically underrepresented groups in the community. Through collaborations with Indigenous elders, artists, and activists, the podcast creates spaces for marginalized voices to be heard and empowered, fostering a sense of belonging and pride in Indigenous identity among local youth and underrepresented communities.
4. **Organizational Capacity and Sustainability:** Support from the ACAP Grant program will enhance Tea with Dee's organizational capacity and sustainability, allowing the podcast to continue its mission of amplifying Indigenous voices and stories for years to come. Funding will enable the acquisition of necessary equipment, professional development opportunities for podcast creators, and the implementation of strategic plans to expand the podcast's reach and impact.
5. **Professional Development Opportunities:** Tea with Dee offers professional development opportunities for emerging and professional arts and culture practitioners in Sault Ste. Marie. By collaborating with local artists, musicians, and storytellers, the podcast provides a platform for practitioners to showcase their talents, build networks, and gain valuable experience in podcast production and storytelling.
6. **Community Connections and Partnerships:** The podcast fosters community connections, partnerships, and networks by collaborating with local Indigenous organizations, cultural institutions, and community groups. Through these partnerships, Tea with Dee creates opportunities for cross-cultural dialogue, knowledge sharing, and collaborative initiatives that strengthen the fabric of the local arts and culture sector in Sault Ste. Marie.
7. **Volunteer Opportunities:** Tea with Dee provides opportunities for volunteerism, allowing community members to get involved in various aspects of podcast production, promotion, and outreach. By engaging volunteers, the podcast fosters a

sense of ownership and pride in the project, while also building a supportive community of individuals dedicated to promoting Indigenous culture and heritage.

8. **Contribution to Quality of Life and Sense of Identity:** Tea with Dee significantly contributes to the quality of life and sense of identity in Sault Ste. Marie by showcasing the diverse stories, traditions, and experiences of local Indigenous communities. The podcast enriches the cultural landscape of the city, fostering a greater sense of belonging, pride, and connection among residents while celebrating the unique heritage and contributions of Indigenous peoples to the region.

In summary, Tea with Dee aligns with the goals and priorities outlined in the Community Cultural Plan 2019-2024 and demonstrates a strong commitment to fostering the growth and development of the local arts and culture sector in Sault Ste. Marie. Support from the ACAP Grant program will enable the podcast to continue its mission of amplifying Indigenous voices, promoting cultural diversity, and enriching the community's quality of life through storytelling, mentorship, and collaboration.

### **Project Activity: Tea with Dee Podcast Growth and Development**

#### **Duration: 1 Calendar Year**

Objective: To enhance the growth and development of Tea with Dee, an Indigenous podcast based in Sault Ste. Marie, through a series of organizational, operational, developmental, and promotional activities.

#### **Month 1: Organizational Setup and Planning**

- Purchase and install sound booth, and set up podcasting equipment, software, and other technical resources.
- Develop a detailed project plan outlining objectives, timelines, and resource requirements.
- Set up administrative processes, including budgeting, scheduling, and communication protocols.

#### **Month 2: Operational Development**

- Re-design and re-launch the new Tea with Dee website as the central hub for podcast episodes, show notes, and additional resources.
- Develop branding materials, graphics, and promotional assets.

### **Month 3: Content Development and Production**

- Research and plan episode topics, guest interviews, and storytelling themes aligned with Indigenous culture, traditions, and contemporary issues.
- Conduct interviews with Indigenous elders, knowledge keepers, artists, activists, and community members.
- Record and edit podcast episodes, ensuring high audio quality and engaging storytelling.
- Collaborate with local musicians, storytellers, and artists to create original music, soundscapes, and audiovisual elements for the podcast.

### **Month 3: Implementation and Execution**

- Launch Tea with Dee with a promotional campaign targeting local and global audiences.
- Release new podcast episodes on a regular schedule, accompanied by social media marketing, email newsletters, and community outreach efforts.
- Monitor audience feedback and engagement metrics to gauge the impact of the podcast and adjust as needed.
- Organize live events, panel discussions, and community workshops to further promote the podcast and foster meaningful connections with listeners.

### **Month 4-6: Promotion and Outreach**

- Expand promotional efforts through partnerships with local media outlets, cultural organizations, and Indigenous community groups.
- Launch a targeted advertising campaign on social media platforms and podcast directories to reach new audiences.
- Participate in relevant industry events, conferences, and festivals to raise awareness of Tea with Dee and network with fellow podcasters and content creators.
- Develop strategic collaborations with tourism agencies, educational institutions, and cultural centers to promote Indigenous tourism and cultural exchange initiatives.

### **Month 7-12: Evaluation and Future Planning**

- Conduct a comprehensive evaluation of Tea with Dee, analyzing audience feedback, listener demographics, and key performance indicators.
- Identify strengths, weaknesses, opportunities, and threats to inform future podcast development and growth strategies.
- Develop a plan for the second season of Tea with Dee, incorporating lessons learned, emerging trends, and community input.

- Explore opportunities for revenue generation, including sponsorships, merchandise sales, and crowdfunding campaigns, to ensure the long-term sustainability of the podcast.
- Engage in ongoing community outreach, dialogue, and collaboration to deepen Tea with Dee's impact and relevance within the local and global Indigenous community.

By following this project activity timeline, Tea with Dee will undergo significant growth and development over the course of one calendar year, furthering its mission to amplify Indigenous voices, promote cultural understanding, and enrich the arts and culture sector in Sault Ste. Marie and beyond.



# ESTIMATE

**Bear Cave Silent Booths Inc.**  
 4625 Bartlett Road, Unit 5  
 Beamsville, Ontario L3J 0Z2  
 Canada

**BILL TO**  
**Deanna Naveau**  
 Deanna Naveau  
  
 info@sacredfiretradingpost.com

**Estimate Number:** 670  
**Estimate Date:** March 6, 2024  
**Valid Until:** April 5, 2024

**Estimate Total (CAD):** **\$11,917.50**

| Items   | Quantity | Price      | Amount             |
|---|----------|------------|--------------------|
| <b>CAD 4x6 Double Wall Sound Booth</b><br>Dimensions<br>Internal 44 inches x 68 inches<br>External 51 1/2 inches x 75 1/2 inches<br>Height 86 inches<br>1 3/8 inch hole for cables to pass through<br>Upto 40-45 db reduction | 1        | \$9,750.00 | \$9,750.00         |
| <b>Shipping</b>   | 1        | \$900.00   | \$900.00           |
| <b>Subtotal:</b>  |          |            | \$10,650.00        |
| HST 13%:  |          |            | \$1,267.50         |
| <b>Total:</b>   |          |            | \$11,917.50        |
| <b>Estimate Total (CAD):</b>  |          |            | <b>\$11,917.50</b> |

**Kubebooth Inc.**

40 Penn Drive  
Toronto ON M9L 2A9  
info@kubebooth.com  
Business Number 75463 8708



**Estimate**

ADDRESS

Deanna Naveau  
Sacred Fire Trading Post  
Sault Ste Marie Ontario

SHIP TO

Deanna Naveau  
Sacred Fire Trading Post  
Sault Ste Marie Ontario

ESTIMATE

1948

DATE

06/03/2024

EXPIRATION

31/03/2024

DATE

| DATE | DESCRIPTION                           | QTY | RATE      | AMOUNT    |
|------|---------------------------------------|-----|-----------|-----------|
|      | 02 - Kwe - EG-10 Deep Gray<br>- Black | 1   | 15,704.00 | 15,704.00 |

Prices are in \$ CAD not including delivery, installation and applicable taxes.  
All discounts including OEM pricing have been applied.  
Lead time 3-4 weeks from clean order.  
Thank you, Kubebooth.

**TOTAL**

**\$15,704.00**

Accepted By

Accepted Date

---

**WorkBooth: Phone Booths**

3 messages

Ilya Mishaniou [REDACTED]

7 March 2024 at 08:42

To: [REDACTED]

Hi Deanna,

Thank you for your interest in our product and for taking the time to leave your contact information on our website. We greatly appreciate your engagement.

Our two-person phone booth, WorkBooth Two, is designed to comfortably accommodate a minimum of 2 individuals, offering powerful and silent ventilation with 5 supply and 5 exhaust fans rated at 250 m<sup>3</sup>/h.

**WorkBooth Two:** \$19,299 CAD

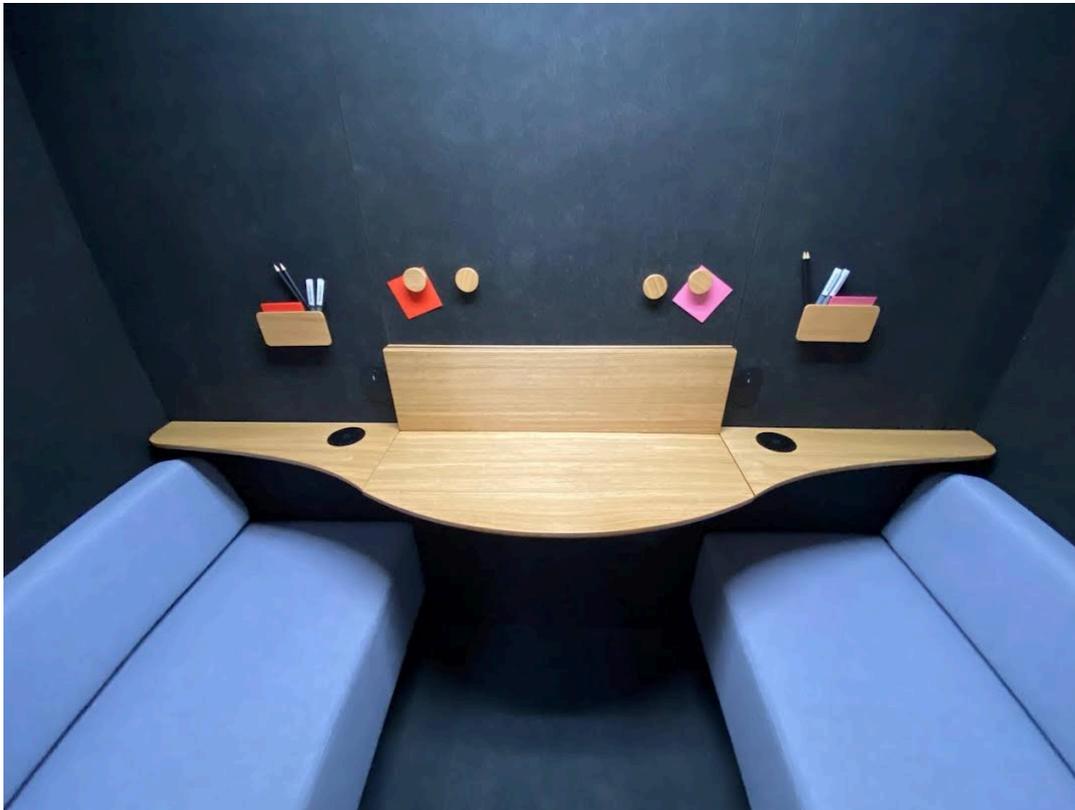
- Dimensions: W 7.22 x D 3.28 x H 7.55 ft
- **Assembly are complimentary**
- 2-year warranty included
- Noise isolation: 41dB (the highest level available on the market)

To give you a real-life glimpse of our phone booths, here's a short video: <https://www.youtube.com/watch?v=HBGvaYMDk7U>

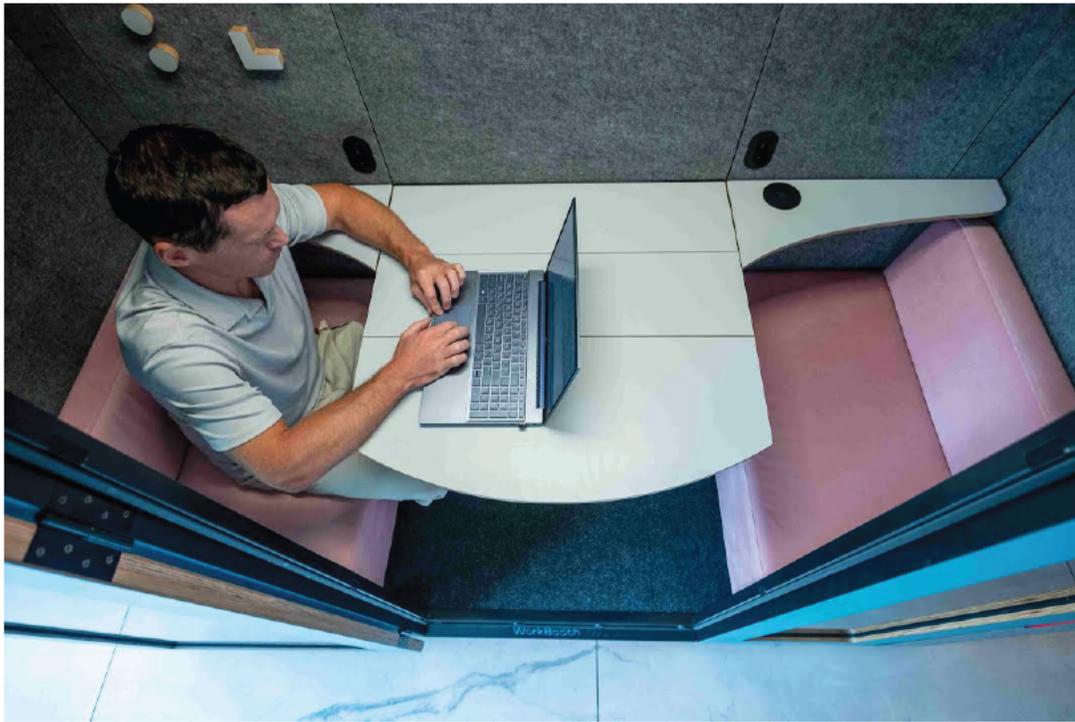
Additionally, we warmly invite you to visit our **showroom** and experience our phone booths firsthand. It is conveniently located at **50 Carroll St, Toronto, ON M4M 3G3, Canada.**

Looking forward to hearing back from you.

Sincerely,







--

**Ilya Mishaniou**

Chief Business Development Manager

Work in Silence

P: + 1 (647) 205-8394

W: [workinbooth.ca](http://workinbooth.ca)

# WorkBooth

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 EN WorkBooth for Canada.pdf  
4703K

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**Ilya Mishaniou**

To: [REDACTED]

15 March 2024 at 13:44

Hi Deanna,

I hope all is well with you. I attempted to call you but couldn't get through. Are you still in the market for phone booths? I'd be glad to help you explore your options and extend an invitation to visit our showroom at [50 Carroll St, Toronto, ON M4M 3G3, Canada](#).

To make it easier, I've included my [Calendly link](#) below, allowing you to select a time slot that suits you best.

Looking forward to hearing from you.

Sincerely,

--

**Ilya Mishaniou**

Chief Business Development Manager

Work in Silence

P: + 1 (647) 205-8394

W: [workinbooth.ca](http://workinbooth.ca)

# WorkBooth

[Quoted text hidden]

---

**Ilya Mishaniou** <i.mishaniou@workinbooth.com>

22 March 2024 at 14:55

To: [REDACTED]

Hi Deanna,

I hope you're doing well. I'm curious to hear your thoughts on our phone booths. Do you have any questions or need further information about the WorkBooth Two?

I look forward to your feedback.

Sincerely,

--

**Ilya Mishaniou**

Chief Business Development Manager

Work in Silence

P: + 1 (647) 205-8394

W: [workinbooth.ca](http://workinbooth.ca)

# WorkBooth

On Thu, 7 Mar 2024 at 08:42, Ilya Mishaniou <i.mishaniou@workinbooth.com> wrote:

[Quoted text hidden]



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)  
1-642 Queen St E. Sault Ste. Marie, ON
- iii. Organization Contact Information: (Phone, Cell, Email)  
katrina@theklub.ca
- iv. Organization Contact Person & Alternative Contact Person:

|       |                             |       |                         |
|-------|-----------------------------|-------|-------------------------|
| Name  | Katrina Francella           | Name  | Caio Ribeiro Schuurhuis |
| Title | Founding Executive Director | Title | Board Chair             |
| Phone |                             | Phone |                         |
| Email | katrina@theklub.ca          | Email | caio@theklub.ca         |

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

Vision

Our vision is to support the diversity and vibrancy of our community by hosting inclusive and brave safe(r) spaces for connection, education, celebration, and wellness. We aim to foster a community where all individuals, regardless of sexual orientation, gender identity, or expression, feel valued, respected, and empowered.

Mission

At The KLUB, we nurture community pride, solidarity, and wellness by hosting public programs, events, and an inclusive and accessible gathering space for intergenerational 2SLGBTQIA+ community members and allies in Bawating (Sault Ste. Marie) and across the Algoma District. Through building bridges and connections, advocating for queer liberation, and promoting 2SLGBTQIA+ inclusion, acceptance, education, and advocacy, we strive to create a supportive and nurturing environment where everyone can thrive.

Values

- 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):

Recreation and art events are at the heart of what we do at The KLUB. We specialize in visual, musical, and performance art as our disciplines of choice. Our recreational activities prioritize inclusive, accessible, and body-positive movement through sports, group fitness, and yoga.

**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. **Please refer to the [ACAP Guidelines](#).**

Please select all that apply to the project:

- |  |  |
|--|--|
| <input type="checkbox"/> Small Project Grant | <input type="checkbox"/> Community Events Grant              |
| <input type="checkbox"/> Large Project Grant | <input type="checkbox"/> Major Cultural Celebrations Grant   |
| <input type="checkbox"/> Operating Grant     | <input checked="" type="checkbox"/> Cultural Diversity Grant |
| <input type="checkbox"/> Seed Funding        |  |

**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 (\$) 12550

**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 (\$) 12550

*Total Requested Amount (\$)* 12550

**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:

Celebrating 2SLGBTQIA+ Pride Through Inclusive Recreation and Ar

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

June 1, 2024

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

July 15th, 2024

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: Serving as our primary venue, The Klub provides a dedicated space for our events, workshops, and community gatherings. Located at 642 Queen St E., The Klub offers a welcoming and inclusive environment for members of the 2SLGBTQIA+ community and allies to come together, connect, and participate in various activities.

Pointe Des Chenes: This outdoor location offers a picturesque setting for our nature-based event and activities. Pointe Des Chenes provides opportunities for outdoor recreation, relaxation, and community bonding amidst the beauty of nature.

Roberta Bondar Pavilion or Downtown Plaza: The Roberta Bondar Pavilion or Plaza serves as another versatile venue for our programs and events. With its spacious layout, central location and stage, it offers space for gatherings and performances, enhancing accessibility and engagement for participants.

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

1. Beach Day and Canoeing with Thrive Tours: This activity promotes community engagement and connection by providing a fun and inclusive outdoor experience. Participants will come together in a relaxed environment, fostering relationships and strengthening bonds within the community. Canoeing offers an opportunity for physical activity and adventure while also highlighting the beauty of nature and the importance of environmental stewardship and honoring the land.

2. Dance Class and Showcase with local artists and performers: Hosting a dance class and showcase celebrates the rich diversity of artistic expression within the 2SLGBTQIA+ community. It provides a platform for talented performers like Gimiiwan Heise, Emma Dingle and Karam Singh to share their artistry and showcase their cultural heritage. Dance is also a form of self-expression and empowerment, promoting body positivity and inclusivity. We will have a showcase, followed by mini dance classes, where participants can try different genres of dance in a safe space.

3. Paint Night with Lucia LaFord: Paint Night offers a creative and therapeutic outlet for participants to express themselves artistically. It encourages self-discovery, relaxation, and mindfulness. Hosting the event with Lucia LaFord, a prominent Indigenous and Queer artist, further highlights the importance of representation and visibility within the arts.

4. Lip Sync Battle: The lip sync battle will add an element of fun and entertainment to our annual Pride Drag Showcase – a celebration of queer culture and creativity. It allows participants to express themselves through music, performance, and humor, promoting joy and laughter within the community. The lip sync battle also serves as a platform for self-expression and empowerment, encouraging participants to embrace their authentic selves without fear of judgment. In the spirit of health...

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):**

**Promotion of Inclusivity:** Hosting pride events demonstrates Sault Ste. Marie's commitment to inclusivity and diversity. It sends a powerful message that all members of the community are valued and supported, regardless of sexual orientation, gender identity, or expression.

**Community Building:** Pride events provide opportunities for 2SLGBTQIA+ individuals and allies to come together, fostering a sense of community and belonging. This can help combat isolation and discrimination that members of the community may face in smaller towns where support networks might be limited.

**Economic Impact:** Pride events can attract visitors from neighboring towns or cities, boosting local businesses such as restaurants, hotels, and shops. This influx of visitors can have a positive economic impact on the town, including increased revenue from tourism and local spending.

**Educational Opportunities:** Pride events often include workshops, panels, and discussions that educate the public about issues facing the 2SLGBTQIA+ community, such as discrimination, health disparities, and legal rights. This can help foster understanding, empathy, and allyship among community members.

**Visibility and Representation:** Hosting pride events provides visibility and representation for the 2SLGBTQIA+ community in a small city where they may otherwise feel marginalized or invisible. This can help combat stigma and discrimination by promoting positive representations of diverse identities.

**Fulfillment of Civic Duty:** City councils have a responsibility to serve all members of the community, including marginalized and underrepresented groups. Funding pride events aligns with this duty by supporting the needs and interests of the 2SLGBTQIA+ community and promoting social justice and equality.

**Enhanced City Image:** Supporting pride events can enhance our city's reputation as an inclusive and progressive community. This can attract residents, organizations, businesses, and investors who value diversity and equality, ultimately benefiting the town's long-term growth and development.

**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):**

**Historical Significance:** Pride Month commemorates the Stonewall riots that occurred in June 1969, which marked a pivotal moment in the LGBTQIA+ rights movement. Hosting pride events during this month honors this history and serves as a reminder of the ongoing fight for LGBTQIA+ rights and equality.

**Visibility and Awareness:** Pride events during June provide a platform for the LGBTQIA+ community to increase visibility and raise awareness about issues affecting their lives, such as discrimination, violence, healthcare disparities, and legal rights. This visibility helps combat stigma and ignorance, promoting greater understanding and acceptance.

**Community Building:** Pride events bring together 2SLGBTQIA+ individuals, allies, and organizations to celebrate diversity, resilience, and solidarity. They provide opportunities for networking, support, and camaraderie, fostering a sense of belonging and connection within the community.

**Empowerment and Pride:** Pride Month celebrations empower 2SLGBTQIA+ individuals to embrace their identities proudly and unapologetically. These events celebrate the progress that has been made in advancing 2SLGBTQIA+ rights and affirm the importance of self-acceptance and self-expression.

**Advocacy and Activism:** Pride events often include advocacy initiatives, protests, and marches that call attention to ongoing struggles for 2SLGBTQIA+ rights and justice. They provide a platform for activism, mobilizing community members to demand legislative change, challenge discrimination, and promote social justice.

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 will:

- Track the number of attendees at each event, including demographics such as age, gender identity, sexual orientation, ethnicity, socio-economic status and disability. Higher attendance rates indicate greater community engagement and interest in the events.
- Collect feedback from attendees through surveys and feedback forms to assess their satisfaction with the events, the relevance of programming, and the overall experience. Then we'll analyze qualitative feedback to identify areas for improvement and gather testimonials highlighting the positive impact of the events. All feedback can be submitted anonymously in-person or online.
- Evaluate the number and quality of partnerships established with local businesses, community organizations, government agencies, and other stakeholders to support and promote the events. Assess the effectiveness of these collaborations in reaching diverse audiences and expanding the reach of the events.

#### **Section 4: Marketing**

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

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)           | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> Other (Please describe)             |

Other please describe (250 words maximum):

Generally we target local 2SLGBTQIA+ individuals in Sault Ste. Marie but have seen folks from neighbouring small communities in Algoma in attendance of our programs in the past. To maximize the impact and sustainability of The Klub, we are committing to building our capacity to extend outreach to these smaller communities and bridge access to our programs and events.

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

By offering a diverse range of activities suitable for all ages, the project creates a family-friendly atmosphere that encourages intergenerational participation and bonding. Families can enjoy quality time together while participating in activities such as the beach day and paint night, fostering a sense of belonging and connection within the community.

They can also appeal to adults who want a chance to unwind, canoe and paint, and explore their artistic or adventurous side. These activities provide a welcoming and inclusive environment for adults to socialize, have fun, and engage in meaningful experiences with their peers and community members.

Activities such as the lip sync battle, dance class, and showcase will provide opportunities for self-expression and creativity. These activities often cater to the interests and preferences of youth and young adults, encouraging their active involvement and participation in the events.

- 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 create engaging content for social media platforms such as Facebook, Instagram, and TikTok to promote the events. We will share event details, behind-the-scenes glimpses, artist spotlights, and participant testimonials to build excitement and anticipation. We will encourage followers to share posts, use event hashtags, and tag friends to spread the word.

We will collaborate with local businesses, community organizations, schools, and 2SLGBTQIA+ groups to co-promote the events. Partnering with like-minded organizations can expand your reach and access new audiences. We will use promotional materials such as posters and flyers, for partners to distribute through their networks.

We will send out regular email newsletters to your subscriber list to keep them informed about events, featured artists, special guests, and registration details.

We will submit event listings to online platforms, community calendars, event directories, and social media groups catering to 2SLGBTQIA+ individuals, families, and art and recreation enthusiasts.

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18 years old  | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input checked="" type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |  |   |
|--|---|
| <input checked="" type="checkbox"/> 1-50 people    | <input type="checkbox"/> 501-1000 people  |
| <input checked="" type="checkbox"/> 51-100 people  | <input type="checkbox"/> 1001-2500 people |
| <input checked="" type="checkbox"/> 101-250 people | <input type="checkbox"/> 2500+ people     |
| <input type="checkbox"/> 251-500 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.)?

- |  |   |
|--|---|
| <input type="checkbox"/> 1-10 participants             | <input type="checkbox"/> 26-50 participants |
| <input checked="" type="checkbox"/> 11-25 participants | <input type="checkbox"/> 50+ participants   |

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

When hiring staff and volunteers, we are committed to empowering 2SLGBTQIA+ individuals to ensure our voices are heard, valued, and represented at all levels of the organization, leading to more inclusive and equitable outcomes. Klub team members are sensitive to the nuances of 2SLGBTQIA+ culture, ensuring that organizational practices and communications are respectful and affirming. Having programming for Queer people by Queer people will help avoid unintentional harm or offense and promote a culture of respect 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 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 Cent (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.

KFrancella Signature March 22, 2024 Date

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

[csd@cityssm.on.ca](mailto: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

Project Proposal Title: Celebrating 2SLGBTQIA+ Pride Through Inclusive Recreation and Art

**Please briefly describe the Organization's mandate, goals, and objective:**

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

Queer Liberation

We are committed to encouraging, uplifting, and celebrating the diverse identities within the 2SLGBTQIA+ community.

Inclusivity

We create anti-oppressive, anti-racist, accessible spaces and advocate for 2SLGBTQIA+ rights.

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.

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.

### 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.

### 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.

### **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:**

Recreation and art events lie at the core of The KLUB's mission. Specializing in visual, musical, and performance art, we offer a diverse range of activities that cater to many interests. Our focus on inclusive, accessible, and body-positive movement extends through sports, group fitness, and yoga, ensuring that everyone can participate and thrive.

### **Please describe the activity, project, or event and any relevant goals or objectives):**

We've dreamt up these activities to complement Sault Pride's programming, which is celebrated in July, avoiding overlap during Pride Month in June.

We distinguish ourselves by operating from an intersectional lens, prioritizing inclusivity, and specifically uplifting disabled, racialized, and queer individuals within our community.

Celebrating Pride in June honours 2SLGBTQIA+ history, recognizes ongoing struggles, and celebrates identity, culture, and achievements worldwide. It promotes solidarity, awareness, visibility, and community empowerment.

Each activity contributes to the project's goals of fostering community pride and wellness by providing inclusive and engaging experiences that celebrate diversity and promote connection.

We hope to begin planning in June and if funding aligns, we will deliver events during the last week of June from the 24th - 30th - anticipating a 6-8 week project from planning to execution to feedback.

### **Events We'd Like to Host:**

1. **Beach Day and Canoeing with Thrive Tours:** This activity fosters community connection through inclusive outdoor experiences, promoting bonds within the community while highlighting environmental stewardship. We can go canoeing, play beach sports and sing around a fire. Spending time in nature will offer holistic benefits for participants' physical and mental health.
2. **Dance Class and Showcase with Local Artists:** Participants will join us for a showcase featuring talented Queer dancers like Gimiiwan Heise and Karam Singh, followed by multi-genre mini-dance classes. From voguing and wacking to hip-hop and Latin, we will offer diverse opportunities for exploration and safe expression. All classes will be accessible, with options for seated participation.
3. **Paint Night with Lucia LaFord:** Participants will express themselves artistically in a comfortable setting, led by prominent Indigenous and Queer artist Lucia LaFord. Paint nights are particularly popular requests from our community as they offer a creative outlet and welcoming space for all levels of artistic abilities.
4. **Lip Sync Battle and Ballroom Showcase:** This event celebrates self-expression through music and performance. Winners lead our Rotary Festival parade, promoting community visibility. We're introducing Ballroom education to honor its significance within the 2SLGBTQIA+ community, particularly for Black and Latinx queer individuals. Our goal is to create safe and uplifting spaces while fostering inclusivity, diversity, and cultural appreciation.

## **How does this activity, project, or event support the current Community Culture Plan?**

### Promotion of Inclusivity

Hosting pride events demonstrates Sault Ste. Marie's commitment to inclusivity and diversity. It sends a powerful message that all members of the community are valued and supported, regardless of sexual orientation, gender identity, or expression.

### Community Building

Pride events provide opportunities for 2SLGBTQIA+ individuals and allies to come together, fostering a sense of community and belonging. This can help combat the isolation and discrimination that members of the community may face in smaller towns where support networks might be limited.

### Economic Impact

Pride events can attract visitors from neighbouring towns or cities, boosting local businesses such as restaurants, hotels, and shops. This influx of visitors can have a positive economic impact on the town, including increased revenue from tourism and local spending.

### Educational Opportunities

Pride events often include workshops, panels, and discussions that educate the public about issues facing the 2SLGBTQIA+ community, such as discrimination, health disparities, and legal rights. This can help foster understanding, empathy, and allyship among community members.

### Visibility and Representation

Hosting pride events provides visibility and representation for the 2SLGBTQIA+ community in a small city where they may otherwise feel marginalized or invisible. This can help combat stigma and discrimination by promoting positive representations of diverse identities.

### Fulfillment of Civic Duty

City councils have a responsibility to serve all members of the community, including marginalized and underrepresented groups. Funding pride events

aligns with this duty by supporting the needs and interests of the 2SLGBTQIA+ community and promoting social justice and equality.

#### Enhanced City Image

Supporting pride events can enhance our city's reputation as an inclusive and progressive community. This can attract residents, organizations, businesses, and investors who value diversity and equality, ultimately benefiting the town's long-term growth and development.

#### **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):**

Pride Month commemorates the Stonewall riots of June 1969, marking a crucial moment in 2SLGBTQIA+ rights. Events during this month honour this history and highlight ongoing struggles for equality. They amplify visibility and awareness of 2SLGBTQIA+ issues, combatting stigma and fostering understanding. Pride celebrations also build community, fostering solidarity and support among individuals and allies. They empower us to embrace our identities proudly and sharing that with our community is healing.

#### **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 will:

- Track the number of attendees at each event, including demographics such as age, gender identity, sexual orientation, ethnicity, socio-economic status and disability. Higher attendance rates indicate greater community engagement and interest in the events.
- Collect feedback from attendees through surveys and feedback forms to assess their satisfaction with the events, the relevance of programming, and the overall experience. Then we'll analyze qualitative feedback to identify areas for improvement and gather testimonials highlighting the positive impact of the events. All feedback can be submitted anonymously in-person or online.
- Evaluate the number and quality of partnerships established with local businesses, community organizations, government agencies, and other stakeholders to support and promote the events. Assess the effectiveness of

these collaborations in reaching diverse audiences and expanding the reach of the events.

Generally, we target local 2SLGBTQIA+ individuals in Sault Ste. Marie but have seen folks from neighboring small communities in Algoma in attendance of our programs in the past. To maximize the impact and sustainability of The Klub, we are committing to building our capacity to extend outreach to these smaller communities and bridge access to our programs and events.

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

By offering a diverse range of activities suitable for all ages, the project creates a family-friendly atmosphere that encourages intergenerational participation and bonding. Families can enjoy quality time together while participating in activities such as the beach day and paint night, fostering a sense of belonging and connection within the community.

They can also appeal to adults who want a chance to unwind, canoe and paint, and explore their artistic or adventurous side. These activities provide a welcoming and inclusive environment for adults to socialize, have fun, and engage in meaningful experiences with their peers and community members.

Activities such as the lip sync battle, dance class, and showcase will provide opportunities for self-expression and creativity. These activities often cater to the interests and preferences of youth and young adults, encouraging their active involvement and participation in the events.

**How will the activity, project, or event be promoted? Please describe and include any links to social media accounts or relevant websites or organizations:**

We'll leverage social media platforms like Facebook, Instagram, and TikTok to create engaging content, including event details, artist spotlights, and testimonials. Collaborating with local businesses, schools, and 2SLGBTQIA+ groups, we'll co-promote events through posters, flyers, and partner networks. Regular email newsletters will keep subscribers updated on featured artists and registration. Additionally, we'll submit event listings to

online platforms and community calendars catering to 2SLGBTQIA+ individuals and art enthusiasts.

### **Hiring 2SLGBTQIA+**

When hiring staff and volunteers, we are committed to empowering 2SLGBTQIA+ individuals to ensure our voices are heard, valued, and represented at all levels of the organization, leading to more inclusive and equitable outcomes. Klub team members are sensitive to the nuances of 2SLGBTQIA+ culture, ensuring that organizational practices and communications are respectful and affirming. Having programming for Queer people by Queer people will help avoid unintentional harm or offence and promote a culture of respect and understanding.

| 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) |
|---|---|---|---|---|---|
| <b>Operational Costs</b>  |   |   |   |   |   |
| Event/Program Space Rental  | 2000  |   |   |   | Jub Rental, Pavilion Rental - 4 Event     |
| Office Space Rental   | 600   |   |   |   |   |
| Internet  | 50  |   |   |   |   |
| Phone   | 50  |   |   |   |   |
| Project Manager   | 3000  |   |   |   | 3 weeks x 20 hours / week x \$25/hou      |
| Evenbrite   | 200   |   |   |   |   |
| <b>Materials &amp; Supplies Costs</b>                                     |   |   |   |   |   |
| Food and Beverage   | 1000  |   |   |   | 4 events                                  |
| <b>Equipment Costs</b>  |   |   |   |   |   |
| <b>Artist Fees</b>  |   |   |   |   |   |
| Thrive Tours  | 700   |   |   |   | Half Day Program                          |
| Drag Artists  | 1500  |   |   |   | 10 Artists                                |
| Dance Teachers  | 600   |   |   |   | 4 Teachers                                |
| Art Instructor  | 150   |   |   |   |   |
| Knowledge Keepers   | 600   |   |   |   | 4 Knowledge Keepers                       |
| Hosts   | 600   |   |   |   | 4 Hosts                                   |
| DJs   | 1000  |   |   |   | 2 DJs                                     |
| <b>Other Costs</b>  |   |   |   |   |   |
| Bus Transportation  | 500   |   |   |   |   |
| <b>Total Costs</b>  | \$ 12,550.00  | \$ 0.00   |   |   |   |
| <b>Total Project Costs:</b>   | \$ 12,550.00  |   |   |   |   |

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

**ACAP Application Project Plan Template**

|  | Month 1 | Month 2 | Month 3 | Month 4 | Month 5 | Month 6 | Month 7 | Month 8 | Month 9 | Month 10 | Month 11 | Month 12 |
|--|---------|---------|---------|---------|---------|---------|---------|---------|---------|----------|----------|----------|
| <b>Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed</b>   |         |         |         |         |         |         |         |         |         |          |          |          |
| <b>Ex. Project Marketing Start-End</b>   |         |         |         |         |         | X       |         |         | X       |          | X        | X        |
| Secure Venues / Vendors  | X       |         |         |         |         |         |         |         |         |          |          |          |
| Secure Artists / Facilitators  | X       |         |         |         |         |         |         |         |         |          |          |          |
| Create Posters and Promotional Material  | X       |         |         |         |         |         |         |         |         |          |          |          |
| Create Social Media Posts  | X       |         |         |         |         |         |         |         |         |          |          |          |
| Contact Media  | X       |         |         |         |         |         |         |         |         |          |          |          |
| Promote Events   | X       |         |         |         |         |         |         |         |         |          |          |          |
| Set-Up / Execute Events  | X       |         |         |         |         |         |         |         |         |          |          |          |
| Gather Feedback  |         | X       |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
| <b>Notes:</b>  |         |         |         |         |         |         |         |         |         |          |          |          |
| 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 |         |         |         |         |         |         |         |         |         |          |          |          |

## The Klub by Koach Katrina

### Financial Explanation

Despite lacking core funding, we take pride in our diverse programs at The Klub. However, limited financial support poses challenges.

We eagerly anticipate opportunities with more funding.

We hope for city and social services support, as operational funding is crucial.

We aim for an annual budget of \$490,000+ covering rent, insurance, staff salaries, and other expenses. Currently, we rely on inconsistent grants and donations and haven't reached our goal yet. While grants have sustained us, it's not sustainable long-term.

We're currently looking for support with core funding. We remain optimistic and committed to securing financial support for sustainability and growth.

### **We've received federal and provincial grants totaling:**

2021: \$58,000

2022: \$133,000

2023: \$280,000

Current local **monthly donations** total \$157.01 from 8 donors.

2021- 2024 **personal donations** have amounted to \$20,219.89.

## Past Success

As a new organization, we've achieved significant success with a variety of programs aimed at fostering community engagement, empowerment, and support within the 2SLGBTQIA+ community in just three years.

### Here are some highlights of our past successes from 2023:

**Next In Play:** This program focused on outdoor recreation, yoga, and canoeing, providing opportunities for community members to connect with nature, engage in physical activity, and build social connections. Participants enjoyed a range of outdoor activities while promoting health and wellness within the community.

**Women And Gender Diversity Canada:** We created and delivered Inclusion Training workshops aimed at promoting diversity, equity, and inclusion within local organizations and workplaces. Through these sessions, participants gained valuable knowledge and skills to create more inclusive environments for 2SLGBTQIA+ individuals.

**Arts and Cultural Awareness Program:** Our previous ACAP grant featured a diverse range of events, including drag shows, yoga sessions, poetry making, dance and painting classes. These events provided platforms for artistic expression, creativity, and cultural celebration within the 2SLGBTQIA+ community.

**Recovery Fund:** This fund enabled us to develop fundraising plans and volunteer strategies to plan for the sustainability and growth of our organization.

**Investment Readiness Program:** Through our Investment Readiness Program, we developed business plans for a retail store and cafe catering to the 2SLGBTQIA+ community. These plans laid the groundwork for future business ventures aimed at creating inclusive spaces and promoting economic empowerment within the community.

Overall, our past successes, especially in 2023, reflect our commitment to promoting health, wellness, inclusion, creativity, and economic empowerment within the 2SLGBTQIA+ community. The above was achieved by 2 staff members, 3 Board Members, and a handful of dedicated volunteers. Imagine what we will be able to do as we grow and continue to garner support.

**The Klub Community**  
**Profit & Loss**  
 January through December 2023

|   | Jan - Dec 23      |
|---|-------------------|
| <b>Ordinary Income/Expense</b>                |                   |
| <b>Income</b>                                 |                   |
| 46400 · Other Types of Income                 |                   |
| 43300 · Grant Income                          | 280,320.00        |
| 46420 · Donation Income                       | 5,416.54          |
| <b>Total 46400 · Other Types of Income</b>    | <b>285,736.54</b> |
| <b>Total Income</b>                           | <b>285,736.54</b> |
| <b>Expense</b>                                |                   |
| 60900 · Business Expenses                     | 0.85              |
| 62100 · Contract Services                     |                   |
| 62110 · Accounting Fees                       | 5,638.93          |
| 62120 · Honourariums expense                  | 34,344.48         |
| <b>Total 62100 · Contract Services</b>        | <b>39,983.41</b>  |
| 62800 · Facilities and Equipment              |                   |
| 62840 · Repair & Maintenance                  | 27.07             |
| 62890 · Rent expense                          | 18,950.00         |
| <b>Total 62800 · Facilities and Equipment</b> | <b>18,977.07</b>  |
| 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          |
| <b>Total 65000 · Operations</b>               | <b>16,500.70</b>  |
| 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          |
| <b>Total 65100 · Other Types of Expenses</b>  | <b>11,133.59</b>  |
| 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        |
| <b>Total 66000 · Payroll Expenses</b>         | <b>143,809.58</b> |
| <b>Total Expense</b>                          | <b>250,145.17</b> |
| <b>Net Ordinary Income</b>                    | <b>35,591.37</b>  |
| <b>Other Income/Expense</b>                   |                   |
| <b>Other Expense</b>                          |                   |
| 80000 · Ask My Accountant                     | 6,569.58          |
| <b>Total Other Expense</b>                    | <b>6,569.58</b>   |
| <b>Net Other Income</b>                       | <b>-6,569.58</b>  |
| <b>Net Income</b>                             | <b>29,021.79</b>  |

March 21, 2024



**ORGANIZATION ADDRESS**

The KLUB 2SLGBTQIA+ Community Centre  
1-642 Queen St. E  
Sault Ste. Marie, ON  
P6A 2A4

**ORGANIZATION CONTACT**

Katrina Francella (they/them) - Founding Executive Director  
katrina@theklub.ca  
(705) 297 - 2489

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Pedro Caio Ribeiro Schuurhuis  
Board Chair  
[caio@theklub.ca](mailto:caio@theklub.ca)

Emma Dingle  
Board Vice Chair  
[emma@theklub.ca](mailto:emma@theklub.ca)

Nicole Curry  
Secretary and Treasurer  
[nicole@theklub.ca](mailto:nicole@theklub.ca)



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:  
Algoma Arts Festival Association
- ii. Organization: Address: (Street, Postal Code, City)  
680 Albert Street East, P6A2K6, Sault Ste Marie
- iii. Organization Contact Information: (Phone, Cell, Email)  
donna@algomafallfestival.com
- iv. Organization Contact Person & Alternative Contact Person:

|       |                            |       |                 |
|-------|----------------------------|-------|-----------------|
| Name  | Donna Hilsinger            | Name  | Tiana Trutenko  |
| Title | Executive Director         | Title | Board 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 be celebrating 52 years in 2024. 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;

- 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. **Please refer to the [ACAP Guidelines](#).**

Please select all that apply to the project:

- |   |  |
|---|--|
| <input type="checkbox"/> Small Project Grant        | <input type="checkbox"/> Community Events Grant            |
| <input type="checkbox"/> Large Project Grant        | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input checked="" type="checkbox"/> Operating Grant | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding               |  |

### **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 (\$) 15000

**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 (\$) 15000 | Cultural Diversity Grant (\$)          |
| Seed Funding (\$)            |  |

*Total Requested Amount (\$)* 15000

**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:  
2024 Algoma Fall Festival
- ii. Activity/Project and/or Event **Start Date:**  
October 1, 2024
- iii. Activity/Project and/or Event **End Date:**  
October 31, 2024
- 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, 2024 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 2024 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 Pavilion at The Water Tower Inn, 360 Great Northern Road
- Other venues including many schools as part of the classroom program are to be announced.

Artists for the Fall of 2024 have not been announced and will be in the coming months

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

The Algoma Fall Festival (AFF) will enter its 52nd Festival season in October 2024 and span the entire month of October featuring a diverse and eclectic spectrum of live music, visual art and cultural exhibitions and national presentations to the Algoma region during the most colorful season.

The objective of this project will be to return this iconic festival to its previous stature and trajectory of growth before the pandemic. Approval of ACAP funding will address a major challenge of providing resources for the organization to confirm and promote headline entertainment far enough in advance to allow for new partnerships and collaborative tourism initiatives, not previously feasible.

With ACAP funding, well enough in advance, comprehensive marketing, publicity and world class programming in the context of an effective sales and sponsorship strategy the rejuvenation of this important Northern Ontario event will be possible. Without your support a fifty year, iconic cultural event in the region is in a very challenging position.

The 2024 Festival will feature approximately 10 ticketed and 6 non ticketed events, 2024 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 2024 and span across many venues within the City.

The AFF Association will also proceed once in delivering the Festival of Learning; an extensive regional arts outreach and education program. Working closely with both the public and separate school boards, engaging approx 5000 students annually, through dedicated workshop programs, performances

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):

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 2023 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 40 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 public and separate school board and impacts students across the entire Algoma region.

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 lives in Sault Ste. Marie.

The Festival runs over the course of the month of October, offering a very marketable month of cultural offerings to encourage people to visit Northern Ontario City, to discover the natural beauty of the Algoma region in autumn and the vibrant, hip scene that you never realized the Sault had. From incredible restaurants to unique cultural experiences and an endless list of outdoor recreational options, SSM is a destination that people need to experience.

Over the span fan of an incredible 50 years, the festival has established itself as an annual highlight of the Algoma region, showcasing renowned international and Canadian artists, major exhibitions of visual artwork and a multitude of musical, artistic and cultural features enriching over five decades in Northern Ontario's Algoma region. AFF celebrates arts, culture, entertainment and music during Ontario's most colourful season.

It is impossible to underscore the importance of bringing Canadian arts and culture to Northern regions of Ontario, not only to compliment and enhance its inherent tourism drivers (outdoor recreation, nature), but to enhance the lives of many people that live within a four hour radius of Sault Ste. Marie. In essence the AFF is the most significant cultural provider, bringing nationally iconic and diverse spectrum of attractions, among them highlights include:

- 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

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 2024 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 2024 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).

#### **Section 4: Marketing**

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

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)                      | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input checked="" type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> 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):

This project seeks to reach multiple groups through earned and paid marketing and publicity plans including:

- Female 35-60, Income + \$75,000k
- Gen X, Male and Female, (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) 18-30 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

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18 years old  | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input type="checkbox"/> 75+ years old              |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |   |  |
|---|--|
| <input type="checkbox"/> 1-50 people    | <input type="checkbox"/> 501-1000 people         |
| <input type="checkbox"/> 51-100 people  | <input type="checkbox"/> 1001-2500 people        |
| <input type="checkbox"/> 101-250 people | <input checked="" type="checkbox"/> 2500+ people |
| <input type="checkbox"/> 251-500 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.)?

- |   |  |
|---|--|
| <input type="checkbox"/> 1-10 participants  | <input type="checkbox"/> 26-50 participants          |
| <input type="checkbox"/> 11-25 participants | <input checked="" type="checkbox"/> 50+ participants |

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

Participation in the event will include:

40-45 Volunteer (Community and Board Members)

23 Artists

8-12 Sound and Lighting Techs

35-40 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 Algoma Arts Festival Assc (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      2024-03-10 Date

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

[csd@cityssm.on.ca](mailto: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**

| <b>Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed</b>  | <b>Month 1</b> | <b>Month 2</b> | <b>Month 3</b> | <b>Month 4</b> | <b>Month 5</b> | <b>Month 6</b> | <b>Month 7</b> | <b>Month 8</b> | <b>Month 9</b> | <b>Month 10</b> | <b>Month 11</b> | <b>Month 12</b> |
|---|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-----------------|-----------------|
| <b>Ex. Project Marketing Start-End</b>  |                |                |                |                |                | X              |                |                | X              |                 | X               | X               |
| Funding and Sponsorship Outreach  | X              | X              | X              | X              | X              | X              |                |                |                | X               | X               | X               |
| Board Planning Meeting (including final prep)   |                | X              | X              | X              | X              | X              | X              | X              | X              | X               |                 |                 |
| Volunter Outreach   |                |                |                |                | X              | X              |                |                |                |                 |                 |                 |
| Confirm Artists and Announce Primary Performances   |                |                |                |                |                | X              | X              |                |                |                 |                 |                 |
| Secondary Press Releases and Event Annouements  |                |                |                |                |                |                |                | X              |                |                 |                 |                 |
| Paid Marketing and Publicity Plan Execution   |                |                |                |                |                |                |                | X              | X              | X               |                 |                 |
| Confirm all Final Venue Details and Advance all Artist Needs / Performance Needs  |                |                |                |                |                |                | X              | X              | X              | X               |                 |                 |
| Arts Outreach and Educational Program   |                |                |                |                |                |                |                |                | X              | X               |                 |                 |
| Production of all Ticketed Performances   |                |                |                |                |                |                |                |                |                | X               |                 |                 |
| Perform a TREIM study and Marketing Wrap Report and Deliver Funding Orgs  |                |                |                |                |                |                |                |                |                | X               | X               |                 |
| <b>Notes:</b>   |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| <b>1) All Project Activities must be completed with 1 calendar year of receipt of ACAP Funding</b>  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| <b>2) For each Project Activity listed place a "X" in the month(s) in which the Activity will occur</b>   |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| <b>3) Activities should include the significant milestones toward Project completion, such as organization/operation/development/implementation/execution/promotion/etc. activities</b> |                |                |                |                |                |                |                |                |                |                 |                 |                 |

| 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) |
|---|---|---|---|---|---|
| <b>Operational Costs</b>  |   |   |   |   |   |
| Advertising   | 15000   |   | Other Gov.  | Grant                                     |   |
| Wages   | 35000   |   | ACAP, Other Gov.  | Grant                                     |   |
| Professional Fees   | 3500  |   | ACAP, Other Gov   | Grant                                     |   |
| Office  | 2000  |   | ACAP, Other Gov   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Materials &amp; Supplies Costs</b>                                     |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Equipment Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Artist Fees</b>  |   |   |   |   |   |
| Projected 2024 Artist Fees  | 57500   |   | Other Gov & Event   | Grant & Event Rev                         |   |
| Projected 2024 Production   | 7500  |   | Other Gov & Event   | Grant & Event Rev                         |   |
| Festival of Learning  | 10000   |   | Other Gov & Eventv  | Grant & Event Rev                         |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Other Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Total Costs</b>  | \$ 130,500.00   | \$ 0.00   |   |   |   |
| <b>Total Project Costs:</b>   | \$ 130,500.00   |   |   |   |   |

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

**AAFA BUDGET 2024****April 2, 2024**

2024

**REVENUES**

|                                  |               |           |
|----------------------------------|---------------|-----------|
| Grant Revenue Applied For        | \$ 25,000.00  | Pending   |
| Heritage Canada                  | \$ 47,300.00  | Confirmed |
| Ontario Arts Council             | \$ -          |           |
| SSM Cultural Grant               | \$ 15,000.00  | Pending   |
| Sponsorships                     | \$ 10,000.00  |           |
| Ticket Sales                     | \$ 35,000.00  |           |
| Memberships                      | \$ -          |           |
| Festival of Learning Sponsorship | \$ 10,000.00  |           |
|                                  | \$ -          |           |
| Total Revenues                   | \$ 142,300.00 |           |

**EXPENSES**

|                                  |               |
|----------------------------------|---------------|
| Artistic Fees                    | \$ 50,000.00  |
| Artist Expenses                  | \$ 7,500.00   |
| Socan                            | \$ -          |
| Production & Venue               | \$ 7,500.00   |
| 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                   | \$ 130,500.00 |
| Profit/Loss                      | \$ 11,800.00  |

## **Algoma Fall Festival – Past Performances**

### **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 MacIsaac

Fortunate Ones

Natalie McMaster and Donnell Leahy

Mary Walsh

Mark Saccamoto 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



## **Algoma Fall Festival**

### **Algoma Arts Festival Association** **Board of Directors 2024**

TIANA TRUTENKO  
President (July 2019)  
Contact Details Redacted  
Director since 2010

HILDA MATTIA ODOM  
Vice-President (July 2019)  
Contact Details Redacted  
Director since 2017

ROSETTA SICOLI  
Secretary/Treasurer (July 2019)  
Contact Details Redacted  
Director since 2012

ILA WATSON  
Contact Details Redacted  
Appointed April 2024

MARY PASCUZZI  
Contact Details Redacted  
Appointed April 2024

VANESSA FERLAINO  
Contact Details Redacted  
Appointed April 2024

HEATHER LANG  
Contact Details Redacted  
Appointed April 2024

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**INDEX TO THE FINANCIAL STATEMENTS**  
**YEAR ENDED DECEMBER 31, 2022**

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| Statement of Operations and Net Assets              | 3    |
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| Notes to the Financial Statements                   | 5    |



Anthony S. Rossi • Joal C. Suraci • Riki L. Olszewski  
Chartered Professional Accountants, Licensed Public Accountants

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Tel 705-253-0110 • Fax 705-253-1771

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## Independent Practitioner's Review Engagement Report

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### 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, 2022 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 these 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, 2022 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.

Chartered Professional Accountants  
Licensed Public Accountants

Sault Ste. Marie, Ontario  
July 31, 2023

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**STATEMENT OF FINANCIAL POSITION**  
**AS AT DECEMBER 31, 2022**  
(Unaudited)

|  | <b>2022</b>      | <b>2021</b>      |
|--|------------------|------------------|
| <b>ASSETS</b>                            |                  |                  |
| <b>CURRENT</b>                           |                  |                  |
| Cash                                     | \$ 9,112         | \$ 51,201        |
| Accounts receivable                      | 34,455           | 12,500           |
| HST recoverable                          | <u>10,819</u>    | <u>1,982</u>     |
|  | 54,386           | 65,683           |
| <b>RESTRICTED CASH - LOTTERY TRUST</b>   | <u>3,411</u>     | <u>15,409</u>    |
|  | <u>\$ 57,797</u> | <u>\$ 81,092</u> |
| <b>LIABILITIES AND DEFICIT</b>           |                  |                  |
| <b>CURRENT</b>                           |                  |                  |
| Accounts payable and accrued liabilities | \$ 33,262        | \$ 31,515        |
| <b>LONG-TERM DEBT</b> (note 4)           | <u>40,000</u>    | <u>40,000</u>    |
|  | <u>73,262</u>    | <u>71,515</u>    |
| <b>NET ASSETS (DEFICIT)</b>              | <u>(15,465)</u>  | <u>9,577</u>     |
|  | <u>\$ 57,797</u> | <u>\$ 81,092</u> |

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS (DEFICIT)**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

|   | <b>2022</b>        | <b>2021</b>     |
|---|--------------------|-----------------|
| <b>REVENUE</b>                                      |                    |                 |
| Provincial grants                                   | \$ 68,265          | \$ -            |
| Federal grants                                      | 47,300             | 47,300          |
| Municipal grants                                    | 11,512             | 7,500           |
| Ticket sales  | 61,975             | 18,200          |
| Donations and sponsorships                          | 30,112             | 16,200          |
| Other   | 20                 | 7               |
| Lottery   | 128                | -               |
|   | <u>219,312</u>     | <u>89,207</u>   |
| <b>EXPENSES</b>                                     |                    |                 |
| Advertising and promotion                           | 21,970             | 16,376          |
| Bad debts   | 2,500              | -               |
| Box office  | 15,338             | 640             |
| Insurance   | 2,502              | 2,770           |
| Interest and bank charges                           | 395                | 113             |
| Lottery   | 30                 | -               |
| Office  | 1,810              | 2,125           |
| Performance and production                          | 162,413            | 27,057          |
| Professional fees                                   | 9,958              | 2,836           |
| Wages and benefits                                  | 27,438             | 27,421          |
|   | <u>244,354</u>     | <u>79,338</u>   |
| <b>EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES</b> | (25,042)           | 9,869           |
| <b>NET ASSETS (DEFICIT), beginning of year</b>      | <u>9,577</u>       | <u>(292)</u>    |
| <b>NET ASSETS (DEFICIT), end of year</b>            | <u>\$ (15,465)</u> | <u>\$ 9,577</u> |

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

|  | <b>2022</b>      | <b>2021</b>      |
|--|------------------|------------------|
| <b>CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES</b> |                  |                  |
| Net revenue over expenses for the year                 | \$ (25,042)      | \$ 9,869         |
| <b>CHANGE IN ASSETS AND LIABILITIES</b>                |                  |                  |
| Accounts receivable                                    | (21,955)         | (7,489)          |
| Prepaid expenses and other assets                      | -                | 157              |
| HST recoverable  | (8,837)          | (1,493)          |
| Accounts payable and accrued liabilities               | <u>1,747</u>     | <u>105</u>       |
|  | <u>(54,087)</u>  | <u>1,149</u>     |
| <b>NET (DECREASE) INCREASE IN CASH</b>                 | (54,087)         | 1,149            |
| <b>CASH, BEGINNING OF YEAR</b>                         | <u>66,610</u>    | <u>65,461</u>    |
| <b>CASH, END OF YEAR</b>                               | <u>\$ 12,523</u> | <u>\$ 66,610</u> |
| <b>CONSISTING OF:</b>                                  |                  |                  |
| Cash   | \$ 9,112         | \$ 51,201        |
| Restricted Cash - Lottery Trust                        | <u>3,411</u>     | <u>15,409</u>    |
|  | <u>\$ 12,523</u> | <u>\$ 66,610</u> |

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

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**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) GOING CONCERN

These financial statements have been prepared in accordance with Canadian generally accepted accounting principles for not for profit organizations applicable to a going concern. There is significant doubt about the appropriateness of the use of the going concern assumption because the Association has negative cash flow from operations, an accumulated deficit, and a working capital deficiency.

These factors raise significant doubt about the Association's ability to continue as a going concern. Management has worked with stakeholders to complete an organization business case with a prioritized strategic direction designed to ensure ongoing sustainability. The Association's ability to continue as going concern is dependent on management's ability to maintain sustainable operations. There is no uncertainty that these or other strategies will be sufficient to permit the Association to continue as a going concern.

The accompanying financial statements do not include any adjustments relating to the recoverability and classification of recorded asset amounts and classification of liabilities that might be necessary should the organization be unable to continue its existence.

(b) 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 recognized when the services are provided or the goods are sold.

(c) 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.

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

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**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)**

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 or assumption.

(d) **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.

(e) **CAPITAL ASSETS EXPENSED**

As recurring revenues are less than \$500,000, the association expenses capital assets in the year of purchase.

(f) **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 2022 compared to the previous period.

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

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**4. LONG TERM DEBT**

|  | <b>2022</b>      | <b>2021</b>      |
|--|------------------|------------------|
| 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 forgivable if \$30,000 repaid by December 31, 2023 | \$ <u>40,000</u> | \$ <u>40,000</u> |

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**INDEX TO THE FINANCIAL STATEMENTS**  
**YEAR ENDED DECEMBER 31, 2022**

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Anthony S. Rossi • Joal C. Suraci • Riki L. Olszewski  
Chartered Professional Accountants, Licensed Public Accountants

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Tel 705-253-0110 • Fax 705-253-1771

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## Independent Practitioner's Review Engagement Report

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### 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, 2022 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 these 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, 2022 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.

Chartered Professional Accountants  
Licensed Public Accountants

Sault Ste. Marie, Ontario  
July 31, 2023

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**STATEMENT OF FINANCIAL POSITION**  
**AS AT DECEMBER 31, 2022**  
**(Unaudited)**

|  | <b>2022</b>      | <b>2021</b>      |
|--|------------------|------------------|
| <b>ASSETS</b>                            |                  |                  |
| <b>CURRENT</b>                           |                  |                  |
| Cash                                     | \$ 9,112         | \$ 51,201        |
| Accounts receivable                      | 34,455           | 12,500           |
| HST recoverable                          | <u>10,819</u>    | <u>1,982</u>     |
|  | 54,386           | 65,683           |
| <b>RESTRICTED CASH - LOTTERY TRUST</b>   | <u>3,411</u>     | <u>15,409</u>    |
|  | <u>\$ 57,797</u> | <u>\$ 81,092</u> |
| <b>LIABILITIES AND DEFICIT</b>           |                  |                  |
| <b>CURRENT</b>                           |                  |                  |
| Accounts payable and accrued liabilities | \$ 33,262        | \$ 31,515        |
| <b>LONG-TERM DEBT</b> (note 4)           | <u>40,000</u>    | <u>40,000</u>    |
|  | <u>73,262</u>    | <u>71,515</u>    |
| <b>NET ASSETS (DEFICIT)</b>              | <u>(15,465)</u>  | <u>9,577</u>     |
|  | <u>\$ 57,797</u> | <u>\$ 81,092</u> |

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS (DEFICIT)**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

|   | <b>2022</b>        | <b>2021</b>     |
|---|--------------------|-----------------|
| <b>REVENUE</b>                                      |                    |                 |
| Provincial grants                                   | \$ 68,265          | \$ -            |
| Federal grants                                      | 47,300             | 47,300          |
| Municipal grants                                    | 11,512             | 7,500           |
| Ticket sales  | 61,975             | 18,200          |
| Donations and sponsorships                          | 30,112             | 16,200          |
| Other   | 20                 | 7               |
| Lottery   | 128                | -               |
|   | <u>219,312</u>     | <u>89,207</u>   |
| <b>EXPENSES</b>                                     |                    |                 |
| Advertising and promotion                           | 21,970             | 16,376          |
| Bad debts   | 2,500              | -               |
| Box office  | 15,338             | 640             |
| Insurance   | 2,502              | 2,770           |
| Interest and bank charges                           | 395                | 113             |
| Lottery   | 30                 | -               |
| Office  | 1,810              | 2,125           |
| Performance and production                          | 162,413            | 27,057          |
| Professional fees                                   | 9,958              | 2,836           |
| Wages and benefits                                  | 27,438             | 27,421          |
|   | <u>244,354</u>     | <u>79,338</u>   |
| <b>EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES</b> | (25,042)           | 9,869           |
| <b>NET ASSETS (DEFICIT), beginning of year</b>      | <u>9,577</u>       | <u>(292)</u>    |
| <b>NET ASSETS (DEFICIT), end of year</b>            | <u>\$ (15,465)</u> | <u>\$ 9,577</u> |

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

|  | <b>2022</b>      | <b>2021</b>      |
|--|------------------|------------------|
| <b>CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES</b> |                  |                  |
| Net revenue over expenses for the year                 | \$ (25,042)      | \$ 9,869         |
| <b>CHANGE IN ASSETS AND LIABILITIES</b>                |                  |                  |
| Accounts receivable                                    | (21,955)         | (7,489)          |
| Prepaid expenses and other assets                      | -                | 157              |
| HST recoverable  | (8,837)          | (1,493)          |
| Accounts payable and accrued liabilities               | <u>1,747</u>     | <u>105</u>       |
|  | <u>(54,087)</u>  | <u>1,149</u>     |
| <b>NET (DECREASE) INCREASE IN CASH</b>                 | (54,087)         | 1,149            |
| <b>CASH, BEGINNING OF YEAR</b>                         | <u>66,610</u>    | <u>65,461</u>    |
| <b>CASH, END OF YEAR</b>                               | <u>\$ 12,523</u> | <u>\$ 66,610</u> |
| <b>CONSISTING OF:</b>                                  |                  |                  |
| Cash   | \$ 9,112         | \$ 51,201        |
| Restricted Cash - Lottery Trust                        | <u>3,411</u>     | <u>15,409</u>    |
|  | <u>\$ 12,523</u> | <u>\$ 66,610</u> |

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

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**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) GOING CONCERN

These financial statements have been prepared in accordance with Canadian generally accepted accounting principles for not for profit organizations applicable to a going concern. There is significant doubt about the appropriateness of the use of the going concern assumption because the Association has negative cash flow from operations, an accumulated deficit, and a working capital deficiency.

These factors raise significant doubt about the Association's ability to continue as a going concern. Management has worked with stakeholders to complete an organization business case with a prioritized strategic direction designed to ensure ongoing sustainability. The Association's ability to continue as going concern is dependent on management's ability to maintain sustainable operations. There is no uncertainty that these or other strategies will be sufficient to permit the Association to continue as a going concern.

The accompanying financial statements do not include any adjustments relating to the recoverability and classification of recorded asset amounts and classification of liabilities that might be necessary should the organization be unable to continue its existence.

(b) 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 recognized when the services are provided or the goods are sold.

(c) 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.

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

---

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)**

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 or assumption.

(d) **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.

(e) **CAPITAL ASSETS EXPENSED**

As recurring revenues are less than \$500,000, the association expenses capital assets in the year of purchase.

(f) **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 2022 compared to the previous period.

**ALGOMA ARTS FESTIVAL ASSOCIATION**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED DECEMBER 31, 2022**  
**(Unaudited)**

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**4. LONG TERM DEBT**

|  | <b>2022</b>      | <b>2021</b>      |
|--|------------------|------------------|
| 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 forgivable if \$30,000 repaid by December 31, 2023 | \$ <u>40,000</u> | \$ <u>40,000</u> |



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:  
Over the Rainbow Children's Entertainment
- ii. Organization: Address: (Street, Postal Code, City)
- iii. Organization Contact Information: (Phone, Cell, Email)  
Sandra Houston
- iv. Organization Contact Person & Alternative Contact Person:

Name Sandra Houston  
 Title Chair  
 Phone  
 Email

Name Tasia Gordan  
 Title Assist. Chair  
 Phone  
 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 in our community. We are able to provide the technical requirements and support staff for these professional entertainers.

A goal of Over the Rainbow Children’s Theatre 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. We have been trying to rebuild our audience base since being closed during Covid 19. We were not able to complete our 2019/20 season and have been on hold for two years. Our first project since we were allowed to open was in a new direction we had never tried before. We presented Flora and Fauna a theatre piece for children 6 months old to 3 years old, to help build up a new audience base. This was a new experience for us and a very worthwhile one. This type of programming is very important as we have a limited time period of attendance with our young audience and we lost almost three years where we could not bring in performances. Many people were reluctant to return to performance spaces/crowds and this is a challenge as well to overcome.

- 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 2023.24 season consisted of performing arts: folk music by "Andy G and Friend", theatre production "Th'owxiya: The Hungry Feast Dish", Clowning and musical Instruments with "Merry Marching Band", dance with "TETRIS", and a Stunt Ventriloquist "Tim Holland". We presented a sixth production by Red Sky called "Mistatim" aboriginal production for our neighbours.

**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. **Please refer to the [ACAP Guidelines](#).**

Please select all that apply to the project:

- |   |  |
|---|--|
| <input type="checkbox"/> Small Project Grant        | <input type="checkbox"/> Community Events Grant            |
| <input type="checkbox"/> Large Project Grant        | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input checked="" type="checkbox"/> Operating Grant | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding               |  |

**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 (\$) 10000

**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 (\$)* 10000

**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 Children's Entertainment
- ii. Activity/Project and/or Event **Start Date:**  
September 15, 2024
- iii. Activity/Project and/or Event **End Date:**  
June 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):  
Over the Rainbow Children's Entertainment brings our productions to the following locations:  
  
4 shows: Sault Community Theatre Centre  
1007 Trunk Road  
Sault Ste. Marie, ON P6A 5K9  
  
Other: Korah Collegiate High School  
636 Goulais Ave.  
Sault Ste. Marie, ON 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 opportunities to travel to different Children's Festivals to help with the selection process. The northern communities able to travel help us with the selection process.

We have built a partnership with the Board of the Sault Community Theatre Centre and the Algoma District School Board who have been very helpful in providing space for our performances in the community schools. The Sault Community Theatre Centre also provide the technical support required by the artists.

Various media outlets have helped us to better inform the community and print out Public Service Announcements and written articles about the artists coming to perform. We have also worked with the artists for dates to do the presentations and fees required by the artists.

Our choices for 2024/25 season include 1: Carnival of Animals, Evolution of B Boying, Circus Incognitus, Perruche, and Kattan and his Tam Tams. Should be an exciting season.

We choose our corporate sponsors very carefully starting with the Delta Sault Ste. Marie Waterfront Hotel and Conference Centre. Starting out we had a different hotel for each show. The performers always spoke so highly of the staff and the nice rooms that we asked Kevin Wyer, the Delta's general manager, if he could sponsor every show. He said yes. AK Graphix has supplied us with our passport printing for many years and always comes through with our deadlines. Our next partnerships were the individuals who care about the arts in our community. One has been anonymous from the beginning: this

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):**

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

By providing live professional artists for children we introduce live performances and workshops for children to experience, ask questions and encouragement 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 varied productions provide the children with the knowledge that you can make a living through arts and this also provides income re classes for our various dance studios, music studios and theatre workshops.

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 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. provide income for businesses.

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 production. From the questions, the children learn about costumes - how they are made, the need to practice - usually years, and don't give up on your dreams.

Over the Rainbow committee are provided workshops yearly to develop our marketing skills, strategic planning, secession planning, in order to have an organization that will continue to grow and reach out for the children of Sault Ste. Marie. We are also providing with opportunities to travel to festivals to increase our knowledge of children's theatre.

Fosters community connections, partnerships and networks

Over the Rainbow has been generously provided with community partners who understand the importance of live theatre in the Sault. Many of our partners keep returning with financial support each year. Merchants put up our posters and display our bookmarks on their counters. The media has always been great for promoting us through

- 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):**

Over the Rainbow Children's Entertainment 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 2024/25 season consists of "Carnival of Animals", "Evolution of B Boying, Circus Incognitus, Perruche and "Kattan and his Tam Tams. The productions are carefully chosen to represent all aspects of the arts.

"The Carnival of Animals" is a classical music composition by Camille Saint-Saëns, often used to introduce children to the world of classical Western music with movements devoted to elephants, chickens, and turtles. Our production features Trevor Copp's interpretation of these animals - watch him become a clucking, growling, and flapping parade of animals who bridge this wonderful music to the hearts of children and adults alike. Each animal will also be introduced by poems considering the ecological role these animals play in this world we share, poems that were long listed for the Canadian Society for Children's Literature awards.

"B-boying", known to many simply as break-dancing is a dance-sport, originated in the 1980s in New York's South Bronx region as a way for opposing gang members to get even without fighting. From the underground fight clubs of Brooklyn, it has now travelled overground to various arenas across the world.

In "Circus Incognitus", virtuoso clown Jamie Adkins is the vulnerable everyman. An expert at comedy born of desperation, Jamie's performance is humble and unguarded. Adkins deftly escorts the audience along his poetic journey with sidesplitting wit.

Perruche", Noah, a child passionate about the tropical world, lives with his cheerful accomplice, a parakeet named Naughty Heart, as well as his mother and father who argue a lot. On Halloween morning, Naughtyheart walks through the door. Noah blames the shock of his friend's sudden departure in a world deaf to his distress. Sad and angry, Noah only thinks of one thing: finding Coeur-Coquin to add a little color to his daily life. At the height of his sentence, Noah's room is transformed into an unusual jungle. This fabulous adventure tells with poetry how we can emerge transformed from a painful ordeal.

"Kattan and his Yam Tams" To the sound of the n'goni, balafon, djembe, naffar, derbouka and dhol, percussionist

- 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 funding we hope to reach our goals of increasing our passport holders and supplying a theatre experience to other community groups. We are in negotiation with a media/graphic Designer who will help us improve our marketing strategy. The committee will be meeting to implement some of the following proposed changes which should help us achieve our goal:

1. **Promotional Support:** .
2. **Website Redevelopment:**
3. **Social Media Management:**
4. **School Board Engagement:**
5. **Video Creation:**

In addition to the above, we will acquire expertise in grant writing, business operations, and public relations. These changes will be considered successful if more people are aware of Over the Rainbow Children's Entertainment.

We are also looking at Succession Planning and new members on our committee. If we get new committee

#### **Section 4: Marketing**

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

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)           | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> 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):

Over the Rainbow Children's Entertainment is family entertainment intended for children 3 to 12 years. We hope to develop a multi-cultural base for our passport holders. One that everyone can enjoy. Many of our selected productions like dance Evolution of B Boying, are presented without 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 like Kattan and his Tam Tams. Bringing in a sixth show this year presented by a First Nations group, we are trying to reach out to our Aboriginal neighbours.

- 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):

Presently, we are on Facebook and have a web page overtherainbowtheatre.com. We send out Public Service Announcements to the media. We contact Brian Kelly at the Sault Star who writes up an article on our behalf. We are planning on hiring a Media expert to help us develop our goal of increased passport holders. We are discussing his plan for us at our next committee meeting. His proposal:

1. **Promotional Support:** to help enhance OTR in promotional support.
2. **Website Redevelopment:** Redesigning the Over the Rainbow Children Entertainment. website, ensuring a more comprehensive and engaging online presence.
3. **Social Media Management:** Create and manage social media platforms, targeting younger demographics to amplify your digital footprint. (Facebook, Instagram and YouTube)
4. **School Board Engagement:** I can actively promote Over the Rainbow Children Entertainment within the school boards, connecting with teachers and School board members involved in the theatre world.
5. **Video Creation:** I have initiated contact with Rogers and am exploring the creation of a video. Although navigating the post-switch landscape at Rogers TV, I am looking into ensuring the video can receive optimal exposure both on the local channel and online across the Rogers TV Region which would help bring butts to the seats, as well as more engagement for exposure with future entertainment groups.

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

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> 0-18 years old | <input type="checkbox"/> 60-75 years old |
| <input type="checkbox"/> 19-34 years old           | <input type="checkbox"/> 75+ years old   |
| <input type="checkbox"/> 35-59 years old           |  |

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

- |  |   |
|--|---|
| <input type="checkbox"/> 1-50 people               | <input type="checkbox"/> 501-1000 people  |
| <input type="checkbox"/> 51-100 people             | <input type="checkbox"/> 1001-2500 people |
| <input checked="" type="checkbox"/> 101-250 people | <input type="checkbox"/> 2500+ people     |
| <input type="checkbox"/> 251-500 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.)?

- |  |   |
|--|---|
| <input type="checkbox"/> 1-10 participants             | <input type="checkbox"/> 26-50 participants |
| <input checked="" type="checkbox"/> 11-25 participants | <input type="checkbox"/> 50+ participants   |

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

We are a volunteer group of interested parents/grandparents/community artists who over the years have realized the importance of this program for children. A few have been on this committee for 30 years. We also have volunteer students who need to get Volunteer Service Hours for High School. They continue to volunteer after they have reached the school requirements as they also understand the importance of this program for the children.

**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 OTR Children's Theatre (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 14, 2024 Date

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

[csd@cityssm.on.ca](mailto: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

**Sault Community Theater Centre  
FY 2023 Budget  
September 2023 - August 2024**

**Yearly Budget Review**

|                                     | Theater           | Capital          | Box Office        | Total             |
|-------------------------------------|-------------------|------------------|-------------------|-------------------|
| Revenue:                            |                   |                  |                   |                   |
| Ticket surcharges                   | \$ 38,433         | \$ 15,171        | \$ 80,911         | \$ 134,515        |
| Donations                           | \$ -              | \$ -             | \$ 5,000          | \$ 5,000          |
| Government grants                   | \$ 100,000        | \$ -             | \$ -              | \$ 100,000        |
| Marketing                           | \$ 5,000          | \$ -             | \$ 5,000          | \$ 10,000         |
| Fundraising and other contributions | \$ -              | \$ -             | \$ -              | \$ -              |
| Other interest                      | \$ -              | \$ 350           | \$ -              | \$ 350            |
| Miscellaneous                       | \$ -              | \$ -             | \$ 1,000          | \$ 1,000          |
| Production revenue (schedule)       | \$ -              | \$ -             | \$ 19,779         | \$ 19,779         |
| <b>Total Revenue</b>                | <b>\$ 143,433</b> | <b>\$ 15,521</b> | <b>\$ 111,690</b> | <b>\$ 270,644</b> |

| Expenses:   |                    |                  |                   |                    |
|---|--------------------|------------------|-------------------|--------------------|
| Wages   | \$ 54,275          | \$ -             | \$ 51,410         | \$ 105,685         |
| Repairs and Maintenance                             | \$ 1,520           | \$ -             | \$ 390            | \$ 1,909           |
| Lights and supplies                                 | \$ 2,584           | \$ -             | \$ 2,676          | \$ 5,259           |
| Production costs                                    | \$ -               | \$ -             | \$ 14,586         | \$ 14,586          |
| Interest and service charges                        | \$ 199             | \$ -             | \$ 158            | \$ 358             |
| Advertising   | \$ 15,000          | \$ -             | \$ 15,000         | \$ 30,000          |
| Licenses and dues                                   | \$ -               | \$ -             | \$ -              | \$ -               |
| Insurance   | \$ 5,741           | \$ -             | \$ 3,827          | \$ 9,568           |
| Consulting  | \$ 50,000          | \$ -             | \$ -              | \$ 50,000          |
| Telephone   | \$ 1,539           | \$ -             | \$ 1,421          | \$ 2,960           |
| Professional fees                                   | \$ 15,301          | \$ -             | \$ 15,301         | \$ 30,602          |
| Performance production costs (schedule)             | \$ 18,883          | \$ -             | \$ -              | \$ 18,883          |
| Miscellaneous                                       | \$ 1,000           | \$ -             | \$ -              | \$ 1,000           |
| Furniture, equipment and software                   | \$ -               | \$ 15,171        | \$ -              | \$ 15,171          |
| <b>Total Expenses</b>                               | <b>\$ 166,042</b>  | <b>\$ 15,171</b> | <b>\$ 104,769</b> | <b>\$ 285,982</b>  |
| <b>Excess (deficiency) of revenue over expenses</b> | <b>\$ (22,609)</b> | <b>\$ 350</b>    | <b>\$ 6,921</b>   | <b>\$ (15,338)</b> |

Revenues based on selling tickets:

~~\_\_\_\_\_~~  
 East 5 full yrs Pre-Load avg = 23,791 x 85% = 20,228 Budget  
 Last year Sales = 23,252  
 Last year budget = 19,134



OVER THE RAINBOW CHILDREN'S ENTERTAINMENT  
COMMITTEE MEMBERS

Sandra Houston

Harry Houston

Mary Rossiter

Caroline Dukes

Jim Dukes

Gail Nelson

Carol Gartshore

Anna Pellitier

Sarah Butler

Tashia Gordon

**The Sault Ste. Marie Community Theatre Centre**  
**FINANCIAL STATEMENTS**  
**For the year ended August 31, 2023**

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|  |      |
|--|------|
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Anthony S. Rossi • Joal C. Suraci • Riki L. Olszewski  
Chartered Professional Accountants, Licensed Public Accountants

369 QUEEN ST EAST, SUITE 302 • SAULT STE MARIE, ONTARIO • P6A 1Z4  
Tel 705-253-0110 • Fax 705-253-1771

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## INDEPENDENT AUDITORS' REPORT

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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, 2023**
- the statement of operations for the year ended **August 31, 2023**,
- 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.

(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 **The Sault Ste. Marie Community Theatre Centre** as at **August 31, 2023**, 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, 2022 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.

*Roson Surai LLP*

Chartered Professional Accountants, Licensed Public Accountants  
Sault Ste. Marie, Canada  
December 19, 2023

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

As at August 31, 2023 2022

**ASSETS**

**CURRENT**

|  |            |            |
|--|------------|------------|
| Cash and term deposits (FMV \$348,474) | \$ 348,474 | \$ 330,322 |
| Accounts receivable                    | 11,664     | 18,514     |
| Due from trust                         | -          | 23,392     |
| Accounts receivable (HST/GST)          | 13,568     | 3,138      |
|  | \$ 373,706 | \$ 375,366 |

**LIABILITIES AND NET ASSETS**

**CURRENT**

|  |           |           |
|--|-----------|-----------|
| Line of credit (note 1)                  | \$ 60,000 | \$ 60,000 |
| Accounts payable and accrued liabilities | 36,197    | 18,160    |
| Deferred revenue (note 2)                | 85,887    | 121,006   |
| Due to the trust                         | 14,320    | -         |
|  | 196,404   | 199,166   |

**NET ASSETS (note 3)**

|                       |            |            |
|-----------------------|------------|------------|
| Unrestricted          | 84,898     | 100,047    |
| Internally restricted | 92,404     | 76,153     |
|                       | 177,302    | 176,200    |
|                       | \$ 373,706 | \$ 375,366 |

**TRUST ASSETS**

|                    |           |            |
|--------------------|-----------|------------|
| Cash               | \$ 85,246 | \$ 254,827 |
| Due from operating | 14,320    | -          |
|                    | \$ 99,566 | \$ 254,827 |

**TRUST LIABILITIES**

|                         |           |            |
|-------------------------|-----------|------------|
| Trust payable           | \$ 99,566 | \$ 231,435 |
| Due to (from) operating | -         | 23,392     |
|                         | \$ 99,566 | \$ 254,827 |

APPROVED ON BEHALF OF THE BOARD:

\_\_\_\_\_ Director

\_\_\_\_\_ Director

**The Sault Ste. Marie Community Theatre Centre**  
**STATEMENT OF OPERATIONS**

| <b>As at August 31,</b>                | <b>2023</b>     | <b>2022</b>      |
|--|-----------------|------------------|
| <b>Revenues</b>                        |                 |                  |
| Theatre surcharges                     | \$ 40,352       | \$ 19,859        |
| Theatre surcharges - capital surcharge | 15,929          | 7,839            |
| Donations and contributions            | 4,115           | 39,788           |
| Other                                  | 37,043          | 17,778           |
| Grants                                 | 98,521          | 80,946           |
| Over the Rainbow                       | 1,021           | -                |
| Box office                             | 89,795          | 45,956           |
| Wage subsidies                         | -               | 45,276           |
|  | <b>286,776</b>  | <b>257,442</b>   |
| <b>Expenditures</b>                    |                 |                  |
| Advertising                            | 39,798          | 19,404           |
| Bad Debt                               | -               | 1,751            |
| Consulting                             | 15,851          | 3,704            |
| Insurance                              | 9,568           | 7,233            |
| Interest and bank charges              | 1,048           | 803              |
| Licenses                               | 3,691           | 254              |
| Office supplies                        | 8,879           | 10,144           |
| Production                             | 36,820          | 25,295           |
| Professional fees                      | 46,916          | 21,502           |
| Repairs and security services          | 25,531          | 7,095            |
| Telephone                              | 3,005           | 2,960            |
| Wages and benefits                     | 94,567          | 104,303          |
|  | <b>285,674</b>  | <b>204,448</b>   |
| <b>NET REVENUE (EXPENDITURES)</b>      | <b>\$ 1,102</b> | <b>\$ 52,994</b> |

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

| <b>As at August 31,</b>           |                     |   | <b>2023</b>  | <b>2022</b>  |
|-----------------------------------|---------------------|---|--------------|--------------|
|                                   | <b>Unrestricted</b> | <b>Internally<br/>Restricted<br/>(Note 4)</b> | <b>Total</b> | <b>Total</b> |
| <b>Balance, beginning of year</b> | \$ 100,047          | \$ 76,153                                     | \$ 176,200   | \$ 123,206   |
| <b>Net Revenue\</b>               |                     |   |              |              |
| <b>Expenditures</b>               | 1,102               | -   | 1,102        | 52,994       |
| <b>Interfund transfers</b>        | (16,251)            | 16,251  | -            | -            |
| <b>Balance, end of year</b>       | \$ 84,898           | \$ 92,404                                     | \$ 177,302   | \$ 176,200   |

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

| <b>As at August 31,</b>                              | <b>2023</b>       | <b>2022</b>       |
|--|-------------------|-------------------|
| <b>CASH FLOWS FROM OPERATING ACTIVITIES</b>          |                   |                   |
| <b>Net revenue (expenditures)</b>                    | \$ 1,102          | \$ 52,994         |
| <b>Change in non-cash operating working capital:</b> |                   |                   |
| Accounts receivable                                  | 6,850             | (16,744)          |
| Due to trust   | 37,712            | (17,962)          |
| Accounts receivable (HST/GST)                        | (10,430)          | (1,803)           |
| Accounts payable and accrued liabilities             | 18,037            | (5,550)           |
| Deferred revenue                                     | (35,119)          | 25,640            |
| Cash flow generated through operating activities     | 18,152            | 36,575            |
| Net increase in cash                                 | 18,152            | 36,575            |
| Cash and Term Deposits, beginning of year            | 270,322           | 233,747           |
| <b>CASH AND EQUIVALENTS, END OF YEAR</b>             | <b>\$ 288,474</b> | <b>\$ 270,322</b> |
| Represented by:                                      |                   |                   |
| Cash and term deposits                               | \$ 348,474        | \$ 330,322        |
| Line of credit - CEBA                                | 60,000            | 60,000            |
|  | <b>\$ 288,474</b> | <b>\$ 270,322</b> |

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

**August 31, 2023**

---

**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 \$ 18,228 (2022 \$ - ).

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

**August 31, 2023**

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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.

**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.

**The Sault Ste. Marie Community Theatre Centre**  
**NOTES TO FINANCIAL STATEMENTS**

**August 31, 2023**

**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 is zero-interest, partially forgivable if certain conditions are met. The total of \$20,000 would be forgiven if the balance of the loan is repaid on or 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.

|                                     | <b>2023</b>      | <b>2022</b>       |
|-------------------------------------|------------------|-------------------|
| Deferred revenue, beginning of year | \$ 121,006       | \$ 95,366         |
| Add: Contributions                  | 59,100           | 55,586            |
| Deduct: Utilization                 | 94,219           | 29,946            |
|                                     | <b>\$ 85,887</b> | <b>\$ 121,006</b> |

**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, 2023.

**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 liquidity 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, 2023 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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**The Sault Ste. Marie Community Theatre Centre**  
**NOTES TO FINANCIAL STATEMENTS**

**August 31, 2023**

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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 2023, the Corporation internally restricted funds in the amount of \$ 92,404 for the purchase of capital assets. (2022 - \$ 76,153 all internally restricted net asset amounts are not available for other purposes without the approval of the board of directors.



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 Pittsburg Ave.P.O.Box 94,SSM, ON P6A5L2
- iii. Organization Contact Information: (Phone, Cell, Email)  
Harry Houston,
- iv. Organization Contact Person & Alternative Contact Person:

|       |                  |       |
|-------|------------------|-------|
| Name  | Sandra Houston   | Name  |
| Title | Box Office Chair | Title |
| Phone |                  | Phone |
| Email |                  | Email |

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

Purpose: The Sault Theatre Workshop shall be to promote and encourage participation in theatre, primarily drama.

Mandate:

The Sault Theatre Workshop shall be carried on without the purpose of gain for its members and any profits or other acquisitions shall be used in promoting the purpose and objects of Sault Theatre Workshop. Established in 1948, the Sault Theatre Workshop continues to present quality theatre in Sault Ste. Marie. Now in its 75th season, STW is proud to be a community theatre group, driven by passionate and creative volunteers.

The Sault Theatre Workshop is this little gem located in our community. This is where your love of theatre will begin. We are a community theatre looking for volunteers to try your hand at acting in our up coming plays or help behind the scenes. Ever thought of a career in Film or Acting, well here is the place to start. We have members who have a wealth of experience in the field and those who can train on how to use the Lights, Sound, Stage Management, Directing, Acting, Costumes, Prop Collection, Set Construction, Front of House duties, which includes canteen operation and greeting customers during show times. The Sault Theatre Workshop prepares you for any future endeavour

- 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 discipline of focus is Theatre Performing Arts. We provide the citizens of Sault Theatre with the opportunity to develop their acting skills, technical expertise, board management, budgeting, box office management skills, etc. We do this while presenting productions 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. **Please refer to the [ACAP Guidelines](#).**

Please select all that apply to the project:

- |   |  |
|---|--|
| <input type="checkbox"/> Small Project Grant        | <input type="checkbox"/> Community Events Grant            |
| <input type="checkbox"/> Large Project Grant        | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input checked="" type="checkbox"/> Operating Grant | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding               |  |

### **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 (\$) 15,000.

**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 (\$)
- 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. 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 THEATRE WORKSHOP
- ii. Activity/Project and/or Event **Start Date:**  
OCTOBER 23, 2024
- iii. Activity/Project and/or Event **End Date:**  
JUNE 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):  
The Sault Theatre Workshop is located at 121 Pittsburg Avenue, Sault Ste. Marie. ON. P6C 5A9

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

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 75th 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 the City grant. Most of the money is spent right here in our community. Often we must raise extra funds to travel to theatre festivals or to bring professionals into our community for training purposes. We are a registered not-for-profit and can issue tax receipts.

We are very fortunate to have our own building and we strive to improve the theatre experience for our members and audience at every opportunity. We feel it is important to provide the live theatre experience in our community, to provide the training and opportunities for young and old, to make it possible to see the classic plays, the modern plays, the Canadian plays.

We welcome everyone to our theatre! We invite everyone to be part of this exciting movement; as supporting audience, as donating patron, as active participant on stage, backstage, or as a board member.

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):**

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. They can also learn how to stage manage, develop a costume design and become a wardrobe mistress. They also can become knowledgeable in finance by preparing budgets, using the box office system and handling money in the canteen.

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

We encourage youth, seniors, diversity in our community to become members of the Sault Theatre Workshop and 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. We have had young companies in the past tell us how valuable their training was no matter what field they became a part of. We have employed Summer Students to catalog our scripts which have been borrowed by other groups. We also have students working towards their school Community Service hours which has opened the door to them becoming a volunteer with us and getting theatre training.

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.

Fosters community connections, partnerships and networks

The Sault Theatre Workshop, the Musical Comedy Guild and the Sault Community Theatre Centre have joined forces and have set up a costume department that all theatre companies in Sault Ste. Marie can access. The movie companies shooting films in the Sault also use our costume department.

**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 Sault Theatre Workshop has been presenting a four-to-five show season since 1948. The audiences have always been supportive and we have had many donations for the theatre during that time. With the community support we were able to purchase our own little theatre. This made rehearsal and performance time so much easier to schedule. As we are a workshop we have provided a safe environment for training young people. We strive to provide leadership and training in all aspects of theatre to all members. We are an advocate of community theatre in Northern Ontario and throughout Ontario.

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 the best of theatre to our Sault Ste. Marie audiences. This provides training to our theatre community as well.

Our participants have a chance of attending the workshops provided at these festivals. Listening to the adjudications each night and 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 from the participants use of our hotels, restaurants and shopping malls. We also shop locally for our set building supplies, grocery needs, etc.

- 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 Grant received will be used towards the operation and promotion of the Sault Theatre Workshop. Because of Covid 19 we were closed for two years but because we owned our building we still had many operating/maintenance costs with no income to cover them. We have not been able to successfully get back on our feet. With many financial problems that had occurred, we were not able to get our financial picture/statement until two months ago. Scarlett Maranger, who was previously a treasurer for 15 years has rejoined the board and has been very diligent in tracking down invoices etc. to be able to present us with a financial statement. We are now working on new By-laws and a reorganization. We had many changes of board members during this time, however Harry Houston has now taken over the Chair's position and we hope to be in full swing in our 2024/25 season. That being said, we were not able to present a full season this year and therefore we did not have a brochure to send to our patrons. By sending out the brochures, we receive most of our donations. Not having a full season, we did not have a brochure to mail out. However, we should have a brochure and full season starting our 2024/25 season.

We are now looking out to having partners who wish to use the building. This should bring in more donated funds.

#### **Section 4: Marketing**

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

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)           | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> 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 Sault Theatre Workshop works very diligently at choosing a play and a community partner. When we did "Mambo Italiano" and "Over the River and Through the Woods" we partnered with the Italian Calabresse Club for our preview night. Plays with life issues like "Half Life" we chose the Finish Rest Home. "Patsy Cline" was chosen to appeal to our country and western patrons. "Gin Game" was chosen for our senior patrons as well. Our plays are selected that have current issues. We try to match a community partner to the theme of our production.

- 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 have a new facebook page and we are now in the process of updating our website, saulttreatre.com. We purchase advertising in the programs of other theatre companies to display our posters for our upcoming shows. This is a win-win for both of us and hits our target audiences. We have a local theatre reviewer, Robin Waples, that does an opening night review and the article in the Sault Star generates publicity. Brian Kelle of the Sault Star also does an interview with the director of the show close to show-time and that article, complete with pictures, also generates advertising. We have many local organizations that have social calendars that we place advertising with. Facebook is the perfect place for all the crew and actors to reach their friends and families with the poster. The local community Box Office which sells our tickets, has a large banner and that is visible to everyone in the Station Mall. They also have a banner on their Facebook page.

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18 years old  | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input checked="" type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |  |   |
|--|---|
| <input type="checkbox"/> 1-50 people               | <input type="checkbox"/> 501-1000 people  |
| <input type="checkbox"/> 51-100 people             | <input type="checkbox"/> 1001-2500 people |
| <input type="checkbox"/> 101-250 people            | <input type="checkbox"/> 2500+ people     |
| <input checked="" type="checkbox"/> 251-500 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.)?

- |  |   |
|--|---|
| <input type="checkbox"/> 1-10 participants             | <input type="checkbox"/> 26-50 participants |
| <input checked="" type="checkbox"/> 11-25 participants | <input type="checkbox"/> 50+ participants   |

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

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 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 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 The Sault Theatre Worksh (Organization/Collective Name), I, Harry 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.

\_\_\_\_\_ Signature      March 29, 2024 \_\_\_\_\_ Date

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

[csd@cityssm.on.ca](mailto: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

## **Copy of STW Incorporated NonProfit Application Answers:**

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

*Purpose:* The Sault Theatre Workshop shall be to promote and encourage participation in theatre, primarily drama.

*Mandate:* The Sault Theatre Workshop shall be carried on without the purpose of gain for its members and any profits or other acquisition shall be used in promoting the purpose and objects of Sault Theatre Workshop. Established in 1948, the Sault Theatre Workshop continues to present quality theatre in Sault Ste. Marie. Now in its 75th season, STW is proud to be a community theatre group, driven by passionate and creative volunteers.

The Sault Theatre Workshop is this little gem located in our community. This is where your love of theatre will begin. We are a community theatre looking for volunteers to try your hand at acting in our upcoming plays or help behind the scenes. Ever thought of a career in Film or Acting, well here is the place to start. We have members who have a wealth of experience in the field and those who can train on how to use the Lights, Sound, Stage Management, Directing, Costumes, Prop Collection, Set Construction, Front of House duties, which includes canteen operation and greeting customers during show times. The Sault Theatre Workshop prepares you for any future endeavour you might wish to undertake in the future.

### **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 discipline of focus is Theatre Performing Arts. We provide the citizens of Sault Theatre with the opportunity to develop their acting skills, technical expertise, board management, budgeting, box office management skills, etc. We do this while presenting productions which entertain and educate the audience,

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

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 75th 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 the City grant. Most of the money is spent right here in our community. Often we must raise extra funds to travel to theatre festivals or to bring professionals into our community for training purposes. We are a registered not-for-profit and can issue tax receipts.

We are very fortunate to have our own building and we strive to improve the theatre experience for our members and audience at every opportunity. We feel it is important to provide the live theatre experience in our community, to provide the training and opportunities for young and old, to make it possible to see the classic plays, the modern plays, the Canadian plays.

We welcome everyone to our theatre! We invite everyone to be part of this exciting movement; as supporting audience, as donating patron, as active participant on stage, backstage, or as a board member.

**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*

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. They can also learn how to stage manage, develop a costume design and become a wardrobe mistress. They also can become knowledgeable in finance by preparing budgets, using the box office system and handling money in the canteen.

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

We encourage youth, seniors, and diversity in our community to become members of the Sault Theatre Workshop and 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.

*Fosters community connections, partnerships and networks*

The Sault Theatre Workshop, the Musical Comedy Guild and the Sault Community Theatre Centre have joined forces and have set up a costume department that all theatre companies in

Sault Ste. Marie can access. The movie companies shooting films in the Sault also use our costume department.

*Provide opportunities for volunteerism*

The Workshop is run by a volunteer board, all the actors, technicians, and front of house personnel are all volunteers. Students are invited to work on their community hours with us. The Workshop is run by a volunteer board, all the actors, technicians, and front of house personnel are all volunteers.

**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 Sault Theatre Workshop has been presenting a four-to-five show season since 1948. The audiences have always been supportive and we have had many donations for the theatre during that time. With the community support we were able to purchase our own little theatre. This made rehearsal and performance time so much easier to schedule. As we are a workshop we have provided a safe environment for training young people. We strive to provide leadership and training in all aspects of theatre to all members. We are an advocate of community theatre in Northern Ontario and throughout Ontario.

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 the best of theatre to our Sault Ste. Marie audiences. This provides training to our theatre community as well.

Our participants Have a chance of attending the workshops provided at these festivals. Listening to the adjudications each night and 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 from the participants use of our hotels, restaurants and shopping malls. We also shop locally for our set building supplies, grocery needs, etc.

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The community benefits from the participants use of our hotels, restaurants and shopping malls. We also shop locally for our set building supplies, grocery needs, etc.

The Grant received will be used towards the operation and promotion of the Sault Theatre Workshop. Because of Covid 19 we have not been able to successfully get back on our feet. With many financial problems that had occurred, we were not able to get our financial picture/statement until two months ago. Scarlett Maranger has been very diligent in tracking down invoices etc. to be able to present us with a financial statement. We are now working on new By-laws and a reorganization. Harry Houston has now taken over the Chair's position and we hope to be in full swing in our 2024/25 season.

That being said, we were not able to present a full season this year and therefore we did not have a brochure to send to our patrons. By sending out the brochures, we receive most of our donations. Not having a full season, we did not have a brochure to mail out. However, we should have a brochure and full season starting our 2024/25 season.

We are now looking out to having partners who wish to use the building. This should bring in more donated funds. We are also planning a paint night as a fundraiser to replenish our funds. 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 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 joins us for a wonderful night of theatre.

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

The Sault Theatre Workshop works very diligently at choosing a play and a community partner. When we did "Mambo Italiano" and "Over the River and Through the Woods" we partnered with the Italian Calabrese Club for our preview night. Plays with life issues like "Half Life" we chose the Finish Rest Home. "Patsy Cline" was chosen to appeal to our country and western patrons. "Gin Game" was chosen for our senior patrons as well. Our plays are selected that have current issues. We try to match a community partner to the theme of our production.

**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 have a new facebook page and we are now in the process of updating our website, saulttreatre.com. We purchase advertising in the programs of other theatre companies to display our posters for our upcoming shows. This is a win-win for both of us and hits our target audiences. We have a local theatre reviewer, Robin Waples, that does an opening night review and the article in the Sault Star generates publicity. Brian Kelle of the Sault Star also does an interview with the director of the show close to show-time and that article, complete with pictures, also generates advertising. We have many local organizations that have social calendars that we place advertising with. Facebook is the perfect place for all the crew and actors to reach their friends and families with the poster. The local community Box Office which sells our tickets, has a large banner and that is visible to everyone in the Station Mall. They also have a banner on their Facebook page.

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

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 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 joins us for a wonderful night of theatre.

| 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) |
|---|---|---|---|---|---|
| <b>Operational Costs</b>  |   |   |   |   |   |
| UTILITIES   | 7500  |   |   |   |   |
| INTERNET  | 300   |   |   |   |   |
| INSURANCE   | 8800  |   |   |   |   |
| MAINTENANCE   | 10000   |   |   |   |   |
| OFFICE/MISC. ETC  | 3000  |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Materials &amp; Supplies Costs</b>                                     |   |   |   |   |   |
| ADVERTISING   | 5000  |   |   |   |   |
| PRODUCTION COSTS  | 12000   |   | 15000.  | CITY GRANT                                |   |
| HOSPITALITY   | 1500  |   | 3000  | TICKET SALES                              |   |
|   |   |   | 2000  | WORKSHOPS                                 |   |
|   |   |   | 1500  | ADVERTISING                               |   |
|   |   |   | 2000  | DONATION                                  |   |
|   |   |   |   |   |   |
| <b>Equipment Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
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|   |   |   |   |   |   |
| <b>Artist Fees</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Other Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Total Costs</b>  | 48100   | 0   | 50500   |   |   |
| <b>Total Project Costs:</b>   | 48100   |   |   |   |   |

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



Sault Theatre Workshop  
Board of Directors  
December 2, 2023

Susan Sirvio (Chair)



Resigned position December 5, 2023

Harry Houston (Chair)



Appointed December 10, 2023

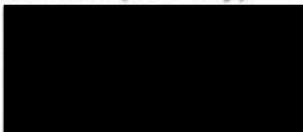
Wendyllynn Corrigan (Vice-Chair)



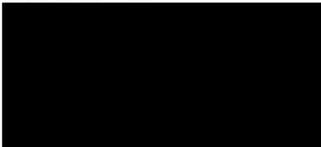
Louanne Dereski41 (Treasurer)



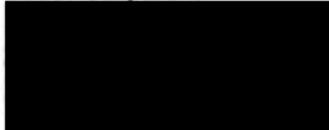
Ron Bird (Secretary)



Patricia Barill



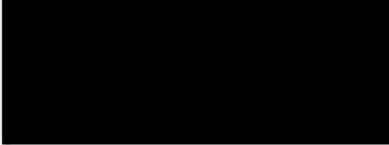
Bobbi Gasparelli



Hanna Ellis



Sandra Houston



Valerie Wilson



Scarlet Marenger



# 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             |
| <b>Total Expenses</b>   | <b>\$36,014.29</b>   |
| <b>PROFIT</b>           | <b>\$ -19,823.19</b> |

# Sault Theatre Workshop

## Trial Balance

As of June 30, 2023

|  | DEBIT      | CREDIT     |
|--|------------|------------|
| 1010 Cash To Be Deposited                    | 0.00       |            |
| 1100 BMO - 108 - Chequing                    | 2,758.77   |            |
| 1105 BMO - 124 - Bursary Acct                | 6,166.80   |            |
| 1120 BMO - 673                               | 1,355.71   |            |
| 1600 Pull Chain Bursary:Pull Chain Bursary 1 | 0.00       |            |
| 1605 Pull Chain Bursary:Pull Chain Bursary 2 | 0.00       |            |
| 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          | 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 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   |            |

# Sault Theatre Workshop

Trial Balance  
As of June 30, 2023

|       | DEBIT        | CREDIT       |
|-------|--------------|--------------|
| TOTAL | \$192,550.40 | \$192,550.40 |

# Sault Theatre Workshop

## Balance Sheet

As of June 30, 2023

|  | TOTAL               |
|--|---------------------|
| <b>Assets</b>                              |                     |
| <b>Current Assets</b>                      |                     |
| Cash and Cash Equivalent                   |                     |
| 1010 Cash To Be Deposited                  | 0.00                |
| 1100 BMO - 108 - Chequing                  | 2,758.77            |
| 1105 BMO - 124 - Bursary Acct              | 6,166.80            |
| 1120 BMO - 673                             | 1,355.71            |
| 1610 Pull Chain Bursary                    |                     |
| 1600 Pull Chain Bursary 1                  | 0.00                |
| 1605 Pull Chain Bursary 2                  | 0.00                |
| <b>Total 1610 Pull Chain Bursary</b>       | <b>0.00</b>         |
| <b>Total Cash and Cash Equivalent</b>      | <b>\$10,281.28</b>  |
| Uncategorized Asset                        | 0.00                |
| <b>Total Current Assets</b>                | <b>\$10,281.28</b>  |
| <b>Non-current Assets</b>                  |                     |
| Property, plant and equipment              |                     |
| 1500 Buildings                             | 101,315.38          |
| 1550 Land                                  | 37,000.00           |
| <b>Total Property, plant and equipment</b> | <b>\$138,315.38</b> |
| <b>Total Non Current Assets</b>            | <b>\$138,315.38</b> |
| <b>Total Assets</b>                        | <b>\$148,596.66</b> |
| <b>Liabilities and Equity</b>              |                     |
| <b>Liabilities</b>                         |                     |
| Current Liabilities                        |                     |
| 2200 GST/HST Payable                       | -4,104.76           |
| <b>Total Current Liabilities</b>           | <b>\$ -4,104.76</b> |
| <b>Total Liabilities</b>                   | <b>\$ -4,104.76</b> |
| <b>Equity</b>                              |                     |
| Opening Balance Equity                     | 34,034.79           |
| Retained Earnings                          | 138,489.82          |
| Profit for the year                        | -19,823.19          |
| <b>Total Equity</b>                        | <b>\$152,701.42</b> |
| <b>Total Liabilities and Equity</b>        | <b>\$148,596.66</b> |

# Sault Theatre Workshop

## Profit and Loss

July 2022 - June 2023

|                                       | TOTAL              |
|---------------------------------------|--------------------|
| <b>INCOME</b>                         |                    |
| 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           |
| <b>Total 4150 Net Sales</b>           | <b>15,422.87</b>   |
| 4750 STW - Rental                     | 500.00             |
| 4755 Interest Earned Income           | 103.92             |
| 4900 Government Grants                | 3,259.00           |
| Non-Profit Income                     | 740.00             |
| <b>Total Income</b>                   | <b>\$20,025.79</b> |
| <b>COST OF GOODS SOLD</b>             |                    |
| 5005 Hospitality / Canteen Supplies   | 347.45             |
| 5025 Hospitality/Canteen              |                    |
| 5020 Cast Party                       | 350.00             |
| <b>Total 5025 Hospitality/Canteen</b> | <b>350.00</b>      |
| <b>5070 PRODUCTION COSTS</b>          |                    |
| 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             |
| <b>Total 5070 PRODUCTION COSTS</b>    | <b>3,137.24</b>    |
| <b>Total Cost of Goods Sold</b>       | <b>\$3,834.69</b>  |
| <b>GROSS PROFIT</b>                   | <b>\$16,191.10</b> |
| <b>EXPENSES</b>                       |                    |
| 5075 Donation 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             |
| <b>Total Expenses</b>   | <b>\$36,014.29</b>   |
| <b>PROFIT</b>           | <b>\$ -19,823.19</b> |

**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 Theatre Works (Organization/Collective Name), I, Harry 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.



Signature

March 29, 2024

Date

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

[csd@cityssm.on.ca](mailto: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

Volume 75 Issue # 5  
 Feb./March 2024

## Meet Renée Baillargeon

Renée is well known across the province, having been in the Talent Bank for Theatre Ontario as an adjudicator. She has directed many a musical in Southern Ontario. We are delighted that she has moved to Sault Ste Marie.



**Trilogy in Rose** is the collective title of three short plays written by Renée that focus on women through the ages.

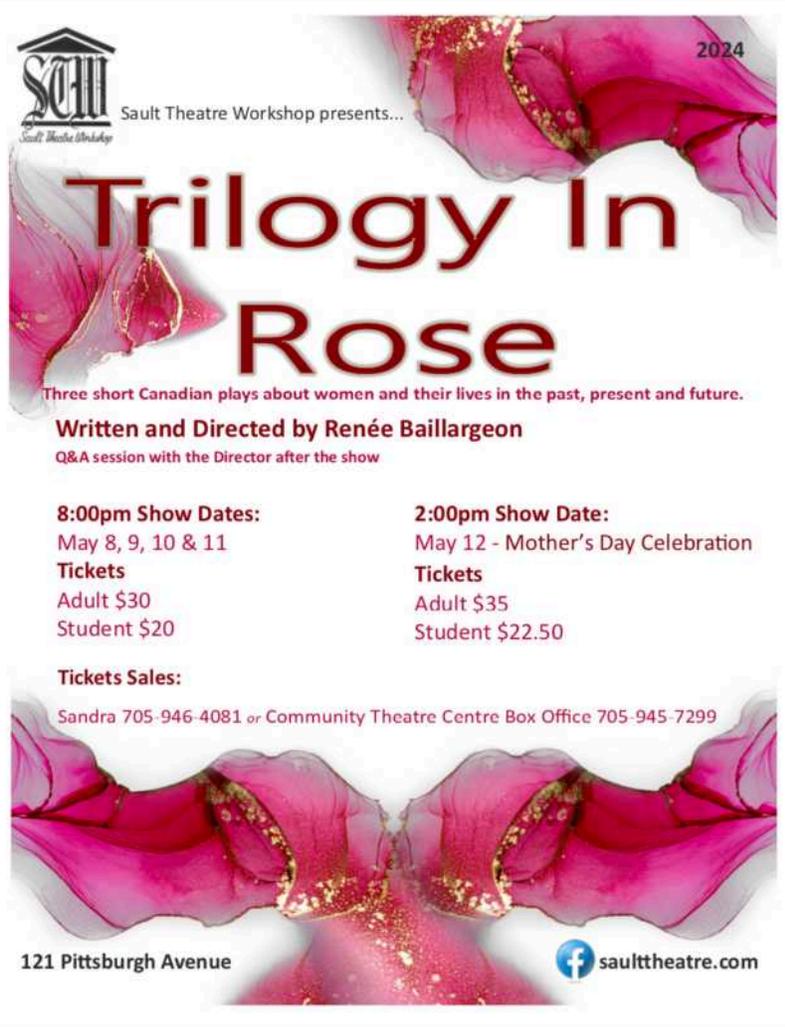
One from the past is titled “**Chicken Pot Pie**” and one from the present is “**The Book Club Thief**”. “**Road Trip**”, set three years in the future, rounds out the evening. Of course the cast is almost all women with one exception.

Renée, the director, will open a discussion with the audience after the evenings presentation, an intriguing opportunity to engage in feedback on the plays.

The cast includes **Wendy Lynn Corrigan, Carol McLean, Krystle Cuthbertson, Steve Boniferro, Christine Mair, Amanada Hicks-Moss** and **Sonya Ostrowski-Masotti**. These actors will portray more than one character in the plays. The rehearsal process started off with a number of workshops led by Renée.

Stage manager is **Chaz Oliver** assisted by **Kevin Collar**. Wardrobe Manager is **Val Wilson** assisted by **Scarlett Marenger** and **Victoria Felice**. **Scarlett Marenger, Cat Christiansen** and **Kevin Collar** are handling props. Our Make-up Artist is **Penny Gribbon** and the Hair Stylist is **Patty Caputo**.

On the tech side we have **Colin Gasparelli** on lights and **Ron McLean** on sound.



Sault Theatre Workshop presents...

# Trilogy In Rose

Three short Canadian plays about women and their lives in the past, present and future.

**Written and Directed by Renée Baillargeon**  
 Q&A session with the Director after the show

|  |   |
|--|---|
| <b>8:00pm Show Dates:</b><br>May 8, 9, 10 & 11 | <b>2:00pm Show Date:</b><br>May 12 - Mother's Day Celebration |
| <b>Tickets</b><br>Adult \$30<br>Student \$20   | <b>Tickets</b><br>Adult \$35<br>Student \$22.50               |

**Tickets Sales:**  
 Sandra 705-946-4081 or Community Theatre Centre Box Office 705-945-7299

121 Pittsburgh Avenue [saulttheatre.com](http://saulttheatre.com)

Set construction was by **Dennis Vye**, Korah Shop teacher with students – **Mark McLean** and **Christian Clark**.

We hear from Producer **Scarlett Marenger** that something special is planned for the Sunday **Mothers Day** performance May 12th.

\*\*\*\*\*

## Character Development Workshops

Producer **Scarlett** tells us about workshops with **Renée**.

Each actor is going to play more than one character within the three one act plays of **Trilogy in Rose**. The workshops are to develop the vocal, physical and characteristics of each and all of the separate characters that each actor is to

play.

On Tuesday, Renee presented the cast with printouts of many different types of voices, eg. Edward G Robinson, Marilyn Monroe etc. Working with these different types and cold reading from specific scripts was quite interesting and fun, just trying to find that voice. We had quite a range going on and lots of laughs.

It was interesting how some of us all of a sudden quite naturally developed accents. Renee also pointed out that now that you have discovered your voice, you can add nuances like the accent, a stutter, a lisp, pitch, volume, rhythm, nasal, etc. Great tools to add to your repertoire. She sent us home with homework for Thursday night.

For Thursday., the cast was tasked with developing a backstory for each of their different characters, and then to read it using different voices as well. That was like listening to many different condensed novels. The imagination of the cast was amazing, so inventive and detailed.

This is a wonderful tool for character development, break it down back to the beginning.

## A Cube By Any Other Name (But This Is A Theatre Cube)



They are used as stand-in props to help block out or act out a scene. There are endless combinations and with a little imagination, they go a long way.

Stack up two cubes for a table. Use one as a chair. Put three of them together on the floor to make a bed. Turn one up so the open end is facing the audience to act as a TV set or cupboard. Use them as podiums or soapboxes to stand on. Stack three, two, then one to make a staircase or represent mountains. The possibilities are limitless.

When we host the upcoming **QUONTA One Act Festival Workshop**, having a set of cubes can save the out of town groups a lot of trouble if they don't have to bring furniture. With many of our plays that require a variety of scene locations cubes can provide a simple solution that keeps the action moving.

Sault Theatre workshop only had two

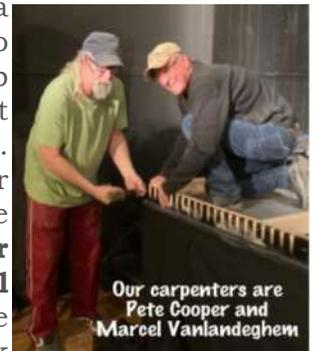
cubes in our storage and one went missing. Director Renée wanted some for the **Trilogy In Rose** production so we decided this was the time to stock up.

Thanks to Bobbi Leigh, our Board member she was able to connect with the shops teacher at Korah. **Dennis Vye** and students from his TWJ 3E construction class took on the project and are building the nine cubes. The students names are **Mark McLean** and **Christian Clark**. **Lyons Timber Mart** donated the materials thanks to **Angelo Giordano**.

This support of community theatre is much appreciated.

Another great example of community support came from a

pair of carpenters who were able to level up our stage extension at the Studio Theatre. Our Theatre Manager **Ron McLean** was able to enlist **Pete Cooper** and **Marcel Vanlandeghem** for the job. Nice work gentlemen!



\*\*\*\*\*

## To Complete Season 75, The Popular One Act Festival Workshop Has Been Scheduled For June 2024

We've teamed up with the **QUONTA Drama Region** and host the QUONTA Festival this year as a non competitive One Act Festival Workshop, June 7, 8, 9, 2024. The Amazing **Rod Carley** is on board to be our adjudicator/workshop leader. He is a past adjudicator of Theatre Ontario as well as other drama regions, EODL, WODL, ACT-CO. Rod has adjudicated QUONTA region 3 times in the past. Those who were involved in QUONTA Festival 2023 will know what fantastic learning comes from Rod's adjudications. Both directors and actors will benefit from those workshops.

We are looking for expanded out-of-town participation this year. We have confirmed two plays from Espanola and two plays from Elliott Lake. There is also a possibility of an entry from Timmins.

The official announcements of play titles




# QUONTA ONE ACT FESTIVAL WORKSHOP

Three plays Friday and three plays Saturday with adjudications each night workshops Saturday and Sunday

with Adjudicator/Workshop leader  Rod Carley

June 7, 8, 9, 2024  
Sault Ste Marie  
STW's Studio Theatre  
121 Pittsburgh Ave.

For Tickets or information Call Sandra 705 946-4081  
Tickets for one evening \$30 adult - \$20 student  
Participant's Pass (both evenings and workshops) \$45

and dates will be out soon. We are expecting three plays Friday evening with adjudications and Workshops on Saturday. Saturday evening will see three more plays and adjudications with workshops on Sunday.

A lunch for participants will be held on Saturday as well.

This is a great opportunity to see the whole process of play production with some original drama.

\*\*\*\*\*

## THE CONSTANT CHALLENGES OF COMMUNITY THEATRE

### Succession Woes



Sault Theatre Workshop has a new (old) Board Chair, **Harry Houston**. With some re-constituting and re-invigorating our Board of directors now is lead by a chairperson instead of a president and back at the helm is Harry.

The lingering legacy of the Covid 19 pandemic when we were without a treasurer and dealing with constant changing of board members left us with gaps in some of our responsibilities. We were close to a shut down.

Since then, with a regrouping and revamping thanks to our new Secretary **Ron Bird** and new (old)



treasurer **Scarlett Manager** we are back on track and up to date with our banking and posting. Scarlett is a real hero hunting up all the information and getting our books back in order. She was our treasurer many years ago and a streak of loyalty and a love of Sault Theatre Workshop brought her to our rescue.

There are still roles to fill and we can still use new Board Members. We looking for younger enthusiasts to fill some roles and be mentored by our older experienced board. We'd love to see STW celebrate our 80th, 90th and on. We made it to 75 this year, barely, but we're hanging in there. We're fully underway planning for our next season.

If you love theatre, have some business skills, and are dedicated to taking this company into the future please send an email to [hehouston@shaw.ca](mailto:hehouston@shaw.ca) stating your interests, your experience and skills or to get more information. Looking forward to hearing from you.

We are also looking for technicians with lighting board skills and sound board skills, or those willing to learn those jobs. Set designers and painter/decorators are welcome. And we're willing to train with lighting, directing, acting and voice workshops. After all, Workshop's in our name.

\*\*\*\*\*



Sault Theatre Workshop  
**PAINT NIGHT**  
FUNDRAISER  
Tickets: \$40/PERSON  
Join us at the STW Studio as Shannon Jondreau (Lilycreek Photography & Art Studio) leads us through the process of painting this beautiful wilderness night scene. All painting supplies are provided in the cost of your ticket. Desserts and beverages (non alcoholic) will be available to purchase at the canteen  
**Friday April 26th 7:00 to 10:00PM**  
For more information or for tickets contact: [saulttwmembership@gmail.com](mailto:saulttwmembership@gmail.com)

## We're Looking For ...

- \* Wooden coat hangers for our costume Bay.
  - \* Script readers interested in public readings of potential plays.
  - \* a cleaning person who we can contract to look after keeping our Studio Theatre tidy
- If you can help out with these items - Contact Harry - 705-946-4081

## BOX OFFICE! BOX OFFICE!

What is the best way for you to get your tickets?

**Sandra Houston** has been running STW's Box Office for some time and we are always looking for more ways to make it easier for you to book a seat. It has been a while (since Covid 19 shut downs) that we could offer a Season Ticket Package. We are looking to get that up and running again soon. There is so much great theatre going on in our city that people like to plan ahead.

We have been using the Community Theatre Box Office in the Station Mall as some people find that convenient but you also have the ability to book online through our web site -

[www.saulttheatre.com](http://www.saulttheatre.com).

Because we have reserve seating, it is a good idea to book earlier to ensure the seats you want. Sandra is always available to talk group seating and you can call to have tickets held at the door for you. Sandra- 705 946-4081 or sandramhouston@gmail.com.

We also accept donations. Patrons, Friends and Donors are listed in our programs and we can issue a charitable tax receipt for any amount over \$20.00. We have relied on the support from many generous patrons over our 75 years helping us provide live theatre opportunities and training and quality performances in our community.

## Want A Sneak Peek At An Upcoming Play?

Ask Harry to make available a copy of **WHACK!**, an exciting new play by **Mark Weatherley** that tells the true story of **Angelina Napolitano!** A Sault Ste Marie murder trial that happened back in 1910 is portrayed in a tense dramatic style. Would you be interested in in being a part of this production? Give it a read and see! Call or email Harry. 705 946-4081 or hehouston@shaw.ca.

## ZONTA CLUB Hosts Preview Of Trilogy In Rose

The Tuesday evening Preview Performance of **Trilogy In Rose** (May 7) will benefit the Sault Ste Marie Zonta Club.

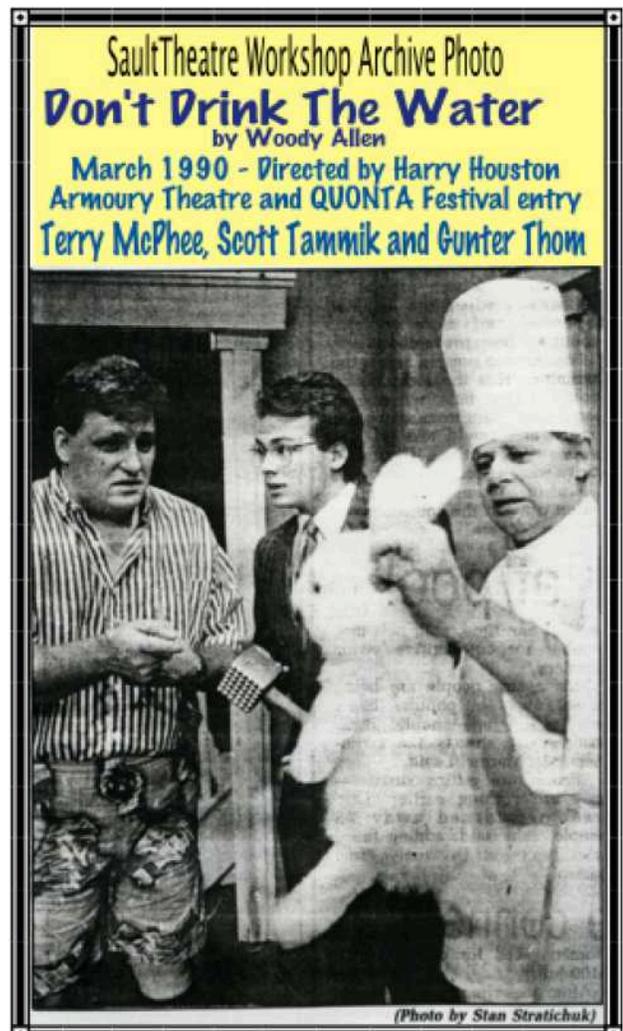
**Zonta Club of Sault Ste Marie Area** is

one of over 1,300 clubs of Zonta International, a worldwide service organization. Founded in 1919 in Buffalo, New York, Zonta takes its name from the Lakota Sioux Indian word meaning "honest and trustworthy." Zontians volunteer their time, talents and energy to local and international service projects that are designed to advance the status of women.

This is a great match for plays all about women!

\*\*\*\*\*

## Archive Photo



## Box 94 Volume 75

(Our 75th year)

Editor Harry Houston

Contact (705) 946-4081

Email:

hehouston@shaw.ca

Visit our web site

[www.saulttheatre.com](http://www.saulttheatre.com)

Or visit us on [Facebook!](#)

To be added to this newsletter emailing

mail Harry with the subject **Box 94**



Sault Theatre Workshop presents . . .



# The Last Dance of the Dark Cloaked Avenger

A  
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o

A dark comedy about death in the form of a 1940s radio show Arthur wakes up to find himself inside a studio in the afterlife performing from a script written about his own murder.

DUN! DUN! DUUUUN!



## April 26 to 30

STW's 7:30PM Curtain  
Except Sunday - 2 PM

Adults \$30  
Students \$20

Studio Theatre  
121 Pittsburgh Ave



Sault Theatre Workshop's  
Official Entry in 2023 QUONTA Drama Festival - North Bay May 18 to 21

+ Box Office Charges  
Box Office Station Mall  
Or visit our web site  
[www.saulttheatre.com](http://www.saulttheatre.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:

- Applicant(s) 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: Organization Information**

- i. Organization/Collective Name:  
Yellow Room Studios
- ii. Organization/Collective Address:
- iii. Organization/Collective Contact Information: (Phone Number, Email Address)
- iv. Organization/Collective Contact Person & Alternative Contact Person (if applicable):

|       |                  |       |  |
|-------|------------------|-------|--|
| Name  | Brendan Christie | Name  |  |
| Title |                  | Title |  |
| Phone |                  | Phone |  |
| Email |                  | Email |  |

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

Yellow Room Studios is an audio production, mixing and mastering business providing affordable services for new and emerging artists within Sault Ste. Marie and the surrounding area. The business aims to provide high quality audio production for artists of all genres allowing them to achieve professional sounding music and jump starting their musical careers. For new artists and bands, getting your music to a professional level can be both stressful and expensive, causing many to give up on their dreams. With our help, musicians from our great city and around the country can get a foothold in the music industry without breaking the bank. We love the musicians of our city, the music programs provided by our great schools, and wish to help them take that next step.

- vi. Please indicate the organization or collective's discipline of focus:  
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 100 words):

Media Arts: Music mixing, mastering, and 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:

- |                        |                                   |
|------------------------|-----------------------------------|
| Small Project Grant    | Community Events Grant            |
| Large Project Grant    | Major Cultural Celebrations Grant |
| Operating Grant        | Cultural Diversity Grant          |
| Seed Funding      2300 |                                   |

#### **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 (\$) 2300

#### **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. 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:

Yellow Room Studios

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

Fall 2024

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

N/A

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)

<https://damnoutswixsite.com/yellow-room-studios>

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

Yellow Room Studios mixes, produces and masters the music of artists in the community and surrounding area both online and in person. Artists can either send in pre-recorded tracks and songs to be produced or come in and record in person to have their songs, jingles, podcast episodes or other audio media edited, mixed, and mastered for later commercial use.

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):

Online and In-person song mixing, production, and mastering services for new, emerging, and seasoned artists of Sault Ste. Marie and surrounding area. We aim to help the talented musicians of our home improve their music and help them reach the industry standard of song quality and production value. Artists will be able to send in music electronically or in person and within an appropriate time frame (as discussed with the artist) the song(s) will be mixed, produced, and mastered for release to the public. This will give new artists and musicians without unlimited funding a studio that will work on their material with the same professionalism as a big name recording studio. Through us we hope to foster the local music scene and even introduce new artists to each-other and the community as a whole.

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):

Firstly, many artists in Sault Ste. Marie need to search out Mixing and Mastering services outside of our city which can be costly and time consuming. By having a local business take care of these services we keep that money and the artist within our community. Secondly, professional sounding, radio-ready local music not only makes the artist happy, but can also foster a sense of local pride by those who hear it. Artists and listeners can see just how much talent our city truly holds. Beyond this, a third point would be that we can create further connections within the different arts of Sault Ste. Marie as professional music tends to require professional artwork, or video services in order to promote 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? (maximum 250 words):

First and foremost, the funding would go into renovating and upgrading both the audio engineering space and equipment. This would allow for a more streamlined mixing and mastering process as well as a more professional space to host musicians and record their songs. With that in mind, successful implementation would be a properly equipped and organized studio with marketing bringing in new clients from our city and beyond.

#### **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)

Please describe the items selected (maximum 250 words):

Yellow Room Studios mixes, produces and masters the music of artists in the community and surrounding area both online and in person.

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

We seek to reach new and emerging artists first and provide them with a proper start in the music community of our city. After that seasoned artists, musicians, podcasters, or people who work with an audio medium.

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

We will be promoting our studio via: Newspaper articles, instagram posts, facebook posts, and youtube shorts, along with a community newsletter we are working on building from a mailing list. We currently have a website up and running as well where artists can seek us out.

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

0-18 years old

60-75 years old

19-34 years old

75+ years old

35-59 years old

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

- |  |   |
|--|---|
| <input type="checkbox"/> 1-50 people               | <input type="checkbox"/> 501-1000 people  |
| <input type="checkbox"/> 51-100 people             | <input type="checkbox"/> 1001-2500 people |
| <input checked="" type="checkbox"/> 101-250 people | <input type="checkbox"/> 2500+ people     |
| <input checked="" type="checkbox"/> 251-500 people |   |

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 1-10 participants | <input type="checkbox"/> 26-50 participants |
| <input type="checkbox"/> 11-25 participants           | <input type="checkbox"/> 50+ participants   |

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

Currently our studio is operated by myself, but we hope to take on a secondary or third should the business develop further.

### **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 or collective received ACAP funding or any other City of Sault Ste. Marie municipal cultural financial assistance in the past?

- |                              |  |
|------------------------------|--|
| <input type="checkbox"/> Yes | <input checked="" type="checkbox"/> No |
|------------------------------|--|

### **Section 6: Project, Activity/Event Budget**

Please download, complete and attach a copy of the [ACAP Application Budget Template](#).

**Section 7: Authorization**

As an authorized representative of Yellow Room Studios (Organization/Collective Name), I, Brendan Christie (Organization 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.

Brendan Christie Signature      Submitted March 2024 Date

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

[csd@cityssm.on.ca](mailto: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

| 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) |
|---|---|---|---|---|---|
| <b>Operational Costs</b>  |   |   |   |   |   |
| Marketing (social Media)  | \$100   |   |   |   |   |
| Marketing (other)   | \$150   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Materials &amp; Supplies Costs</b>                                     |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Equipment Costs</b>  |   |   |   |   |   |
| Yamaha HS8 monitors   | \$499.99  |   |   |   |   |
| Slate VSX Headphones  | \$582.95  |   |   |   |   |
| New Desk  | \$711.76  |   |   |   |   |
| XLR / 1/4 inch Cables   | \$100   |   |   |   |   |
| Sound Proofing Material   | \$100   |   |   |   |   |
| Fasters / fittings  | \$50  |   |   |   |   |
|   |   |   |   |   |   |
| <b>Artist Fees</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Other Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Total Costs</b>  | \$ 2,294.70   | \$ 0.00   |   |   |   |
| <b>Total Project Costs:</b>   | \$ 2,294.70   |   |   |   |   |

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





## **Yellow Room Studios – Organization Biography**

Brendan Christie (head audio producer for Yellow Room Studios) is a highly skilled and versatile mixing and mastering engineer with over 10 years of experience in the music industry. Throughout his career, Brendan has developed a keen ear for sound and an exceptional understanding of the technical aspects involved in crafting the perfect mix. His expertise spans across a wide range of genres, including Rock, Metal, Hip-Hop, Country, Jazz, and many more. His extensive knowledge of different musical styles allows him to bring out the unique qualities and nuances of each genre, ensuring that every track he works on achieves its full sonic potential.

Brendan also has extensive experience with industry-standard software and hardware, enabling him to deliver professional-grade results. His meticulous attention to detail combined with his artistic sensibilities make him a sought-after engineer for musicians and producers looking to elevate their music to the next level.

Choosing Brendan Christie's services means gaining access to a highly experienced and skilled professional who is dedicated to delivering exceptional results; adapting to the unique requirements and aesthetics of each project. His technical expertise, combined with his passion for music, allows him to bring out the best in every track he works on. With his services, artists can trust that their music will receive the utmost care and attention, resulting in a final product that stands out and resonates with listeners.

Contact Information:

Phone – [REDACTED]

Online - <https://damnouts.wixsite.com/yellow-room-studios>

Brendan Christie – ACAP Late Intake 2024

Supporting Documents/Links:

Website: <https://damnouts.wixsite.com/yellow-room-studios>

Media Coverage: <https://www.saultstar.com/entertainment/local-arts/convergence-seeks-missing-piece>



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:

- Applicant(s) 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: Organization Information**

- i. Organization/Collective Name:  
Piecing It Together Shows
- ii. Organization/Collective Address:
- iii. Organization/Collective Contact Information: (Phone Number, Email Address)  
piecingittogethershows@gmail.com
- iv. Organization/Collective Contact Person & Alternative Contact Person (if applicable):

|       |                                  |       |  |
|-------|----------------------------------|-------|--|
| Name  | Nicole Dyble                     | Name  |  |
| Title | Executive / Artistic Director    | Title |  |
| Phone |                                  | Phone |  |
| Email | piecingittogethershows@gmail.com | Email |  |

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

Piecing It Together Shows wishes to incorporate as a non profit and continue the work of Nicole Dyble and their business, Dryer Fire, presenting small and medium size culturally diverse, accessible, and sustainable live music programming featuring and supporting local and touring artists.

- vi. Please indicate the organization or collective's discipline of focus: Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and describe (maximum 100 words):

live music / performing arts

Piecing it Together Shows (formerly Dryer Fire) has presented live music events in Sault Ste Marie since 2018. This work includes communications, negotiations, and bookings with artists; providing and arranging artist accomodations, booking venues, seeking funding, marketing, providing and procuring musical and technical equipment, and coordinating volunteers, contractors, and collaborators.

## **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:

- |  |  |
|--|--|
| <input type="checkbox"/> Small Project Grant     | <input type="checkbox"/> Community Events Grant            |
| <input type="checkbox"/> Large Project Grant     | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input type="checkbox"/> Operating Grant         | <input type="checkbox"/> Cultural Diversity Grant          |
| <input checked="" type="checkbox"/> Seed Funding |  |

### **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 (\$) \$13,037.41

**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. 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:  
Piecing It Together Shows Operations Year One
- ii. Activity/Project and/or Event **Start Date:**  
April 1, 2024
- iii. Activity/Project and/or Event **End Date:**  
December 31, 2024
- 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)

Office:  
208, 285 Wilson Street, SSM

Events:  
25/04/2024 -The Whisky Barrel, 113 Gore Street, SSM

13/05/2024 - Cafe 4 Good, 328 Queen St E, SSM

22/05/2024- 5756 Hwy 638 Bruce Mines

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

Piecing It Together Shows wishes to incorporate as a non profit and continue the work of Nicole Dyble and their business, Dryer Fire, presenting small and medium size culturally diverse, accessible, and sustainable live music programming featuring and supporting local and touring artists. Dyble will take on the role of Executive / Artistic Director of the organization and recruit 3-5 individuals to become board members. An effort will be made to recruit a diverse board with youth, LGBTQ2S+, and BIPOC representation. To make board positions accessible to those often excluded from such opportunities, honorariums will be offered to the board. These honorariums will be reflected in the organization's bylaws which will be guided by mentors and legal council, and will not be equivalent to the pay of a regular, ongoing employment position. Together with the board and legal council, the Director will go through the process of incorporating as a non profit. The Director will also establish the organization's brand and online presence, drawing from the experience and assets established by Dryer Fire. In addition to establishing, branding, and promoting this new organization, PITS will run 8 small live music events at various venues in Sault Ste. Marie and a day long festival in Leeburn, Ontario, featuring a diverse selection of local and touring artists with a focus on BIPOC, LGBTQ2S+ representation and drawing on the contacts and booking history established by Nicole Dyble and Dryer Fire over the past decade. These events will be executed by Dyble with the help of volunteers and sometimes with the aid of hired contractors and community partners. Venues will be determined based on affordability and accessibility, in addition to appropriateness for performance by the respective artist(s). Shows will be presented for a nominal admission fee or free of charge depending on funding. The following is a list of programming that is confirmed or in the planning stages for the PITS 2024 concert season:  
 April 25, 2024 - Bobby Dove (country/americana artist, Winnipeg) at The Whisky Barrel (artist, venue, and funding confirmed)  
 May 26, 2024 - i.o (noise drummer, Victoria, BC), Pet Retina (avante garde synthesizer and drum duo, Victoria, BC), Michael Burtch (Sault Ste Marie, multidisciplinary noise and performance artist) at March Street Stage (artists confirmed, waiting for confirmation of venue from Downtown Association SSM, seeking sponsors/funding)  
 June 13, 2024 - Eliza Niemi (indie folk, Toronto), local youth opening act tbd at Cafe 4 Good (headliner and venue confirmed, seeking sponsors/funding/possible ticket sales)  
 June 22, 2024 - It's The Pits! 1 day music festival in Leeburn - approx 10 acts both local and province-wide (venue and some acts confirmed, seeking sponsors/funding/ticket sales)  
 August 2024 - day tbd - fundraising live music event in collaboration with Easter Seals (collaboration confirmed, funded by Easter Seals)  
 September 14, 2024 - Dany Laj and The Looks (indie pop, Toronto) + local opener and venue TBD  
 PITS receives booking requests from artists throughout the year and will program two additional events based on these. Venues / organizations worked with in the past include The Speakeasy at Algoma University/ AUSU, The Loft / Algoma Conservatory of Music, Downtown Association of SSM, Sault Ste Marie Museum, Peace Restaurant / Village Media, Case's Music, and Broers Jansen. PITS wishes to maintain working relationships with these entities. By the end of 2024, Piecing It Together Shows aims to be established as a non profit arts organization with an Executive/Artistic Director, board of 3 to 5, and 5 to 10 regular volunteers, present 9 small to medium size live music events in various venues, pay fair artist fees to 16 - 30 bands, ensembles, or solo musicians for performances, and engage at least 1000 people as audience members. Establishing as a non profit will result in greater access to grants and other resources which will assist with the organization's financial sustainability and viability.

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):

The organization will collaborate with the city and take advantage of city resources when possible, present regular, diverse, and accessible original live music programming, support artists through artist fees, and activate public space.

The organization will be the only local organization booking small to medium size original live music events regularly in the city, work with and promote other local businesses, create inclusive accessible events and support and showcase diverse artists with a focus on BIPOC and LGBTQ2S+ representation.

The organization will recruit a diverse board of directors and consult regularly with community members.

The organization will ensure youth and diverse representation on the board of directors and in the volunteer base. The Executive/Artistic Director is also under 40 and queer non binary identifying. This will be an opportunity for them to establish and lead an organization.

Support with establishing the organization and first year of operations will help with ability to apply for grant funding to create more capacity and sustainability. Payment towards the Executive/Artistic Director will make it more possible to the work to establish the organization. Artist fees will increase the capacity and sustainability of artists.

Board members and the Executive/Artistic Director will have professional development opportunities as part of their roles - mainly the opportunity to establish a new non profit organization. There will be performance opportunities for emerging and established artists.

Community partnerships and networks will be built on the well established connections of Nicole Dyble and Dryer Fire, and through the board of directors, volunteers, local artists, venues, other businesses, organizations, and audiences.

The board of directors will be made up of 3 volunteers. The organization will seek 5 - 10 additional volunteers to assist with set up and tear down of events.

Opportunities to see diverse, original live music in accessible spaces will contribute to the quality of life in Sault Ste Marie, as will paying artists and establishing an organization that can continue to work on these initiatives.

- 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):

Local audiences will have more opportunities to see diverse and accessible live music events.

The city will host more touring artists and therefore benefit socially, culturally, and economically. Arts events contribute to economic and social development.

Local artists will have more paid opportunities to play original music.  
There will be a new organization established to carry on this work.

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? (maximum 250 words)

By the end of 2024 Piecing It Together Shows aims to be established as a non profit arts organization with an Executive/Artistic Director, board of 3, and 5 to 10 regular volunteers, present 8 - 10 small to medium live music events in various venues, pay fair artist fees to 16 - 20 bands, ensembles, or solo musicians for performances, and engage at least 1000 people as audience members.

#### **Section 4: Marketing**

i. What audiences does the proposed activity, project and/or event seek to reach?  
Select all that apply:

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)                      | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input checked="" type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> Other (Please describe)             |

Please describe the items selected (250 words maximum):

PITS will seek to reach as wide a range of audience as possible with a focus on local audiences. Additionally, there is opportunity, especially in the summer months, to take advantage of cross country tourists and people from the region traveling through the city. PITS will promote through dedicated Instagram and Facebook accounts, as well as a website. Press releases and communications will also be directed through the following streams:  
Local - SSM Arts & Culture Coordinator, SooToday, Sault Star  
Regional - CBC Sudbury, CTV Northern Ontario  
Tourism - Tourism Sault Ste Marie, Tourism Ontario, Exclaim Magazine, provincial and national arts and culture websites and social media accounts

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

We will seek to reach as wide a range of audience as possible with a focus on local audience; emphasising booking diverse acts. The hope will be that the audience is reflective, engaging with youth, newcomers, BIPOC, LGBTQ2S+ folks, and people with disabilities.

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

Dryer Fire's Facebook and Instagram accounts have been converted to Piecing It Together Shows' accounts. The organization currently has 1332 followers on Instagram and 826 followers on Facebook. Events will be promoted through these channels. A new website will be established for the organization and an email newsletter will be sent out monthly to subscribers. Press releases and communications will also be directed through the following streams:  
Local - SSM Arts & Culture Coordinator, SooToday, Sault Star  
Regional - CBC Sudbury, CTV Northern Ontario  
Tourism - Tourism Sault Ste Marie, Tourism Ontario, Exclaim Magazine, provincial and national arts and culture websites and social media accounts

Physical event posters and flyers will be distributed throughout Sault Ste Marie.

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18  | <input checked="" type="checkbox"/> 60-75 |
| <input checked="" type="checkbox"/> 19-34 | <input checked="" type="checkbox"/> 75+   |
| <input checked="" type="checkbox"/> 35-59 |   |

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

- |                                  |   |
|----------------------------------|---|
| <input type="checkbox"/> 1-50    | <input type="checkbox"/> 501-1000             |
| <input type="checkbox"/> 51-100  | <input checked="" type="checkbox"/> 1001-2500 |
| <input type="checkbox"/> 101-250 | <input type="checkbox"/> 2500+                |
| <input type="checkbox"/> 251-500 |   |

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

- |                                |   |
|--------------------------------|---|
| <input type="checkbox"/> 1-10  | <input type="checkbox"/> 26-50          |
| <input type="checkbox"/> 11-25 | <input checked="" type="checkbox"/> 50+ |

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

Executive / Artistic Director  
3 Board Directors  
5-10 Volunteers  
50 - 80 musicians including bands, ensembles, and solo artists

**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 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**

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. 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 Piecing It Together Shows (Organization/Collective Name), I, Nicole Dyble (Name of 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.

*Nicole Dyble*

Signature

April 2, 2024

Date

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

[csd@cityssm.on.ca](mailto: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

| <b>Cost Category<br/>(Types of Expenses for Project) -<br/>Add/delete rows as needed</b> | <b>Eligible Project Costs (Refer to ACAP Guidelines for Details)</b> | <b>Ineligible Project Costs (Refer to ACAP Guidelines for Details)</b> | <b>Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)</b> | <b>Funding Type (Grant, Cash, In kind, etc.)</b> | <b>Quotes/Estimates (Links where applicable)</b>   |
|--|--|--|--|--|--|
| <b>Operational Costs</b>   |  |  |  |  |  |
| Executive/Artistic Producer Salary   | \$1314.82  |  | ACAP   | Cash   |  |
| Executive/Artistic Producer Salary   |  | \$20,000   | Nicole Dyble   | In kind  | Volunteer labour   |
| Office Rent  | \$1769.60  |  | ACAP   | Cash   | \$271.20 / month x 8 months to Elstrong Property Management minus rent from Full Circle Mutual Aid Hub |
| Office Rent  |  | <b>400</b>   | Full Circle Mutual Aid Hub   |  | \$50 / month from the mutual aid hub to share office space   |
| Office Internet  |  | \$343.04   | Nicole Dyble   | Cash   | TekSavvy \$42.88 / month x 8 months  |
| Cell Phone Service   |  | \$279.20   | Nicole Dyble   | Cash   | 50% of Executive / Artistic Director personal cell phone bill used for work (FIDO) \$34.90 /           |

|                                       |          |        |                              |         |   |
|---------------------------------------|----------|--------|------------------------------|---------|---|
|                                       |          |        |                              |         | month x 8 months  |
| Banking                               | \$48     |        | ACAP                         | Cash    | <a href="https://www.cibc.com/en/business/accounts/not-for-profit-operating-account.html">https://www.cibc.com/en/business/accounts/not-for-profit-operating-account.html</a> |
| Print Marketing                       | \$200    |        | ACAP                         | Cash    | 290 posters at \$0.69 each from Superior Business Solutions   |
| Canva Pro Subscription                | \$149.99 |        | ACAP                         | Cash    | Annual subscription   |
| Event Venue Rental April 25, 2024     |          | \$500  | The Whisky Barrel            | In kind |   |
| Event Venue Rental June 22, 2024      |          | \$700  | Robbie Adamson               | In kind |   |
| Event Venue Rental and Fees           |          | \$3500 | Local business partners      | In Kind | Venue rental value estimated at \$500 / venue/ event x 7 events   |
| Insurance for June 22 event           |          | \$100  | Robbie Adamson               | In Kind |   |
| Event Set Up and Tear Down Labour     |          | \$840  | Volunteers                   | In-kind | Estimated at 42 volunteer hours valued at \$20 / hour   |
| Board of Directors' Labour            |          | \$1440 | Volunteer Board of Directors | In-kind | 5 people at 2 hrs / month for 8 months at \$20 / hr   |
| Board of Directors' Honorariums       | \$1500   |        | ACAP                         | Cash    | 5 people at \$300 each  |
| <b>Materials &amp; Supplies Costs</b> |          |        |                              |         |   |

|  |        |       |                   |         |   |
|--|--------|-------|-------------------|---------|---|
| Office Supplies                                    |        | \$100 | Dryer Fire        | In Kind | Stationary, printer paper   |
| <b>Equipment Costs</b>                             |        |       |                   |         |   |
| Audio Mixing Board (used)                          |        | \$100 | Dryer Fire        | In kind |   |
| Small PA with speakers (used)                      |        | \$700 | Dryer Fire        | In Kind |   |
| 2 microphone stands (used)                         |        | \$20  | Dryer Fire        | In Kind |   |
| 2 microphones (used)                               |        | \$50  | Dryer Fire        | In Kind |   |
| Assorted Cords - XLR, mic, patch (used)            |        | \$100 | Dryer Fire        | In Kind |   |
| Sound and light equipment rental for June 22, 2024 |        | \$100 | Robbie Adamson    | In Kind |   |
| Square Card Payment Processing Hardware            |        | \$90  | Dryer Fire        | In Kind |   |
| <b>Artist Fees</b>                                 |        |       |                   |         |   |
| Artist fee for Bobby Dove April 25, 2024           |        | \$200 | The Whisky Barrel | cash    |   |
| Hospitality for Bobby Dove April 25, 2024          |        | \$50  | The Whisky Barrel | In kind | Food and drinks at the venue  |
| Air BNB for Bobby Dove April 25, 2024              |        | \$100 | The Whisky Barrel | In kind | Accomodations on site at venue  |
| Artist fees for June 22nd festival                 | \$2000 |       | ACAP              | cash    | Based on the suggested minimum fee schedule for musicians by The red Deer Arts Council, 2022<br><a href="https://www.r">https://www.r</a> |

|  |        |        |  |         |   |
|--|--------|--------|--|---------|---|
|  |        |        |  |         | eddeerartscouncil.ca/about-red-deer-arts-council/performing   |
| Artist fees for June 22nd festival                   |        | \$2000 | Ticket sales                                 | cash    |   |
| Artist Fees for live music events                    | \$2400 |        | ACAP   | cash    |   |
| Artist Fees for live music events                    |        | \$2400 | Ticket Sales                                 | cash    |   |
| Artist fees for live music events 2024 (small shows) |        | \$1500 | Business Sponsors                            | cash    | Based on the suggested minimum fee schedule for musicians by The red Deer Arts Council, 2022<br><a href="https://www.eddeerartscouncil.ca/about-red-deer-arts-council/performing">https://www.eddeerartscouncil.ca/about-red-deer-arts-council/performing</a> |
| Artist Billeting                                     |        | \$1600 | Nicole Dyble                                 | In kind | 4 artists for each of 8 events at \$50 / person / night in Nicole's home  |
| Artist Meals and Hospitality                         |        | \$1800 | Local Small Business Partners / Nicole Dyble | In kind | 4 artists for each of 9 events at \$50 / person / night   |
| <b>Other Costs</b>                                   |        |        |  |         |   |
| Security for June 22nd event                         |        | \$100  | Robbie Adamson                               | In kind |   |

|   |             |             |      |      |  |
|---|-------------|-------------|------|------|--|
| Non profit Incorporation                                  | \$155       |             | ACAP | cash |  |
| Legal and consultation fees associated with incorporation | \$3000      |             | ACAP | cash |  |
| Copyright / Reproduction / Royalty Expenses               | \$500       |             | ACAP | cash |  |
| <b>Total Costs</b>  | \$13,037.41 | \$39,112.24 |      |      |  |
|   |             |             |      |      |  |
| <b>Total Project Costs:</b>                               | \$52,149.65 |             |      |      |  |
|   |             |             |      |      |  |

| 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**

|  | Month 1 | Month 2 | Month 3 | Month 4 | Month 5 | Month 6 | Month 7 | Month 8 | Month 9 | Month 10 | Month 11 | Month 12 |
|--|---------|---------|---------|---------|---------|---------|---------|---------|---------|----------|----------|----------|
| <b>Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed</b>   |         |         |         |         |         |         |         |         |         |          |          |          |
| <b>Ex. Project Marketing Start-End</b>   |         |         |         |         |         | X       |         |         | X       |          | X        | X        |
| Marketing 2024 events  | X       | X       | X       | X       | X       | X       |         |         |         |          |          |          |
| seeking sponsorship for 2024 events  | X       | X       | X       | X       | X       | X       | X       | X       |         |          |          |          |
| presenting events  | X       | X       | X       | X       | X       | X       | X       |         |         |          |          |          |
| recruiting board of directors  | X       | X       | X       |         |         |         | X       |         |         |          |          |          |
| Non profit incorporation process   |         |         |         | X       | X       | X       | X       | X       | X       |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         | X       |         | X       |         | X       |         |          |          |          |
|  |         |         |         | X       |         |         |         |         |         |          |          |          |
|  |         |         | X       | X       | X       |         |         | X       |         |          |          |          |
|  |         |         | X       | X       | X       |         |         |         |         |          |          |          |
| <b>Notes:</b>  |         |         |         |         |         |         |         |         |         |          |          |          |
| 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 |         |         |         |         |         |         |         |         |         |          |          |          |

**NICOLE DYBLE** [REDACTED], Sault Ste. Marie, ON [REDACTED]

## **EDUCATION**

2023 Culinary Skills Certificate, Sault College, Sault Ste Marie, ON

2021 Community Economic and Social Development B.A., Algoma University, Sault Ste Marie, ON

2015 Field Placement Student, 180 Projects / SMAC - Sault Media Arts Collective, Sault Ste Marie, ON

2012 Community Worker Diploma, George Brown College, Toronto, ON

## **WORK**

### **Event Coordination, Dryer Fire, Sault Ste Marie, ON**

2023 Spring & Summer Shows, May - September, multiple venues

2022 Autumn Live Music Series, September - November, multiple venues

2022 2022 Concert Series, June - August, multiple venues

2019 Dryer Fire Summer Pop-Up Shop

2018, 2019 Singer Songwriter Sundays, November, Case's Music

2018 Summer Programming, MS Norgoma Museum Ship

2024 (present) **Cafe Animator / Kitchen Manager, Grocer 4 Good, Sault Ste Marie, ON**

2023 **Outreach and Development Coordinator, River & Sky Arts in the Woods, Sudbury, ON**

2015 - 2020 & 2023 **Coordinator, Fishbowl Festival Festival of Community, Food, Arts, & Culture, Sault Ste Marie, ON**

2015 - 2020 & 2023 **Equity, Diversity, Inclusion & Event Coordinator, Fringe North Festival, Sault Ste Marie, ON**

2021 - 2022 **Assistant Director, The Klub LGBTQ2S+ Community Centre, Sault Ste Marie, ON**

2017 - 2019 **Food Services, OH!NO Fest, Leeburn, ON**

2015 - 2018 **Owner / Operator, Gore Street Cafe, Sault Ste Marie, ON**

## **VOLUNTEER**

2023, 2018 UpHere Fest, Sudbury, ON

2020 Winterruption Winter Music Festival, Edmonton, AB

2018 Go North Music Festival, St Joseph Island, ON

## **SELECTED PRESS COVERAGE**

Belsito, C. (2022, September 8). *Dryer fire bringing must see artists to the Sault*. SooToday.com. Retrieved April 20, 2023, from <https://www.sootoday.com/arts-culture/dryer-fire-bringing-must-see-artists-to-the-sault-5788324>

*Dryer fire a cookery of arts, crafts, music and local events*. Sault This Week. (2019, July 22). Retrieved April 20, 2023, from <https://www.saultthisweek.com/news/local-news/dryer-fire-a-cookery-of-arts-crafts-music-and-local-events>

Helwig, D. (2018, June 28). *Gore Street Café is done like dinner*. SooToday.com. Retrieved April 20, 2023, from <https://www.sootoday.com/local-news/gore-street-cafe-is-done-like-dinner-969156>

Hopkin, J. (2019, May 4). *Dryer fire celebrates grand opening of summer pop up store (12 photos)*. SooToday.com. Retrieved April 20, 2023, from <https://www.sootoday.com/local-news/dryer-fire-celebrates-grand-opening-of-summer-pop-up-store-12-photos-1429155>

McCleary, S. (2019, February 16). *Fishbowl festival back as life returns to normal*. Sault This Week. Retrieved April 20, 2023, from <https://www.saultthisweek.com/news/local-news/fishbowl-festival-back-as-life-returns-to-normal>

McCleary, S. (2022, June 20). *Dryer fire brings relief to the musically dispossessed*. Sault This Week. Retrieved April 20, 2023, from <https://www.saultthisweek.com/news/local-news/dryer-fire-brings-relief-to-the-musically-dispossessed>

Thompson, T. (2019, November 25). *Community-based festival a labour of love for Nicole Dyble*. SooToday.com. Retrieved April 20, 2023, from <https://www.sootoday.com/helpers/community-based-festival-a-labour-of-love-for-nicole-dyble-1880304>

**Instagram**

@piecing\_it\_together\_shows

**Facebook**

<https://www.facebook.com/piecingittogethershows>

Monday, 23 October AD 2023

# Regarding Nicole Dyble's Position as a Community Leader

Subject - My experience with the above.

For as long as I have known Nicole, which is about 10 years at this point, they have been a giving member of the community, often so much so that it might have been extreme. They've led events through a numbers of organizations and initiatives.

In fact, they serve today as something of a direct inspiration to me; I aspire to be able to open a place like their "Gore Street Café", a location which was a hub for community ventures, education, music, art, and culture, as well as always being accessible to different levels of the community and helping to band people together.

Even in times of difficulty, they were never put off from working with the community around them to develop new initiatives when the time was right. I watched from afar with online social media as they continued to lead new initiatives even after I had moved away to continue my career.

They've been a reliable friend to all aspects of the arts, youth culture, LGBT peoples, vocal and silent minorities, and also made me feel as a white, male English Canadian that the cultural vacuum I had often felt in my youth had a solution through places and activities like the ones they led. They made me feel like I was part of something bigger, more wholesome and inclusive.

If my letter of support is able to help them gain any funding or community support, I'm sure that they'll use that in ways that will create amazing ties throughout the community around them at all levels, and create a massive impact in the culture of the place around them. I'm sure they will continue to inspire and create positive change, and bring people together.

-Jordan Michael Leach, High School Music Teacher



# Case's Music

To Whom It May Concern,

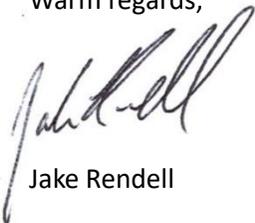
I am writing to express my full support for Dryer Fire in Sault Ste. Marie, an initiative that continues to benefit our local music scene and connected artists from every corner of our country.

Nicole, the force behind Dryer Fire, has consistently demonstrated an unwavering dedication to the music community. Over the years, I have had the pleasure of witnessing the hard work, passion, and commitment they pour into organizing each event. Their drive and vision have not only provided a platform for local musicians but also brought in amazing talent from across Canada. Nicole's commitment has been instrumental in nurturing both emerging and established artists, fostering a supportive environment that many have come to cherish.

As the owner of Case's Music, I am immensely proud of the community Nicole has nurtured and want to do my part to ensure its continued growth and success. I will continue to offer Dryer Fire unrestricted access to our venue space at any given time, completely free of charge, so that they might be able to continue their efforts. We believe that by collaborating and pooling our resources, we can achieve even greater heights for the music community here in Sault Ste. Marie.

Nicole's dedication to Dryer Fire and their unparalleled passion for music have been a source of inspiration to us all. At Case's Music, we are more than honored to be a part of the incredible community they have built. We eagerly anticipate the future milestones that Dryer Fire will undoubtedly achieve and look forward to playing our role in its continued success.

Warm regards,



Jake Rendell

Owner, Case's Music

Sault Ste. Marie

October 1, 2023

Catriona Sturton



To whom it may concern,

I'm writing to endorse Dryer Fire both as an artist and an audience member. This series has some of the most thoughtfully curated bills I have had the pleasure to experience anywhere across Canada. It is clear how much heart and effort goes into programming each season. Show after show Necole is constantly building and growing capacity in the community. They find ways to use innovative spaces and bring in new partners and supporters.

As an artist I wanted to work with Necole because I heard from others how much they care about the musicians they work with. I have found this to be absolutely true. They create spaces for artists to shine. The connections I have made through this series, both musically and I the continue to inspire me.

I'm happy to recommend Dryer Fire for this funding and don't hesitate to be in touch if you have any further questions. You can reach me at ( [REDACTED] ).

Yours sincerely,

Catriona Sturton



October 1, 2023

I first met Nicole Dyble in 2014 with our project twintwa while pushing our way through a long tour eastward from Winnipeg to the coast. Nicole hosted us and some local acts giving precedence to the touring act in a way that still empowered the regional artists at the original dryer fire location. It was immediately evident that something special and powerful was emerging from this northern Ontario city. Community was being built but somehow Nicole still managed to make sure funds were appropriated to all involved. For years after that we continued to book through Nicole in the Sault and surrounding region, always excited to come back to see what new exciting space would be made available to us through Nicole's consistent groundwork to celebrate local artists, business and space. Talk to any tried and true touring act big and small about booking in Northern Ontario and beyond Nicole name will come up in association with community, strongly supported gigs, great memories and perhaps a template all of us in the Canadian music scene could take a page out of and start applying to our own methods that we may all thrive!

Sincerely ;

David Fort



# Dryer Fire

## September Shows

Friday, September 8 8pm

Bastards and the Buzzards

no cover

at The Whisky Barrel

Tuesday, September 19 7pm

Paris Pick & The Pricks / Damien Alblas

at The Speakeasy at Algoma U\*

Wednesday, September 27 7pm

Mean Bikini / Agnosticism

at The Speakeasy at Algoma U\*

Friday, September 29 7pm

Catriona Sturton / Sibling

at Case's Music\*



\*\$10 advance, \$15 at the door



Dryer Fire

# Summer Series

June 18 - i.o / Distich / emma koro  
285 Wilson Street

June 30 - Seth Anderson / Bill Priddle  
Outspoken Brewing

July 7 - Wax Mannequin / Benj Rowland / XENO  
SSM Museum

July 28 - TWINTWA / Forest Her Dress / Juliana Regan  
Big Lake Cabin

August 7 - Tragedy Ann / sibling  
Village Media

All shows: \$20, \$15 advance 7pm doors  
<https://dryer-fire.square.site/>



**DRYER FIRE**

# spring & summer shows

may 20th - Alex Maher / Sibling

at Case's Music

june 5th - i.o / Agnosticism / Shae Tull

at Drawing Club

june 21st - Darsombra / Chase James Wigmore

at March Street Stage

july 11th - Bastards and The Buzzards / The

Castletons at The Whisky Barrel

august 5th - Seth Anderson

at The Whisky Barrel

august 17th - Moonfruits

at Broers Jansen

downtown sault ste marie on

**six shows featuring local and  
touring artists in downtown  
sault ste marie, on**

**Get advance tickets until May 5th  
through the Indiegogo campaign:**

**[https://www.indiegogo.com/proje  
cts/spring-summer-shows](https://www.indiegogo.com/projects/spring-summer-shows)**



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
- N/A  Financial statements from last year, including balance sheet and income statement *Incorporated in 2024*
- 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 *please see operating budget*
- Quote documents for small capital/equipment purchases and/or print materials (if applicable) *Receipts can be submitted upon request.*

**Section 1: Organization Information**

- i. Organization Name:  
Soo-lebrity Youth Theatre
- ii. Organization: Address: (Street, Postal Code, City)  
[Redacted]
- iii. Organization Contact Information: (Phone, Cell, Email)  
[Redacted] *soolebritytheatre@gmail.com*
- iv. Organization Contact Person & Alternative Contact Person:

|       |                                    |       |  |
|-------|------------------------------------|-------|--|
| Name  | <i>Michael Duclou</i>              | Name  |  |
| Title | <i>President and CEO</i>           | Title |  |
| Phone | [Redacted]                         | Phone |  |
| Email | <i>soolebritytheatre@gmail.com</i> | Email |  |

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

Solebrity Youth Theatre aims to help youth develop skills in acting and theatre to become more confident, social, and flexible humans and contributing citizens. We are working to create an avenue where everyone feels accepted and important.

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):

Performing arts mostly.

**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. Please refer to the ACAP Guidelines.

Please select all that apply to the project:

Small Project Grant

Community Events Grant

Large Project Grant

Major Cultural Celebrations Grant

Operating Grant

Cultural Diversity Grant

Seed Funding

**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 (\$) 4000.00

**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 (\$) 4000.00 | Cultural Diversity Grant (\$)          |
| Seed Funding (\$)              |  |

Total Requested Amount (\$) 4000.00

**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: Soolebrity Theatre Presents "Hilarity Ensues"
- ii. Activity/Project and/or Event Start Date: June 12, 13, 14, 2024
- iii. Activity/Project and/or Event End Date: June 14, 2024
- 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):  
Community Theatre Centre

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

We are hoping to pull off a 3-day show where youth ages 6-18 will perform 3 one-act plays as well as various skits. We hope to establish ourselves as a legitimate theatre group and sell out shows. Our main goal is to give people a chance to laugh and be entertained.

- 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):

- Developing arts in youth population in SSM.
- Bringing in a diverse population of attendees to the show.
- Enabling youth to participate and develop performing arts skills
- Community connections through arts and theatre
- Volunteers make our program work!
- Take pride in the fabulous work of very talented SSM citizens

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):

Audiences - benefit from being entertained  
- The joy of laughing and being valued and recognized

Participants - benefit from being a part of a team and working towards a goal.  
- pride in doing a great job, making it believable.

- 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 will be measured by presenting a successful show and making a name for ourselves.

**Section 4: Marketing**

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

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)                      | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input checked="" type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> 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):

All audiences. Young, old, everyone!  
Come out and see our youth shine!

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):

- Posted on Facebook and Sault Community Theatre Website
- Station Mall box office
- Meeting with CTC Marketing expert in April to investigate other options

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

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> 0-18 years old | <input type="checkbox"/> 60-75 years old |
| <input type="checkbox"/> 19-34 years old           | <input type="checkbox"/> 75+ years old   |
| <input type="checkbox"/> 35-59 years old           |  |

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

- |  |   |
|--|---|
| <input type="checkbox"/> 1-50 people               | <input type="checkbox"/> 501-1000 people  |
| <input type="checkbox"/> 51-100 people             | <input type="checkbox"/> 1001-2500 people |
| <input type="checkbox"/> 101-250 people            | <input type="checkbox"/> 2500+ people     |
| <input checked="" type="checkbox"/> 251-500 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.)?

- |   |  |
|---|--|
| <input type="checkbox"/> 1-10 participants  | <input checked="" type="checkbox"/> 26-50 participants |
| <input type="checkbox"/> 11-25 participants | <input type="checkbox"/> 50+ participants              |

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

**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

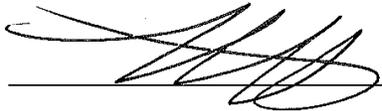
No

**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 Soolebrity Youth Theatre (Organization/Collective Name), I, Michael Dudos (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 26, 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 |
| <b>Ex. Project Marketing Start-End</b>   |         |         |         |         |         | X       |         |         | X       | X        | X        | X        |
| Rehearsals   | X       | X       | X       | X       |         |         |         |         |         |          |          |          |
| Show Dates   |         |         |         | X       |         |         |         |         |         |          |          |          |
| Promotion and Marketing  | X       | X       | X       | X       |         |         |         |         |         |          |          |          |
| Paying Royalties/Show Organization   | X       | X       |         |         |         |         |         |         |         |          |          |          |
| Casting Roles  | X       |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
| <b>Notes:</b>  |         |         |         |         |         |         |         |         |         |          |          |          |
| 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 |         |         |         |         |         |         |         |         |         |          |          |          |

|              | Revenue | Expenditures                                  |          |                 |          |
|--------------|---------|---|----------|-----------------|----------|
| Tuition Fees | 6080    | Insurance (cooperators) 1-Y                   | 510.84   |                 |          |
|              |         | Perusal Scripts (Kitten)                      | 109.55   |                 |          |
|              |         | Perusal Scripts (Play that Goes Wrong)        | 43.03    |                 |          |
|              |         | Perusal Scripts (murder, bad actors, one-act) | 69.05    |                 |          |
|              |         | Permit (Northern Heights)                     | 197.75   |                 |          |
|              |         | Scripts (Snore)                               | 42.71    |                 |          |
|              |         | Royalties (Snore)                             | 169.5    |                 |          |
|              |         | Royalties and Scripts (Murder/Kitten)         | 837.96   |                 |          |
|              |         | Invoice for Logo                              | 83.38    |                 |          |
|              |         | Lawyer Fees for Incorporation                 | 3500     |                 |          |
|              |         | Hardware (iPad, Printer, Paper, etc)          | 1000     |                 |          |
|              |         | Rental Fees (Community Theatre)               | 163.85   |                 |          |
|              |         | Rental Fees (Northern Heights ADSB)           | 197.75   |                 |          |
|              |         | Filming Fees                                  | 500      |                 |          |
|              |         | Honorariums                                   | 1500     |                 |          |
|              |         | Costumes, Props, etc                          | 1000     |                 |          |
|              |         | Marketing                                     | 250      |                 |          |
| TOTALS       | 6080    |   | 10175.37 | REMAINING FUNDS | -4095.37 |



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 Musical Comedy Guild of Sault Ste. Marie, Inc.
- ii. Organization: Address: (Street, Postal Code, City)  
20232-44 Great Northern Road, Sault Ste. Marie, ON F
- iii. Organization Contact Information: (Phone, Cell, Email)  
email: MCGsault@gmail.com
- iv. Organization Contact Person & Alternative Contact Person:

Name Louise Stephens  
 Title President  
 Phone  
 Email

Name Lizz McIntosh  
 Title 1st Vice President  
 Phone  
 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 veloping 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. **Please refer to the [ACAP Guidelines](#).**

Please select all that apply to the project:

- |   |  |
|---|--|
| <input type="checkbox"/> Small Project Grant            | <input type="checkbox"/> Community Events Grant            |
| <input checked="" type="checkbox"/> Large Project Grant | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input checked="" type="checkbox"/> Operating Grant     | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding                   |  |

### **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 (\$) 6,000.00 | Major Cultural Celebrations Grant (\$) |
| Operational Grant (\$) 25,000.00  | Cultural Diversity Grant (\$)          |
| Seed Funding (\$)                 |  |

*Total Requested Amount (\$)* 31,000.00

**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:  
Hear Us Out: Investing in Clarity & Connection
- 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>

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 received a grant for the purchase of new microphones for the organization in 2013. Since the time of purchase the microphones have undergone much use not only by the organization itself but other community organizations including Soo Sings for Kids and The Northland Barbershop Chorus. As the microphones have been used by the organization over the past 10 plus years they have experienced wear and tear and are not producing the same sound quality as they previously were. The base of the microphones, known as the microphone pack, has experienced less wear and tear than the headset portion of the microphone. The organization is looking at purchasing new headsets for the existing microphones to ensure that the performances we produce are to the same standards from the last 60 plus years. These new headsets will help to ensure that sound quality increases as well as to help us keep up and meet with industry standards.

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. Also, after many years of not having a home, we have finally located a space suitable for our volunteers to rehearse shows and build and store set materials. 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

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. Sound quality and delivery is pivotal to these performances to ensure that the audience is able to not only see the production the Guild has worked on but to hear the vocals and speaking lines the actors have spent countless hours rehearsing.

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 from 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.

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):

Having new microphone head pieces for our productions will help immensely with sound production and making the live performance more exciting for our audiences. Sound quality is extremely important during live theatre performances and we want to make the experience as enjoyable for our audiences as possible. With the ever growing technology our current microphones just aren't performing to their fullest potential. This not only will help audience members but the sound engineers that help with our performances including the staff from The Community Theatre Centre and other outside resources.

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 found a successful rehearsal space within the last year, the benefits to us of having a home where we can rehearse on our terms and build and store our sets on our schedule is hard to put into words. Our greatest struggle from show to show has 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. Finding one space that accommodates both relieved a major headache. Not having to worry about the costs of that 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 microphones, the measure of success could be established by a survey from not only cast members but audience members as well. This can be done possibly in person 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:

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)                      | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input checked="" type="checkbox"/> Tourism (those who will travel to take part or view) | <input checked="" type="checkbox"/> 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 "Fiddler on the Roof" in Fall of 2023 and will stage "Legally Blonde the Musical" in Spring of 2024. We have been using social media, newspaper and radio announcements to make the community at large aware of our upcoming productions. Our latest 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 will be reaching out to seniors with performances at retirement homes prior to staging Fiddler on the Roof.

- 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 received new headsets for our microphones.

The organization will also put forth a press release to advise the general public that we have purchased new microphone headsets for our current microphones.

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18 years old  | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input checked="" type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |   |  |
|---|--|
| <input type="checkbox"/> 1-50 people    | <input type="checkbox"/> 501-1000 people         |
| <input type="checkbox"/> 51-100 people  | <input type="checkbox"/> 1001-2500 people        |
| <input type="checkbox"/> 101-250 people | <input checked="" type="checkbox"/> 2500+ people |
| <input type="checkbox"/> 251-500 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.)?

- |   |  |
|---|--|
| <input type="checkbox"/> 1-10 participants  | <input type="checkbox"/> 26-50 participants          |
| <input type="checkbox"/> 11-25 participants | <input checked="" type="checkbox"/> 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 6 years old to mid eighties. The cast of our fall production of Fiddler on the Roof was over 50 including those both onstage and offstage. The cast of our spring production Legally Blonde the Musical is also currently over 50 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 Guild (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      April 2, 2024 Date

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

[csd@cityssm.on.ca](mailto:csd@cityssm.on.ca)  
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Coordinator

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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) |
|---|---|---|---|---|---|
| <b>Operational Costs</b>  |   |   |   |   |   |
| Rent (1300/month)   | 15000   |   | ACAP  | GRANT                                     |   |
| Utilities (PUC & Gas) 500/month   | 6000  |   | ACAP  | GRANT                                     |   |
| Insurance 375/month   | 4500  |   | ACAP  | GRANT                                     |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Materials &amp; Supplies Costs</b>                                     |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Equipment Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Artist Fees</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Other Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Total Costs</b>  | \$ 25,500.00  | \$ 0.00   |   |   |   |
| <b>Total Project Costs:</b>   | \$ 25,500.00  |   |   |   |   |

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

**ACAP Application Project Plan Template**

| <b>Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed</b>   | <b>Month 1</b> | <b>Month 2</b> | <b>Month 3</b> | <b>Month 4</b> | <b>Month 5</b> | <b>Month 6</b> | <b>Month 7</b> | <b>Month 8</b> | <b>Month 9</b> | <b>Month 10</b> | <b>Month 11</b> | <b>Month 12</b> |
|--|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-----------------|-----------------|
| <b>Ex. Project Marketing Start-End</b>   |                |                |                |                |                | X              |                |                | X              |                 | X               | X               |
| Solidify Purchase of New Headsets through Angus Audio  | X              |                |                |                |                |                |                |                |                |                 |                 |                 |
| Receive shipment of new headsets from Angus Audio  | X              |                |                |                |                |                |                |                |                |                 |                 |                 |
| Press Release via: SooToday and Sault Star re: new headsets  | X              | X              |                |                |                |                |                |                |                |                 |                 |                 |
| Social Media Posts via Instagram, Facebook and Website via new: headsets   | X              | X              |                |                |                |                |                |                |                |                 |                 |                 |
| Use of New Headsets for our Spring Show of Legally Blonde the Musical (if possible)  | X              |                |                |                |                |                |                |                |                |                 |                 |                 |
| Use of new headsets for the Musical Comedy Guild in kind donation to The Northern Arts Academy   | X              |                |                |                |                |                |                |                |                |                 |                 |                 |
| Use of new headsets for the Musical Comedy Guild in kind donation to Soo Sings for Kids  | X              |                |                |                |                |                |                | X              |                |                 |                 |                 |
| Use of New Headsets for our fall production "To be Announced"  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
|  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
|  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| <b>Notes:</b>  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| 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 |                |                |                |                |                |                |                |                |                |                 |                 |                 |

|  |  |
|--|--|
| <b>Income Statement for Legally Blonde the Musical</b>               | <b>4 shows</b>   |
| <b>Performance Dates: May 1-4, 2023 (Wednesday through Saturday)</b> | <b>1800 tickets + 300 discounted tickets</b>   |
|  | *based on an estimate of 450 general tickets per night + 50 discounted + 25 season = 525 a night |

**Profit (Loss)      \$      10,996.70**

|               | Revenues                     | Budget              | Actual | Variance | Notes  |
|---------------|------------------------------|---------------------|--------|----------|--|
|               | <u>Tickets</u>               |                     |        |          | * 70% adult, 20% student/senior, 10% children  |
|               |                              |                     |        |          | *season tickets are 85% the cost of regular tickets - same price for discounted tickets                    |
| <b>70.00%</b> | Adults - \$41 / person       | \$ 51,660.00        |        |          | <b>\$41.00</b>   |
| <b>10.00%</b> | Senior - \$31 / person       | \$ 5,580.00         |        |          | <b>\$31.00</b>   |
| <b>10.00%</b> | Student - \$31 / person      | \$ 5,580.00         |        |          | <b>\$31.00</b>   |
| <b>10.00%</b> | Child - \$11 / person        | \$ 1,980.00         |        |          | <b>\$11.00</b>   |
|               |                              | \$ 64,800.00        |        |          |  |
| <b>100</b>    | Season's Tickets             | \$ 3,060.00         |        |          | *assuming we will have 25 people a show = 100 season tickets   |
| <b>200</b>    | Discounted Tickets           | \$ 6,120.00         |        |          | *calculated as follows: (Σ tickets / total number estimated) * 85% * number of season's ticket             |
|               | Ticket Surcharge             | \$ 8,400.00         |        |          | *assuming 50 tickets a night are discounted, following the same distribution as above = 200 disc tickets   |
|               |                              |                     |        |          | *calculated as follows: (Σ tickets / total number estimated) * 85% * number of season's ticket             |
|               | <b>Total Ticket Sales:</b>   | <b>\$ 82,380.00</b> |        |          | <b>*ticket surcharge will show in the expenses column - I am adding it because technically is revenue.</b> |
|               |                              |                     |        |          | *calculated as follows: (Σ tickets - regular, season and discounted) * \$4 (box office fee)                |
|               | <u>Program Advertising</u>   |                     |        |          |  |
|               | Season Program Ads           | \$ 1,000.00         |        |          |  |
|               | New Program Ads              | \$ 3,000.00         |        |          |  |
|               | <b>Total Program Ads</b>     | <b>\$ 4,000.00</b>  |        |          |  |
|               | <u>Other Revenues</u>        |                     |        |          |  |
|               | Donations                    |                     |        |          |  |
|               | Sponsorships                 | \$ 4,000.00         |        |          |  |
|               | Lottery License 50/50        |                     |        |          | *need to look at doing this online prior to the show   |
|               | <b>Total Other Revenues:</b> | <b>\$ 4,000.00</b>  |        |          |  |
|               | <b>TOTAL REVENUES:</b>       | <b>\$ 90,380.00</b> |        |          |  |

| Expenses                         | Budget              | Actual | Variance | Notes  |
|----------------------------------|---------------------|--------|----------|--|
| <u>Honorariums</u>               |                     |        |          |  |
| Director / Vocal Coach           | \$ 4,500.00         |        |          | *directors taking on additional roles  |
| Director / Choreographer         | \$ 4,500.00         |        |          | *Jen will be doing Choreography  |
|                                  | \$ -                |        |          | *Lesley will be doing Vocals   |
| Musical Director                 | \$ 3,500.00         |        |          | *Peter Schoffield is doing Music   |
| Musicians                        | \$ 3,600.00         |        |          | *Calculated at a 9 piece band + Peter, \$100 per show - Peter on one keyboard                                |
| Stage Manager                    | \$ 1,000.00         |        |          | *Stage Management TBD  |
| Producer                         | \$ 1,500.00         |        |          | *Michael is Producing  |
| <b>Total Honorariums:</b>        | <u>\$ 18,600.00</u> |        |          |  |
| <u>Theatre Fees</u>              |                     |        |          |  |
| Rent                             | \$ 600.00           |        |          | *This number came from Louise after talking with Sault CTC   |
| Technicians                      | \$ 12,000.00        |        |          | *the combined totals usually range between \$12000-17000   |
| Lighting                         | \$ 4,500.00         |        |          | *Theatre Centre Staff  |
| Sound                            | \$ 3,500.00         |        |          | *Greg  |
| Set Construction                 | \$ 4,500.00         |        |          | *Nico will do construction - Reach out to Christine Cuvie, Jay and Moz?                                      |
| Properties                       | \$ 750.00           |        |          | *Ian Ganton and Jill McPhee --> Liz Moran will do 3 props/set pieces, make them count!                       |
| Costumes                         | \$ 2,000.00         |        |          | *Jaime and Sarah St. Amour doing costumes -> Jen wants to assist with this                                   |
| Hair                             | \$ 250.00           |        |          | *Shannon & Cindy from Work, Lesley has a contact & Penny   |
| Make-Up                          | \$ 250.00           |        |          | *looking into getting a donation of batteries from the three metro stores                                    |
| Batteries                        | \$ 500.00           |        |          | *calculated as \$100 / night + dress rehearsal - 60 batteries per show x4 shows + rehearsals = 360 batteries |
| Miscellaneous                    | \$ 500.00           |        |          | *includes set striking   |
| Auditions                        | \$ 250.00           |        |          | *Still need to determine how we will be doing auditions - where can we rent for a large group choreo?        |
| <b>Total Theatre Fees:</b>       | <u>\$ 29,600.00</u> |        |          |  |
| <u>Show Fees</u>                 |                     |        |          |  |
| Printing Fees - Program          | \$ 2,000.00         |        |          | *AK Graphix?   |
| Music Rehearsescore              | \$ 300.00           |        |          | *As per Jaime  |
| MTI Royalties                    | \$ 8,000.00         |        |          | *Jaime said it is approximately 6k USD   |
| Rent Rehearsal Space             | \$ 4,500.00         |        |          | *1500 x 3 months   |
| Box Office Ticket Surcharge      | \$ 8,400.00         |        |          | *\$4 x 2100 tickets  |
| Box Office Credit Card Surcharge | \$ 2,883.30         |        |          | *3.5% of gross sales   |
| Advertising                      | \$ 4,500.00         |        |          | *It is large but we need a big push for butts in seats.  |
| Cast Party                       | \$ 600.00           |        |          | *includes \$75 to record show as per MTI   |
| <b>Total Show Fees:</b>          | <u>\$ 31,183.30</u> |        |          |  |
| <b>TOTAL EXPENSES:</b>           | <b>\$ 79,383.30</b> |        |          |  |
| <b>Profit (Loss)</b>             | <b>\$ 10,996.70</b> |        |          |  |

**BUDGET FOR**

***Fiddler on the Roof***

Performance Date

November 29, 30, December 1,2, 2023

| REVENUES                  | Budget           | Actual | Variance |
|---------------------------|------------------|--------|----------|
| Tickets                   |                  |        |          |
| Program Advertising       | 2,500.00         |        |          |
| Donations & Sponsors      | 1,000.00         |        |          |
| <b>Prices</b>             |                  |        |          |
| Adults 45\$ @ 40%=800     | 36,000.00        |        |          |
| Children 15\$ @ 10%= 200  | 3,000.00         |        |          |
| Composite 37              |                  |        |          |
| Groups 10+ 35             |                  |        |          |
| Seniors/Students 35@50%   |                  |        |          |
| 1,000.00                  | 35,000.00        |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
| Donation                  |                  |        |          |
| Tickets based on 500/show |                  |        |          |
| Total tickets 2000        |                  |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
|                           |                  |        |          |
| <b>TOTAL REVENUE</b>      | <b>77,500.00</b> | -      |          |
|                           |                  |        |          |
|                           |                  |        |          |
| PROFIT & LOSS             | 16,960.37        |        |          |
|                           | #####            |        |          |

| EXPENSES                     | Budget           | Actual | Variance |
|------------------------------|------------------|--------|----------|
| Ticket Surcharge             | 8,000.00         |        | .        |
| Credit Card Charges          | 2,000.00         |        |          |
| Rent of Rehearsal Space      | 4,500.00         |        |          |
| Auditions                    | 251.00           |        |          |
| Rent of Theatre              | 600.00           |        |          |
| Royalties & Scripts          | 7,161.48         |        | -        |
| Technicians                  | 7,000.00         |        |          |
| Lighting                     | 1,000.00         |        |          |
| Sound                        | 200.00           |        |          |
| Set Construction             | 5,500.00         |        |          |
| Properties                   | 1,000.00         |        |          |
| Costumes                     | 200.00           |        |          |
| Hair                         | 100.00           |        |          |
| Make-up                      | 200.00           |        |          |
| Music rental                 | 1,377.15         |        | -        |
| Musical Director             | 1,500.00         |        |          |
| Director                     | 7,000.00         |        |          |
| Programme Printing           | 2,500.00         |        |          |
| Stage manager                | 1,000.00         |        |          |
|                              |                  |        |          |
| Advertising                  | 5,600.00         |        |          |
| Batteries                    | 200.00           |        |          |
| Choreographer                | 1,500.00         |        |          |
| Paint                        | 1,000.00         |        |          |
| Cast Party, Hospitality,etc. | 250.00           |        |          |
| Set decorating               | 500.00           |        |          |
| Beard                        | 200.00           |        |          |
|                              |                  |        |          |
| Miscellaneous                | 200.00           |        |          |
|                              |                  |        |          |
|                              |                  |        | -        |
|                              |                  |        | -        |
| <b>TOTAL EXPENSES</b>        | <b>60,539.63</b> |        | -        |

| The Musical Comedy Guild of Sault Ste. Marie |      |           |         |                                  |            |                  |                |                 |
|--|------|-----------|---------|----------------------------------|------------|------------------|----------------|-----------------|
|  | Year | Month     | Program | Show                             | Place      | Stage Director   | Music Director | President       |
|  | 1962 | June      |         | Guild Organizing Meeting         |            |                  |                |                 |
|  | 1962 | September |         | Guild formed. Executive elected. |            |                  |                |                 |
| 1  | 1963 | March     | ✓       | H.M.S. Pinafore                  | Collegiate | Mary Jamieson    | Frank Elliott  | Mary Jamieson   |
| 2  | 1963 | November  | ✓       | The Mikado                       | Collegiate | Mary Jamieson    | Frank Elliott  | John Walker     |
| 3  | 1964 | April     | ✓       | The Pirates of Penzance          | Collegiate | John Walker      | Frank Elliott  | John Walker     |
| 4  | 1964 | December  | ✓       | Handel's Messiah                 | Collegiate | John Walker      | Frank Elliott  | Norman Green    |
| 5  | 1965 | April     | ✓       | The Merry Widow                  | Collegiate | John Walker      | Frank Elliott  | Norman Green    |
| 6  | 1965 | November  | ✓       | The Guild in Concert             | Collegiate | John Walker      | Frank Elliott  | Norman Green    |
| 7  | 1966 | April     |         | Yeomen of the Guard              | Collegiate | John Walker      | Frank Elliott  | Tom Bailey      |
| 8  | 1966 | December  | ✓       | Brigadoon                        | Collegiate | James Whicher    | Frank Elliott  | Tom Bailey      |
| 9  | 1967 | May       | ✓       | Kiss Me, Kate                    | Collegiate | Wilf Beauchamp   | Frank Elliott  | John Morely     |
| 10   | 1967 | November  | ✓       | Guys and Dolls                   | Collegiate | James Whicher    | Frank Elliott  | John Morely     |
| 11   | 1968 | May       |         | The Gondoliers                   | Collegiate | Dave Robertson   | Frank Elliott  | Barbara McGuire |
| 12   | 1968 | February  | ✓       | Die Fledermaus                   | Lakeway    | Arla J. Sillers  | James Whicher  | Barbara McGuire |
| 13   | 1969 | January   | ✓       | Finian's Rainbow                 | Lakeway    | Roland White     | Frank Elliott  | Eugene Haines   |
| 14   | 1969 | May       | ✓       | Oklahoma!                        | Korah      | Wilf Beauchamp   | Frank Elliott  | Eugene Haines   |
| 15   | 1970 | January   | ✓       | South Pacific                    | Korah      | Wilf Beauchamp   | Frank Elliott  | Noel Goater     |
| 16   | 1971 | November  | ✓       | Pajama Game                      | Korah      | John Fleming     | Robert Cooper  | Eugene Haines   |
| 17   | 1971 | April     | ✓       | Mikado                           | Korah      | Wilf Beauchamp   | Frank Elliott  | Eugene Haines   |
| 18   | 1971 | December  | ✓       | Handel's Messiah                 | Collegiate | Wilf Beauchamp   | Frank Elliott  | Eugene Haines   |
| 19   | 1972 | May       | ✓       | The Music Man                    | Korah      | Jean Keating     | Robert Cooper  | John Skinner    |
| 20   | 1972 | November  | ✓       | Camelot                          | Korah      | John Fleming     | Frank Elliott  | John Skinner    |
| 21   | 1973 | May       |         | Carousel                         | Korah      | Jean Keating     | Frank Elliott  | John Skinner    |
| 22   | 1973 | November  | ✓       | My Fair Lady                     | Korah      | Robert Cooper    | Frank Elliott  | John Skinner    |
| 23   | 1974 | May       | ✓       | Anne of Green Gables             | Korah      | Linda White      | Frank Elliott  | Kevin Bice      |
| 24   | 1974 | October   | ✓       | Anything Goes                    | Korah      | Don Gillies      | Jack Crawford  | Kevin Bice      |
| 25   | 1975 | March     | ✓       | Ruddigore                        | Korah      | Kevin Bice       | Frank Elliott  | John Fleming    |
| 26   | 1975 | November  | ✓       | Fiddler on the Roof              | Korah      | Jean Keating     | Frank Elliott  | John Fleming    |
| 27   | 1976 | April     | ✓       | Hello, Dolly!                    | Lakeway    | John Fleming     | Frank Elliott  | John Fleming    |
| 28   | 1976 | November  |         | Oliver!                          | Lakeway    | Linda White      | Gail Willett   | John Fleming    |
| 29   | 1977 | March     | ✓       | Can Can                          | Korah      | Robert Galbraith | Greg Stephen   | John Fleming    |

|    | Year | Month    | Program | Show  | Place               | Stage Director  | Music Director  | President     |
|----|------|----------|---------|---|---------------------|-----------------|-----------------|---------------|
| 30 | 1977 | November | ✓       | Li'l Abner  | Korah               | Trixie Hardy    | Albert Furtney  | John Fleming  |
| 31 | 1978 | March    | ✓       | Sweet Charity   | Lakeway             | Greg Stephen    | Greg Stephen    | John Fleming  |
| 32 | 1978 |          | ✓       | The Wizard of Oz                                      | Lakeway             | Jean Keating    | Albert Furtney  | John Fleming  |
| 33 | 1979 | February | ✓       | The Fantastiks  | Lakeway             | Greg Stephens   | Albert Furtney  | John Fleming  |
| 34 | 1979 |          | ✓       | Funny Girl  | Lakeway             | Allan Hughes    | Albert Furtney  | John Fleming  |
| 35 | 1980 | February |         | Applause  | Korah               | Terry Burns     | Albert Furtney  | John Fleming  |
| 36 | 1980 | November | ✓       | Guys and Dolls  | Korah               | Richard Jenkins | Frank Elliott   | John Fleming  |
| 37 | 1981 | April    | ✓       | M.C.G. Cabaret  | Knights of Columbus |                 | Frank Elliott   | Mabel Coulter |
| 38 | 1981 | December | ✓       | Mr. Scrooge   | White Pines         | Jean Keating    | David Frech     | Mabel Coulter |
| 39 | 1982 | March    |         | You're a Good Man, Charlie Brown                      | Lakeway             | Linda White     | David Frech     | Mabel Coulter |
| 40 | 1982 | November | ✓       | West Side Story                                       | Korah               | Trixie Hardey   | Frank Elliott   | Mabel Coulter |
| 41 | 1983 | February | ✓       | The Dandy Lion  | Lakeway             | Linda White     | Lori Betik      | Trixie Hardy  |
| 42 | 1983 | November | ✓       | Gypsy   | Korah               | John Fleming    | Frank Elliott   | Trixie Hardy  |
| 43 | 1984 | April    | ✓       | Grease  | White Pines         | Rick Conklin    | Sonya Ostrowski | Trixie Hardy  |
| 44 | 1984 | November | ✓       | Dames at Sea  | White Pines         | Trixie Hardey   | Sonya Ostrowski | Trixie Hardy  |
| 45 | 1985 | February | ✓       | Chicago   | White Pines         | Joy Lowry       | Chris Guzzo     | Rick Conklin  |
| 46 | 1985 | November | ✓       | Mame  | White Pines         | John Fleming    | Bonnie Forsell  | Rick Conklin  |
| 47 | 1986 | April    | ✓       | Bye Bye Birdie  | Korah               | Rick Conklin    | Chris Guzzo     | Rick Conklin  |
| 48 | 1986 | November | ✓       | M.C.G. Review   | White Pines         | Rick Conklin    | David Frech     | Rick Conklin  |
| 49 | 1987 | February | ✓       | The Me Nobody Knows                                   | Korah               | Rick Conklin    | Marti Hopson    | Rick Conklin  |
| 50 | 1987 | November | ✓       | Brigadoon   | Korah               | John Fleming    | Lajos Bornyi    | Rick Conklin  |
| 51 | 1988 | February | ✓       | I'm Getting My Act Together and Taking It On the Road | Korah               | Diane Conklin   | Chris Guzzo     | Rick Conklin  |
| 52 | 1988 | April    | ✓       | Godspell  | Korah               | Jean Keating    | Robert Cooper   | Rick Conklin  |
| 53 | 1988 | November |         | Annie   | White Pines         | Rick Conklin    | Lajos Bornyi    | Rick Conklin  |
| 54 | 1989 | March    | ✓       | Cabaret   | Korah               | Richard Howard  | Steve Burgess   | Ardys Fleming |
| 55 | 1989 | November | ✓       | Man Of La Mancha                                      | Korah               | Jean Keating    | Frank Elliott   | Ardys Fleming |
| 56 | 1990 | April    | ✓       | Hair  | Korah               | Diane Conklin   | Susan Barber    | Ardys Fleming |
| 57 | 1990 | November |         | Oliver!   | Korah               | Richard Howard  | Susan Barber    | Ardys Fleming |
| 58 | 1991 | May      |         | The Boy Friend  | White Pines         | Thom Jaskula    | Roni Dal Cin    | Ardys Fleming |
| 59 | 1991 | November | ✓       | The Fantastiks  | White Pines         | Jean Keating    | Roni Dal Cin    | Ardys Fleming |
| 60 | 1992 | March    | ✓       | Nunsense  | White Pines         | Jo-Ann Egan     | Roni Dal Cin    | Ardys Fleming |

|    | Year | Month    | Program | Show   | Place       | Stage Director                     | Music Director   | President           |
|----|------|----------|---------|--|-------------|------------------------------------|--|---------------------|
| 61 | 1992 | November | ✓       | 42nd Street                                    | White Pines | Thom Jaskula                       | Mary Madonna   | Ardys Fleming       |
| 62 | 1993 | May      | ✓       | The King and I                                 | White Pines | Giulio Kukurugya                   | Frank Elliott  | Marguerite Griffith |
| 63 | 1993 | November | ✓       | Anne of Green Gables                           | White Pines | Marie Arcangeletti                 | Frank Elliott  | Marguerite Griffith |
| 64 | 1994 | March    | ✓       | Nunsense II                                    | White Pines | John Patterson                     | Bruce Douville   | Marguerite Griffith |
| 65 | 1994 | November | ✓       | Joseph and his Amazing Technicolor Dreamcoat   | White Pines | Marie Arcangeletti                 | Bonnie Forsell   | Louise Griffith     |
| 67 | 1995 | May      | ✓       | Hello, Dolly!                                  | White Pines | Giulio Kukurugya                   | Frank Elliott  | Louise Griffith     |
| 68 | 1995 | November | ✓       | The Sound of Music                             | White Pines | Marie Arcangeletti                 | Frank Elliott  | Louise Griffith     |
| 69 | 1996 | May      | ✓       | Peter Pan                                      | White Pines | Marie Arcangeletti                 | Sharon Dick  | Louise Griffith     |
| 70 | 1996 | November | ✓       | Once Upon a Mattress                           | White Pines | Timothy Murphy                     | Val Suriano  | Lori Mancini        |
| 71 | 1997 | May      | ✓       | Grease   | White Pines | Marie Arcangeletti                 | Bonnie Forsell   | Judith Bouliane     |
| 72 | 1997 | November | ✓       | Cinderella                                     | White Pines | Timothy Murphy                     | Val Suriano  | Judith Bouliane     |
| 73 | 1998 | May      | ✓       | Company  | White Pines | Timothy Murphy                     | Susan Barber   | Judith Bouliane     |
| 74 | 1998 | November | ✓       | Tommy  | White Pines | Timothy Murphy                     | Fred Pelletier   | Judith Bouliane     |
| 75 | 1999 | May      |         | Swinging on a Star                             | White Pines | Pat Ruiciatti                      | Jeff Holmes  |                     |
| 76 | 1999 | November | ✓       | A Chorus Line                                  | White Pines | Rick Conklin & Kelly Cudmore       | Peter Scofield   | Chris Rous          |
| 77 | 2000 | February | ✓       | Nunsense Jamboree                              | White Pines | Leeann Pearson                     | Lorraine Smith   | Chris Rous          |
| 78 | 2000 | November | ✓       | The Secret Garden                              | White Pines | Clinton Walker                     | Melissa Ostrowski  | Chris Rous          |
| 79 | 2001 | February |         | Godspell                                       | White Pines | Jean Keating                       | Lorraine Smith   | Chris Rous          |
| 80 | 2001 | November | ✓       | Joseph and his Amazing Technicolor Dreamcoat   | White Pines | Marie Arcangeletti                 | Bonnie Forsell   | Louise Griffith     |
| 81 |      |          |         |  |             |                                    |  |                     |
| 82 | 2002 | November | ✓       | The Music Man                                  | White Pines | Timothy Murphy                     | Lajos Bornyi   | Terri Miller        |
| 83 | 2003 | March    | ✓       | A Tribute to Frank Elliott                     | White Pines | Timothy Murphy                     | Mary Madonna, Sue Barber, Jeff Holmes, Rony DalCin, Lorraine Smith | Terri Miller        |
| 84 | 2003 | November | ✓       | Bye Bye Birdie                                 | White Pines | Jean Keating                       | Bob Cooper & Fred Pelletier  | Terri Miller        |
| 85 | 2004 | May      |         | A Funny Thing Happened on the Way to the Forum | White Pines | Timothy Murphy                     |  | Lesley Walsh Tibben |
| 86 | 2004 | November | ✓       | Chicago  | White Pines | Timothy Murphy                     | Cheryl Turgeon   | Lesley Walsh Tibben |
| 87 | 2005 | March    | ✓       | A Celebration of Youth                         | White Pines | Sarah Huckson, Lesley Walsh Tibben | Mary Madonna   | Lesley Walsh Tibben |

|          | Year | Month    | Program | Show                                | Place         | Stage Director               | Music Director     | President           |
|----------|------|----------|---------|-------------------------------------|---------------|------------------------------|--------------------|---------------------|
| 88       | 2005 | November | ✓       | Beauty and the Beast                | White Pines   | Marie Arcangeletti           |                    | Lesley Walsh Tibben |
| 89       | 2006 | November | ✓       | The Best Little Whorehouse in Texas | White Pines   | Timothy Murphy               | Cheryl Turgeon     | Lesley Walsh Tibben |
| 90       | 2007 | May      |         | Pirates of Penzance                 | White Pines   | Timothy Murphy               | Stephen Mallinger  | Lesley Walsh Tibben |
| 91       | 2007 | November | ✓       | Oliver!                             | White Pines   | Clinton Hammond              | Peter Scoffield    | Lesley Walsh Tibben |
| 92       | 2008 | May      | ✓       | Pippin                              | White Pines   | Timothy Murphy               | Susan Barber       | Terri Miller        |
| 93       | 2008 | November | ✓       | Footloose                           | White Pines   | Timothy Murphy               | Mark Pecile        | Terri Miller        |
| 94       | 2009 | May      |         | Have I Got A Revue For You, Tony    | White Pines   | Lesley Walsh/Terri Miller    | Peter Schoffield   | Terri Miller        |
| 95       | 2009 | November |         | Rent                                | White Pines   | Adam Proulx                  | Susan Barber       | Terri Miller        |
| 96       | 2010 | May      | ✓       | The Wizard of Oz                    | White Pines   | Timothy Murphy               | Stephen Mallinger  | Terri Miller        |
| 97       | 2010 | November | ✓       | She Loves Me                        | White Pines   | Jonathan Geenan              | Paul Dingle        | Terri Miller        |
| 98       | 2011 | May      | ✓       | The Producers                       | White Pines   | Timothy Murphy               | Stephen Mallinger  | Terri Miller        |
| 99       | 2011 | November | ✓       | Annie                               | White Pines   | Loretta Durat                | Anthony Aceti      | Terri Miller        |
| 100      | 2012 | May      | ✓       | The Next 50 Years                   | White Pines   | Anthony Aceti & Skye Stewart | Anthony Aceti      | Terri Miller        |
| 101      | 2012 | November | ✓       | 42nd Street                         | White Pines   | Mik Patton                   | Elizabeth Kinghorn |                     |
|          | 2013 |          |         | No spring show                      |               |                              |                    |                     |
| 102      | 2013 | November | ✓       | Les Miserables                      | White Pines   | Joe Lauzon/Loretta Durat     | Paul Dingle        |                     |
| 103      | 2014 | May      | ✓       | Marvellous Wonderettes              | Grand Gardens | Loretta Durat                | Nicole Dugas       |                     |
| 104      | 2014 | November |         | JCSuperstar                         | White Pines   | Joe Lauzon                   | Paul Dingle        |                     |
|          | 2015 |          |         | No spring show                      |               |                              |                    |                     |
| 105      | 2015 | November | ✓       | Mary Poppins                        | White Pines   | Timothy Murphy               | Paul Dingle        |                     |
| 106      | 2016 | May      |         | Why Do Fools Fall In Love           | Quattro       | Lucas Beaver                 | Rusty McCarthy     |                     |
| 107      | 2016 | November | ✓       | A Christmas Carol                   | White Pines   | Timothy Murphy               | Paul Dingle        | Leith Harris        |
| 108      | 2017 | May      | ✓       | The Andrews Brothers                | Quattro       | Lucas Beaver                 | Rusty McCarthy     | Leith Harris        |
| 109      | 2017 | November | ✓       | Anne of Green Gables                | White Pines   | Timothy Murphy               | Rony Dal Cin       | Leith Harris        |
| 110      | 2018 | April    | ✓       | 9 to 5                              | White Pines   | Lucas Beaver                 | Rony Dal Cin       | Leith Harris        |
| 111      | 2018 | November |         | Mamma Mia!                          | White Pines   | Lucas Beaver                 | Rony Dal Cin       | Leith Harris        |
| 112      | 2019 | May      |         | Shrek                               | White Pines   | Timothy Murphy               |                    | Louise Stephens     |
| 113      | 2019 | November |         | Cats                                | White Pines   | Lucas Beaver                 | Rony Dal Cin       | Louise Stephens     |
| COVID-19 |      |          |         |                                     |               |                              |                    |                     |
| 114      | 2022 | October  |         | The Addams Family                   | White Pines   | Timothy Murphy               |                    | Louise Stephens     |

|     | Year | Month    | Program | Show                          | Place       | Stage Director              | Music Director   | President       |
|-----|------|----------|---------|-------------------------------|-------------|-----------------------------|------------------|-----------------|
| 115 | 2023 | May      |         | 60th Anniversary Gala Concert | White Pines | Lauren Kinney               |                  | Louise Stephens |
| 116 | 2023 | November |         | Fiddler on the Roof           | White Pines | Anthony Aceti               |                  | Louise Stephens |
| 117 | 2024 | May      |         | Legally Blonde                | White Pines | Jennifer Avery/Lesley Walsh | Peter Schoffield |                 |

**THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.**

**Financial Information**

**Year Ended July 31, 2022**

**THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.**

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**Year Ended July 31, 2022**

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**THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.**

**Statement of Financial Position**

**July 31, 2022**

|   | 2022             | 2021      |
|---|------------------|-----------|
| <b>ASSETS</b>                                       |                  |           |
| <b>CURRENT</b>                                      |                  |           |
| Cash  | \$ 24,025        | \$ 30,819 |
| Short term investments                              | 5,357            | 5,592     |
| Prepaid   | 11,748           | 11,748    |
| Taxes receivable                                    | 296              | 277       |
|   | <u>41,426</u>    | 48,436    |
| PROPERTY, PLANT AND EQUIPMENT <i>(Net) (Note 3)</i> | <u>10,677</u>    | 13,348    |
|   | <u>\$ 52,103</u> | \$ 61,784 |
| <b>LIABILITIES</b>                                  |                  |           |
| <b>CURRENT</b>                                      |                  |           |
| Accounts payable and accrued liabilities            | \$ 1,000         | \$ 1,619  |
| <b>NET ASSETS</b>                                   |                  |           |
| General fund  | <u>51,103</u>    | 60,165    |
| LIABILITIES AND NET ASSETS                          | <u>\$ 52,103</u> | \$ 61,784 |

**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, 2022**

|   | 2022              | 2021               |
|---|-------------------|--------------------|
| <b>REVENUES</b>   |                   |                    |
| Goods and services  | \$ 11,681         | \$ 3,441           |
| <b>OPERATING EXPENSES</b>   |                   |                    |
| Advertising and promotion   | 213               | 628                |
| Advertising and promotion - Shows   | -                 | (150)              |
| Amortization of tangible assets   | 2,670             | 3,337              |
| Box office expense  | -                 | 812                |
| Donations   | 3,000             | -                  |
| Insurance   | 4,061             | 3,951              |
| Interest and bank charges   | 569               | 256                |
| Lottery expense   | 3,492             | (331)              |
| Meals and entertainment   | 34                | -                  |
| Office expenses   | 233               | 388                |
| Professional fees   | 1,471             | 2,391              |
| Set and properties  | -                 | 280                |
| Supplies  | -                 | 81                 |
| Theatre Rental and Service Costs  | 5,000             | 2,625              |
|   | <u>20,743</u>     | <u>14,268</u>      |
| <b>DEFICIENCY OF REVENUES OVER OPERATING EXPENSES<br/>FROM OPERATIONS</b> | <b>(9,062)</b>    | <b>(10,827)</b>    |
| <b>OTHER INCOME</b>   |                   |                    |
| Interest income   | -                 | 452                |
| <b>DEFICIENCY OF REVENUES OVER OPERATING EXPENSES</b>                     | <b>\$ (9,062)</b> | <b>\$ (10,375)</b> |

**THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.**

**Statement of Changes in Net Assets**

**Year Ended July 31, 2022**

|   | <u>2022</u>             | <u>2021</u>             |
|---|-------------------------|-------------------------|
| <b>NET ASSETS - BEGINNING OF YEAR</b>                 | <b>\$ 60,165</b>        | <b>\$ 70,540</b>        |
| <b>DEFICIENCY OF REVENUES OVER OPERATING EXPENSES</b> | <b>(9,062)</b>          | <b>(10,375)</b>         |
| <b>NET ASSETS - END OF YEAR</b>                       | <b><u>\$ 51,103</u></b> | <b><u>\$ 60,165</u></b> |

**THE MUSICAL COMEDY GUILD OF SAULT STE MARIE ONTARIO, INC.**

**Notes to Financial Information**

**Year Ended July 31, 2022**

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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.

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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 - Mics | 20% | declining balance method |
| Equipment        | 20% | declining balance method |

---

3. PROPERTY, PLANT AND EQUIPMENT

|                         | Cost             | Accumulated<br>amortization | 2022<br>Net book<br>value | 2021<br>Net book<br>value |
|-------------------------|------------------|-----------------------------|---------------------------|---------------------------|
| Equipment               | \$ 1,986         | \$ 1,813                    | \$ 173                    | \$ 217                    |
| Equipment - microphones | 64,245           | 53,741                      | 10,504                    | 13,131                    |
|                         | <u>\$ 66,231</u> | <u>\$ 55,554</u>            | <u>\$ 10,677</u>          | <u>\$ 13,348</u>          |

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**Musical Comedy Guild**  
**Board Member Listing 2024/2025**

| <b>NAME</b>     | <b>POSITION</b>                      | <b>ADDRESS</b>       | <b>E-MAIL ADDRESS</b> | <b>PHONE #</b> |
|-----------------|--------------------------------------|----------------------|-----------------------|----------------|
| Louise Stephens | President                            | Information Redacted |                       |                |
| Lizz McIntosh   | 1 <sup>st</sup> Vice President       |                      |                       |                |
| Leith Harris    | Past President                       |                      |                       |                |
| Jason McBride   | 2 <sup>nd</sup> Vice President       |                      |                       |                |
| Jaime Miller    | Business Manager                     |                      |                       |                |
| Sarah St. Amour | Executive Secretary                  |                      |                       |                |
| Kim Smith-Bahry | Treasurer                            |                      |                       |                |
| Michael Dal Cin | Membership Secretary                 |                      |                       |                |
| Terri Miller    | Costume Department<br>Representative |                      |                       |                |
| Nico McIntosh   | Archivist                            |                      |                       |                |



**Angus Audio**

To: Nico McIntosh >

10:51 AM

## Re: Contact From Website "Sault Comedi guild"

Hey Nico we can do the leemos on that headset.  
They would probably take 3-4 weeks on the high end from order date to get them done and shipped out to you.

ANG02-LEMO - Dual loop earset Mic - \$185 Each  
32 unit discount brings them down to \$160 Each  
32 units \$5120 plus HST

Freight - \$40 estimate

Marshall

See More



**Nico McIntosh**

2024-02-28

Sault comedy guild 195 glen ave Sault Ste. Mar...



**Angus Audio**

2024-02-28

Hey Nicholas I will get a quote together an...





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:  
Thinking Rock Community Arts
- ii. Organization: Address: (Street, Postal Code, City)  
199 Main Street, PO Box 29, Thessalon, ON P0R 1L0
- iii. Organization Contact Information: (Phone, Cell, Email)  
(705) 542-1100 / info@thinkingrock.ca
- iv. Organization Contact Person & Alternative Contact Person:

|       |                         |       |  |
|-------|-------------------------|-------|--|
| Name  | Miranda Bouchard        | Name  |  |
| Title | Artistic Director       | Title |  |
| Phone | (705) 542-1100          | Phone |  |
| Email | miranda@thinkingrock.ca | Email |  |

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

Based in Thessalon, Algoma District, Northern Ontario, we co-create art with and for the people living along the North Shore of Lake Huron, from Genaabaajing (Serpent River First Nation) to Baawaating (Sault Ste. Marie) and all points in between. We’re a team of artists, cultural workers and community members of Indigenous, Newcomer and settler descent who co-create spaces for dialogue, mutual understanding and artful social change through multidisciplinary, multi-generational, cross-cultural community arts projects.

Through our free and inclusive artistic programming, we invite people of all Nations, ages, abilities, backgrounds and identities to join us in playing, making and dreaming about this special place we call home – as it was, as it is, and as it might yet be. We learn more everyday about what that invitation, the spaces we hold together, and the ways we show up for each other can and must look like, and we bring this growing understanding to our work.

We believe that if Central Algomans of Indigenous, Newcomer and settler descent co-create community arts projects and presentations. then we’ll build relationships across cultures and

- 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 are a multi-disciplinary, community-engaged arts organization. We deliver several streams of programming that complement and support larger multi-year projects.

## **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. **Please refer to the [ACAP Guidelines](#).**

Please select all that apply to the project:

- |   |  |
|---|--|
| <input type="checkbox"/> Small Project Grant            | <input type="checkbox"/> Community Events Grant            |
| <input checked="" type="checkbox"/> Large Project Grant | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input type="checkbox"/> Operating Grant                | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding                   |  |

### **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 (\$)
- 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. 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 Are Interwoven: Community-Engaged Programming 2024

ii. Activity/Project and/or Event **Start Date:**  
May 1, 2024

iii. Activity/Project and/or Event **End Date:**  
December 31, 2024

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):

Activity will take place in in-person and hybrid formats: online via Zoom and in-person, observing current public health guidance. In-person activities will be hosted across Algoma, including venues in Sault Ste. Marie (including the Ermatinger-Clergue National Historic Site, the Northern Community Centre, and others TBC). All programs will service residents in, and employ artists and cultural workers from, Sault Ste. Marie and across Algoma.

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

We are requesting funding in support of Thinking Rock Community Arts' 2024 community-engaged programming. This includes Interwoven: An Intergenerational Community Arts Project (which connects our community-engaged ways of working and Social Fabric themes to the powerful metaphor of interwovenness; together, we'll collaborate with artists within our geographic and creative communities to design, lead, deliver and evaluate 8 [hybrid delivery] skill- and community-building, art and craft-based creative workshops over one year that will culminate in the production of a co-created community artwork, installed on our building, which reflects project learnings about interweaving); and in-person drop-ins (which bring people together for artful activities and collaboration on participatory art projects) that will take place in-person in Sault Ste. Marie and across Algoma.

As the only dedicated community arts organization serving the rural Algoma District, we act as community connectors, creating opportunities for people across the North Shore to participate in surfacing and artfully celebrating stories of the regional community. All programming is open to residents of Sault Ste. Marie and Algoma, and is free of cost to participants of all nations, ages, backgrounds, abilities and identities.

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):

Our programming is designed, developed and delivered in ways that centre community engagement and consultation, and which engage equity, diversity, inclusion and anti-oppressive frameworks. Community engagement and participation are at the heart of our community arts approach and work. We undertake ongoing evaluation with community participants and project teammates, making incremental adjustments as we go and continuously incorporating feedback and learning into our approaches. We strive to create brave, creative, inclusive working environments where participants and project team members feel empowered and encouraged to share their thoughts and experiences with us, knowing we'll mobilize their feedback into action. We nurture an environment of mentorship and continuous learning, and relish opportunities to mentor next-generation and emerging artists, arts professionals and cultural workers through participation and engagement in our work. Further, community participants will have free access to high-quality arts programming we'll offer in this programming cycle, delivered by artists and practitioners in their local communities; and we hope that ongoing relationships are fostered between artists and the public because of, and beyond, our programming. Funding received from the City of Sault Ste. Marie will support us in bringing free, high-quality, participatory, cross-cultural and multi-disciplinary programs to community members of all Nations, ages, abilities, backgrounds & identities; this enables us to fulfill our mission and mandate, while demonstrating the transformational power of arts and culture. This certainly supports Thinking Rock's organizational capacity and sustainability, and demonstrates the City's ongoing support for artists, arts organizations and the arts generally. Professional development opportunities for artists/practitioners will be fostered in this project. Along with mentorship, this will take form as skills development, supportive co-facilitation with the Thinking Rock artistic team, spontaneous collegial exchange between artists at programs, and more. This programming will be designed, developed and delivered in consideration of building, re-building and maintaining reciprocal community connections, partnerships and networks across SSM and Algoma. We'll engage existing partners, meaningfully leveraging their skills/talents, while reaching out to new prospective partners to build meaningful relationships to support programming this year and beyond. There are ample opportunities for volunteers to get involved in this project, from supporting behind-the-scenes with tech and hospitality, to working alongside us to bring community-generated artistic projects and programs to fruition, to helping us with promotion of our programming and work far and wide across Algoma. We'll engage volunteers in our recently-launched formal volunteer program, and welcome them back to our in-person programming, once again up-and-running following a period of pandemic postponement. We invite folks of all Nations, ages, abilities, backgrounds and identities to share, play, learn, imagine, dream and create together through our program and project offerings. This programming celebrates craft

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):

This project will benefit audiences, participants and the community by:

- Providing high-quality, free artistic programming for people of all ages, Nations, backgrounds, abilities and identities;
- Nurturing the creation of a community art project co-created for, about and by the community;
- Creating changes to come together, intergenerationally and cross-culturally, to co-create art and contribute to a community project all can take pride in;
- Providing an artful morale boost at a crucial moment in pandemic recovery and re-emergence, and the process of community healing that must follow;
- Showcasing the myriad benefits of coming together across distance and difference to share and learn new skills, co-create art and build reciprocal relationships and community capacity, together;
- Feeling a sense of belonging in community by engaging in community efforts and local learning, connecting socially with others, and combating social isolation in this rural, remote context;
- Demonstrating the benefit of community organizations (including Thinking Rock and its project partners) coming together to work in impactful partnership, and underscoring the value of neighbours working together with neighbours - even across the extended neighbourhood and region;
- Getting more people in the community engaged in high-quality, meaningful and accessible community arts and storytelling experiences;
- Shining a light on needs and challenges within the community, and the importance of providing equitable, accessible programming to address them (and that we can all be part of this);
- Learning about the experiences of others through the sharing that occurs when people come together in collaboration;
- And other benefits that are sure to emerge as the project moves forward.

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 will measure our success using the following quantitative and qualitative measurements:

- successful planning, delivery and evaluation of 8 skill-building interwoven workshops;
- creation of culminating interwoven artwork/mural;
- engagement of 100 unique participants in the programming (workshops and drop-ins);
- evaluations and check-ins reflect that most respondents who participated in the programming: had positive experiences; learned new skills or gained valuable perspective through their experiences; would return to attend more programming in future; and
- evaluations and check-ins provide constructive feedback that can be used to adjust our programming approaches as the project goes along and in future.

#### **Section 4: Marketing**

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

- |   |   |
|---|---|
| <input type="checkbox"/> Local (within the Municipality)                      | <input type="checkbox"/> Regional (within Algoma)           |
| <input type="checkbox"/> Tourism (those who will travel to take part or view) | <input checked="" type="checkbox"/> Other (Please describe) |

Other please describe (250 words maximum):

We've found that, with the availability of our hybrid programs, folks from far and wide - in the city of Sault Ste. Marie, across the Algoma District, throughout the Northern Ontario region and elsewhere in Ontario - have been joining our free, accessible participatory art-making programming. We've discovered ways to share about and invite folks into our work and programs that reach a broader audience than ever before; now we'd like to learn how to invite and engage increased numbers of local participants in our work. Our approach to the Interwoven program will enable us to test, adjust, and learn more about how to best engage audiences at all levels, and build our capacity for audience engagement and retention, as well as communications and partnerships, in future.

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

Our programming is suitable for general populations - all Nations, ages abilities, backgrounds and identities - located in Sault Ste. Marie and across the Algoma District,. Our hybrid programs are regularly attended - and anticipated - by folks well outside of Algoma.

- 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 hope that our program promotions will reach audiences throughout the City of Sault Ste. Marie, across the Algoma District, around the Northern Ontario region and perhaps even beyond. Our communications strategy includes our social media channels (Instagram - @thinkingrockca and Facebook - @thinkingrockarts), our website (www.thinkingrock.ca), our newsletters and programming e-blasts, recurring event/program notices on sootoday.com, hard-copy posters and handbills shared across the communities where we work, and promotional support provided by our project partners (which in past has included radio, e-mail/newsletters, posters, television and more).

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18 years old  | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input checked="" type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |  |   |
|--|---|
| <input type="checkbox"/> 1-50 people               | <input type="checkbox"/> 501-1000 people  |
| <input type="checkbox"/> 51-100 people             | <input type="checkbox"/> 1001-2500 people |
| <input checked="" type="checkbox"/> 101-250 people | <input type="checkbox"/> 2500+ people     |
| <input checked="" type="checkbox"/> 251-500 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.)?

- |  |   |
|--|---|
| <input type="checkbox"/> 1-10 participants             | <input type="checkbox"/> 26-50 participants |
| <input checked="" type="checkbox"/> 11-25 participants | <input type="checkbox"/> 50+ participants   |

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

Pre-pandemic, our participant group included more youth and adults than children and seniors. Early in the pandemic, we saw more adults and seniors participating than children and youth, but efforts taken to develop and host programming specific to these demographics stabilized this somewhat. We want to learn more about how to best engage, serve and invite Newcomers and equity-deserving people into our work. Hosting programming that is happening in and open to people from Sault Ste. Marie and communities across Algoma - whether in-person or hybrid - encourages innovative artistic participation, increases accessibility options, and opens up possibilities for exciting creative and community exchange across the region

**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 Thinking Rock Community (Organization/Collective Name), I, Miranda Bouchard (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.



M. Bouchard Signature

April 1, 2024 Date

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

[csd@cityssm.on.ca](mailto: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

**Applicant: Thinking Rock Community Arts**

| <b>Cost Category (Types of Expenses for Project) - Add/delete rows as needed</b> | <b>Eligible Project Costs (Refer to ACAP Guidelines for Details)</b> | <b>Ineligible Project Costs (Refer to ACAP Guidelines for Details)</b> | <b>Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)</b> | <b>Funding Type (Grant, Cash, In-kind, etc.)</b> | <b>Quotes/Estimates (Links where applicable)</b> |
|--|--|--|--|--|--|
| <b>Operational Costs</b>   |  |  |  |  |  |
| Program Coordination   | 6000   | <b>includes --&gt;</b>   | ACAP Request   | 3000   |  |
|  |  |  | Canada Council (confirmed)   | 3000   |  |
| Venue Rental Fees  | 2500   | <b>includes --&gt;</b>   | New Horizons for Seniors (confirm                                      | 2500   |  |
| <b>Materials &amp; Supplies Costs</b>  |  |  |  |  |  |
| Workshop Supplies  | 1000   | <b>includes --&gt;</b>   | ACAP Request   | 500  |  |
|  |  |  | Canada Council (confirmed)   | 500  |  |
| <b>Equipment Costs</b>   |  |  |  |  |  |
| <b>Artist Fees</b>   |  |  |  |  |  |
| Artists' Fees (Workshops)  | 13600  | <b>includes --&gt;</b>   | ACAP request   | 4500   |  |
|  |  |  | New Horizons for Seniors (confirm                                      | 6250   |  |
|  |  |  | Canada Council (confirmed)   | 2850   |  |
| Elders' Honoraria  | 2000   | <b>includes --&gt;</b>   | ACAP request   | 1000   |  |
|  |  |  | Canada Council (confirmed)   | 1000   |  |
| <b>Other Costs</b>   |  |  |  |  |  |
| Program Travel   | 1000   | <b>includes --&gt;</b>   | ACAP request   | 500  |  |
|  |  |  | Canada Council (confirmed)   | 500  |  |
| Postage & Delivery - Workshop Kits   | 500  | <b>includes --&gt;</b>   | ACAP request   | 500  |  |
| <b>Total Costs</b>   | \$ 26,600.00   | \$ 0.00  |  |  |  |
| <b>Total Project Costs:</b>  | \$ 26,600.00   |  |  |  |  |

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

| ACAP Application Project Plan Template   |          |           |           |             |                |              |               |               |              |               |            |            |
|--|----------|-----------|-----------|-------------|----------------|--------------|---------------|---------------|--------------|---------------|------------|------------|
| Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed  | May 2024 | June 2024 | July 2024 | August 2024 | September 2024 | October 2024 | November 2024 | December 2024 | January 2025 | February 2025 | March 2025 | April 2025 |
| Ex. Project Marketing Start-End  |          |           |           |             |                | X            |               |               | X            |               | X          | X          |
| Project promotions via all internal and partner channels   | X        | X         | X         | X           | X              | X            | X             | X             | X            | X             | X          |            |
| Ongoing program evaluation (surveys/check-ins)   | X        | X         | X         | X           | X              | X            | X             | X             | X            | X             | X          |            |
| Host 8 workshops   |          | X         | X         | X           | X              | X            | X             | X             | X            |               |            |            |
| Host Monthly Drop-In Programming in Sault Ste. Marie   | X        | X         | X         | X           | X              | X            | X             | X             | X            | X             | X          | X          |
| ACAP reporting   |          |           |           |             |                |              |               | X             |              |               |            | X          |
| Installation of final artwork @ TRHQ   |          |           |           |             |                |              |               |               |              |               | X          | X          |
|  |          |           |           |             |                |              |               |               |              |               |            |            |
|  |          |           |           |             |                |              |               |               |              |               |            |            |
|  |          |           |           |             |                |              |               |               |              |               |            |            |
|  |          |           |           |             |                |              |               |               |              |               |            |            |
|  |          |           |           |             |                |              |               |               |              |               |            |            |
| <b>Notes:</b>  |          |           |           |             |                |              |               |               |              |               |            |            |
| 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 |          |           |           |             |                |              |               |               |              |               |            |            |

# Applicant: Thinking Rock Community Arts

## FISCAL YEAR BUDGET

2023-24

### REVENUE

### PROJECTED

|  |                      |
|--|----------------------|
| <b>Government</b>  |                      |
| <b>Federal:</b>  |                      |
| Canada Council for the Arts - Operating (confirmed)                    | \$ 50,000.00         |
| Canada Council for the Arts - Sector Innovation & Development          | \$ -                 |
| Canada Council for the Arts - Other Project                            | \$ -                 |
| Canada Summer Jobs (pending)   | \$ 30,253.00         |
| New Horizons for Seniors Program (confirmed)                           | \$ 15,000.00         |
| Other Federal - Young Canada Works                                     | \$ -                 |
| <b>Total Federal</b>   | <b>\$ 95,253.00</b>  |
| <b>Municipal:</b>  |                      |
| Sault Ste. Marie - Special Projects                                    | \$ -                 |
| Sault Ste. Marie - Cultural Financial Assistance (confirmed + pending) | \$ 14,146.00         |
| <b>Total Municipal</b>   | <b>\$ 14,146.00</b>  |
| <b>Provincial:</b>   |                      |
| Ontario Arts Council - Operating (confirmed)                           | \$ 41,446.00         |
| Ontario Arts Council - Arts Response Initiative                        | \$ -                 |
| Ontario Arts Council - Craft Projects (Connections Stream)             | \$ -                 |
| Ontario Arts Council - Multi - & Inter Arts                            | \$ -                 |
| Ontario Arts Council - Strategic Collaborations Fund (confirmed)       | \$ 6,486.50          |
| Ontario Trillium Foundation - Resilient Communities Fund               | \$ -                 |
| Ontario Trillium Foundation - SEED                                     | \$ -                 |
| Ontario Trillium Foundation - GROW                                     | \$ -                 |
| Mamaweswen/The North Shore Tribal Council (confirmed)                  | \$ 15,420.00         |
| <b>Total Provincial</b>  | <b>\$ 63,352.50</b>  |
| <b>Total Government</b>  | <b>\$ 172,751.50</b> |
| <b>Foundations:</b>  |                      |
| Algoma Community Foundation (confirmed)                                | \$ 3,000.00          |
| Canada Post Community Foundation                                       | \$ -                 |
| Other Foundation Funding   | \$ -                 |
| <b>Total Foundations</b>   | <b>\$ 3,000.00</b>   |
| <b>Earned Revenue:</b>   |                      |
| Consulting & Administrative Revenues (pending)                         | \$ 500.00            |
| Crowdfunding & Fundraising   | \$ -                 |
| Workshop & Sales Revenues  | \$ -                 |
| Donations - Individual/Corporate (confirmed)                           | \$ 2,500.00          |
| Donations - In Kind (confirmed)  | \$ 17,500.00         |
| Partnership Contributions & Fees (pending)                             | \$ 500.00            |
| Rebates & Credits (non-HST)  | \$ -                 |
| <b>Total Earned Revenue</b>  | <b>\$ 21,000.00</b>  |
| <b>Total Revenues</b>  | <b>\$ 196,751.50</b> |

### Expense

### PROJECTED

|                      |              |
|----------------------|--------------|
| <b>Artists' Fees</b> | \$ 11,550.00 |
|----------------------|--------------|

|  |    |           |
|--|----|-----------|
| Artistic Director Salary (w/ MERCs)                                  | \$ | 64,148.00 |
| Artistic Salaries, Other   | \$ | -         |
| Programming Coordinator Salary (w/ MERCs)                            | \$ | -         |
| Production/Technical Salaries, Other                                 | \$ | 18,628.00 |
| Stage Manager Fees   | \$ | -         |
| Production/Project/Technical Crew Fees                               | \$ | 4,189.32  |
| Translation Fees   | \$ | 1,000.00  |
| Youth Intern & Summer Student Fees                                   | \$ | 34,219.00 |
| Elder/Knowledge Keeper Fees  | \$ | 1,600.00  |
| Childcare Fees   | \$ | 500.00    |
| Other Project Fees   | \$ | -         |
| Project/Production Consultancy Fees (Contracted Consultants)         | \$ | 750.00    |
| Production & Project Expenses  | \$ | -         |
| Art Supplies & Materials   | \$ | 6,071.00  |
| Other Supplies & Materials   | \$ | 7,450.00  |
| Technical Expenses   | \$ | -         |
| Research Costs (including Transcription)                             | \$ | 3,500.00  |
| Food   | \$ | 2,600.00  |
| Local Transportation   | \$ | 250.00    |
| Visitor Travel   | \$ | 250.00    |
| Visitor Accommodation  | \$ | -         |
| Other Visitor Costs  | \$ | -         |
| Meals & Out-Of-Town Costs  | \$ | -         |
| Out-Of-Town Accommodations   | \$ | -         |
| Other Out-Of-Town Costs  | \$ | -         |
| Project & Event Space Rental   | \$ | 8,950.00  |
| Documentation & Publication  | \$ | -         |
| Professional Development (Conferences, Symposia, etc.)               | \$ | 1,500.00  |
| Membership Dues  | \$ | 300.00    |
| Other Professional Development Costs                                 | \$ | -         |
| Shared Platform Costs  | \$ | -         |
| Project Evaluation Costs   | \$ | -         |
| Other Artistic & Project Costs                                       | \$ | 32.92     |
| Marketing Fees (Contracted Consultants)                              | \$ | -         |
| Digital & Social Media Costs   | \$ | 1,100.00  |
| Print Materials Costs  | \$ | -         |
| Marketing & Display Supplies   | \$ | -         |
| Other Marketing Costs  | \$ | -         |
| Fundraising Fees (Contracted Consultants)                            | \$ | -         |
| Fundraising Events   | \$ | -         |
| Fundraising Expenses, Other  | \$ | -         |
| Operations Coordinator Salary (w/MERCs)                              | \$ | -         |
| Administrative Salaries, Other                                       | \$ | -         |
| Bookkeeping  | \$ | 5,350.00  |
| Administrative/Operational Consultancy Fees (Contracted Consultants) | \$ | -         |
| Accounting/Legal Fees (including Audit)                              | \$ | 6,500.00  |
| Computer Technical Support   | \$ | -         |
| Other Administrative Fees  | \$ | 3.00      |
| Administrative/Office Space Rent                                     | \$ | 18,306.00 |
| Office Supplies  | \$ | 150.00    |

|   |           |                   |
|---|-----------|-------------------|
| Administrative Photocopying & Printing                      | \$        | 500.00            |
| Resource Materials  | \$        | -                 |
| Courier & Postage   | \$        | 500.00            |
| Internet  | \$        | 1,500.00          |
| Transportation & Parking (Administration)                   | \$        | -                 |
| Office Equipment & Appliances (including Computers)         | \$        | 1,600.00          |
| Other Equipment & Supplies                                  | \$        | 250.00            |
| Bank Charges  | \$        | 500.00            |
| Police Checks   | \$        | -                 |
| Insurance   | \$        | 4,100.00          |
| Company Evaluation Costs                                    | \$        | -                 |
| Other Administrative/Operating Expense (balance of in-kind) | \$        | -                 |
| <b>Total Expenses</b>                                       | <b>\$</b> | <b>207,847.24</b> |

|   |           |                    |
|---|-----------|--------------------|
| Projected Annual Revenues                 | \$        | 196,751.50         |
| Projected Annual Expenses                 | \$        | 207,847.24         |
| <b>Projected Annual Surplus/(Deficit)</b> | <b>\$</b> | <b>(11,095.74)</b> |

|                                      |           |                  |
|--------------------------------------|-----------|------------------|
| <b>OPERATING RESERVE</b>             | <b>\$</b> | <b>32,150.78</b> |
| <b>ACCUMULATED SURPLUS/(DEFICIT)</b> | <b>\$</b> | <b>21,055.04</b> |

**THINKING ROCK COMMUNITY PROJECTS INC.  
FINANCIAL STATEMENTS**

**YEAR ENDED SEPTEMBER 30, 2023**

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## INDEPENDENT AUDITOR'S REPORT

March 24, 2024

The Executive and Members of Thinking Rock Community Projects Inc.

### Opinion

I have audited the accompanying financial statements of Thinking Rock Community Projects Inc., which comprise the statement of financial position as at September 30, 2023, the statement of operations, 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 financial statements present fairly, in all material respects, the financial position of Thinking Rock Community Projects Inc. as at September 30, 2023 and its financial performance 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 Entity 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 opinion.

### Other Information

Management is responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and my auditor's report thereon. The annual report is expected to be made available to me after the date of this auditor's report.

My opinion on the financial statements does not cover the other information and I will not express any form of assurance conclusion thereon.

In connection with my audit of the financial statements, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit or otherwise appears to be materially misstated.

When I read the annual report, if I conclude that there is a material misstatement therein, I am required to communicate the matter to those charged with governance.

### 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 Entity'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 Entity or to cease operations, or has no realistic alternative but to do so.

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

### **Auditor's Responsibilities for the Audit of the Financial Statements**

My 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 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 Entity'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 Entity'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 Entity 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, Chartered Accountant  
Professional Corporation  
*Authorized to practice public accounting by The Chartered Professional Accountants of Ontario*  
Sault Ste. Marie, Canada

**THINKING ROCK COMMUNITY PROJECTS INC.  
STATEMENT OF FINANCIAL POSITION**

**AS AT SEPTEMBER 30,** **2023** **2022**

**ASSETS**

**CURRENT ASSETS**

Unrestricted

|                                 |           |           |
|---------------------------------|-----------|-----------|
| Cash                            | \$ 28,286 | \$ 49,122 |
| Government sales tax receivable | 742       | 789       |
| Accounts receivable             | 5,140     | 5,000     |
|                                 | 34,168    | 54,911    |

Restricted

|      |        |        |
|------|--------|--------|
| Cash | 56,078 | 70,493 |
|------|--------|--------|

|  |           |            |
|--|-----------|------------|
|  | \$ 90,246 | \$ 125,404 |
|--|-----------|------------|

**LIABILITIES AND NET ASSETS**

**CURRENT LIABILITIES**

|  |        |          |
|--|--------|----------|
| Accounts payable and accrued liabilities | \$ 360 | \$ 1,067 |
| Government remittances payable           | 1,658  | 4,999    |
| Deferred contributions (note 4)          | 56,078 | 70,493   |
|  | 58,096 | 76,559   |

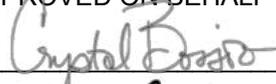
**NET ASSETS**

|                            |        |        |
|----------------------------|--------|--------|
| Unrestricted net assets    | -      | -      |
| Operating reserve (note 5) | 32,150 | 48,845 |
|                            | 32,150 | 48,845 |

|  |           |            |
|--|-----------|------------|
|  | \$ 90,246 | \$ 125,404 |
|--|-----------|------------|

Commitments (note 7)

APPROVED ON BEHALF OF THE BOARD:

 Director

 Director

The accompanying notes are an integral part of these financial statements

**THINKING ROCK COMMUNITY PROJECTS INC.  
STATEMENT OF OPERATIONS**

| <b>YEAR ENDED SEPTEMBER 30,</b>                 | <b>2023</b>        | <b>2022</b>       |
|---|--------------------|-------------------|
| <b>REVENUES</b>                                 |                    |                   |
| Partner funding                                 | \$ 1,000           | \$ 15,450         |
| Private funding                                 | -                  | 22,500            |
| Federal funding (note 9)                        | 83,648             | 109,859           |
| Provincial funding (note 9)                     | 96,982             | 107,013           |
| Municipal funding (note 9)                      | 2,411              | 8,702             |
| Earned revenues                                 | 1,646              | 5,861             |
| Donations                                       | 2,132              | 1,300             |
| In-kind contributions (note 8)                  | 4,630              | 13,030            |
|   | <b>192,449</b>     | <b>283,715</b>    |
| <b>EXPENDITURES</b>                             |                    |                   |
| Administrative salaries and fees                | 23,864             | 56,738            |
| Artistic salaries and benefits                  | 70,249             | 68,797            |
| Production salaries and fees (note 8)           | 55,633             | 73,298            |
| Artists' fees                                   | 5,275              | 18,795            |
| Production/project expenses (note 8)            | 13,009             | 20,317            |
| Professional development                        | 239                | 466               |
| Marketing and promotion                         | 1,743              | 6,770             |
| Travel  | 1,245              | 4,801             |
| Office and general expenses (note 8)            | 10,343             | 13,073            |
| Professional fees                               | 10,706             | 8,292             |
| Rent  | 16,838             | 14,967            |
|   | <b>209,144</b>     | <b>286,314</b>    |
| <b>DEFICIENCY OF REVENUES OVER EXPENDITURES</b> | <b>\$ (16,695)</b> | <b>\$ (2,599)</b> |

The accompanying notes are an integral part of these financial statements

**THINKING ROCK COMMUNITY PROJECTS INC.  
STATEMENT OF CHANGES IN NET ASSETS**

**YEAR ENDED SEPTEMBER 30, 2023**

|   | <b>Unrestricted</b> | <b>Operating Reserve</b> | <b>2023</b> |
|---|---------------------|--------------------------|-------------|
| <b>NET ASSETS, BEGINNING OF YEAR</b>            | \$ -                | \$ 48,845                | \$ 48,845   |
| <b>DEFICIENCY OF REVENUES OVER EXPENDITURES</b> | (16,695)            | -                        | (16,695)    |
| <b>RESERVE TRANSFERS</b>                        | 16,695              | (16,695)                 | -           |
| <b>NET ASSETS, END OF YEAR</b>                  | \$ -                | \$ 32,150                | \$ 32,150   |

**YEAR ENDED SEPTEMBER 30, 2022**

|   | <b>Unrestricted</b> | <b>Operating Reserve</b> | <b>2022</b> |
|---|---------------------|--------------------------|-------------|
| <b>NET ASSETS, BEGINNING OF YEAR</b>            | \$ -                | \$ 51,444                | \$ 51,444   |
| <b>DEFICIENCY OF REVENUES OVER EXPENDITURES</b> | (2,599)             | -                        | (2,599)     |
| <b>RESERVE TRANSFERS</b>                        | 2,599               | (2,599)                  | -           |
| <b>NET ASSETS, END OF YEAR</b>                  | \$ -                | \$ 48,845                | \$ 48,845   |

The accompanying notes are an integral part of these financial statements

**THINKING ROCK COMMUNITY PROJECTS INC.**  
**STATEMENT OF CASH FLOWS**

| <b>YEAR ENDED SEPTEMBER 30,</b>                | <b>2023</b>      | <b>2022</b>       |
|--|------------------|-------------------|
| <b>CASH FLOW FROM OPERATING ACTIVITIES</b>     |                  |                   |
| Deficiency of revenues over expenditures       | \$ (16,695)      | \$ (2,599)        |
| Changes in non-cash operating working capital: |                  |                   |
| Accounts receivable                            | (140)            | 10                |
| Government sales tax receivable                | 47               | 787               |
| Government remittances payable                 | (3,341)          | (1,816)           |
| Accounts payable and accrued liabilities       | (707)            | (5,232)           |
| Deferred contributions                         | (14,415)         | (64,993)          |
| <b>DECREASE IN CASH POSITION</b>               | <b>(35,251)</b>  | <b>(73,843)</b>   |
| <b>CASH, BEGINNING OF YEAR</b>                 | <b>119,615</b>   | <b>193,458</b>    |
| <b>CASH, END OF YEAR</b>                       | <b>\$ 84,364</b> | <b>\$ 119,615</b> |
| Comprised of:                                  |                  |                   |
| Unrestricted cash                              | \$ 28,286        | \$ 49,122         |
| Restricted cash                                | 56,078           | 70,493            |
|  | <b>\$ 84,364</b> | <b>\$ 119,615</b> |

The accompanying notes are an integral part of these financial statements

**THINKING ROCK COMMUNITY PROJECTS INC.  
NOTES TO FINANCIAL STATEMENTS**

**YEAR ENDED SEPTEMBER 30, 2023**

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Thinking Rock Community Projects Inc. is incorporated under the laws of Ontario as a non-profit corporation without share capital. As such, it is exempt from income taxes under section 149 (1) of the Income Tax Act. The financial statements are prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO).

The mandate of Thinking Rock Community Projects Inc. is to provide services and administer projects to support the arts.

**1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

- a) Revenue recognition: Thinking Rock Community Projects Inc. follows the deferral method of accounting for contributions. Unrestricted contributions are recognized as revenue when received or receivable if the amount can be reasonably estimated and collections is reasonably assured. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Services and consulting fees are recognized when the service has been performed.
- b) Contributed goods and services: The organization has elected to recognize contributed goods and services at fair market value. The contributed goods and services would need to be purchased because they are within the normal course of operations, therefore fair market value is being determined on this basis and contributed services are recognized in the financial statements.
- c) Capital assets: Assets purchased are expensed in the year they are acquired. During the year \$2,169 (2022 - \$1,231) of capital asset purchases were expensed.
- d) Financial instruments: The organization's financial instruments comprise of cash, accounts receivable and accounts payables. Financial assets or liabilities obtained in arm's length transactions are initially measured at their fair value and financial assets or liabilities obtained in related party transactions are measured at their exchange amount. The organization subsequently measures all of its financial assets and liabilities at amortized cost.

**2. FINANCIAL INSTRUMENTS**

The organization's financial instruments consist of cash, accounts receivable, and accounts payable and accrued liabilities. Unless otherwise noted, it is management's opinion that the organization is not exposed to significant interest, currency or credit risk arising from these financial instruments. The fair value of these financial instruments approximate their carrying values, unless otherwise noted.

**3. ECONOMIC DEPENDENCE**

The organization was primarily funded by municipal, provincial and federal grants which provides a significant portion of revenue used for operations. In 2023, 95% (2022 - 80%) of total revenues were from government funding.

**THINKING ROCK COMMUNITY PROJECTS INC.  
NOTES TO FINANCIAL STATEMENTS**

**YEAR ENDED SEPTEMBER 30, 2023**

**4. DEFERRED CONTRIBUTIONS**

Deferred contributions represent restricted contributions from funders for specific programs and projects with which the organization has not incurred any expenditures. The deferred contributions balance as at September 30 is as follows:

|  | <b>2023</b>      | <b>2022</b>      |
|--|------------------|------------------|
| New Horizons for Seniors Program   | -                | 25,000           |
| Ontario Arts Council - Arts Organizations in Communities and Schools - Operating | 41,446           | 35,229           |
| Ontario Arts Council - Arts Response Initiative                                  | -                | 10,264           |
| Ontario Arts Council - Strategic Collaborations Fund                             | 6,486            | -                |
| City of Sault Ste. Marie - Cultural Financial Assistance                         | 5,646            | -                |
| Algoma Community Foundation - GSC Community Impact Fund                          | 2,500            | -                |
|  | <b>\$ 56,078</b> | <b>\$ 70,493</b> |

**5. OPERATING RESERVE**

The organization has established an internally restricted operating reserve which has been set aside for working capital purposes. The reserve has decreased during the year by \$16,695 (2022 - decreased by \$2,599) which will contribute to future working capital requirements.

**6. CAPITAL MANAGEMENT**

The organization considers its capital to be its net assets and internally restricted reserve which consist of amounts for future operations. The organization's objectives when managing its capital are to safeguard its ability to continue as a going concern so it can continue to fulfil its mandate. An annual budget is developed and monitored to ensure the organization's capital is maintained to meet these objectives.

**7. COMMITMENTS**

The organization leased a premises for a 12 month term commencing October 1, 2022. Monthly rent is required in the amount of \$1,350, plus HST. The organization is also responsible for its proportionate share of additional rent including insurance, taxes, maintenance and operating costs of the premises.

**8. CONTRIBUTED GOODS AND SERVICES**

During the year, Thinking Rock Community Projects Inc. received the following goods and services which if not donated would have been purchased. Event services staff members amounting to \$650 (2022 - \$7,000), production goods and services amounting to \$3,980 (2022 - \$3,780), and travel and accommodation amounting to Nil (2022 - \$2,250). These services are recorded as revenues and expenditures in the Statement of Operations.

**THINKING ROCK COMMUNITY PROJECTS INC.  
NOTES TO FINANCIAL STATEMENTS**

**YEAR ENDED SEPTEMBER 30, 2023**

**9. GOVERNMENT FUNDING**

|   | <b>2023</b>      | <b>2022</b>       |
|---|------------------|-------------------|
| <b>FEDERAL FUNDING</b>  |                  |                   |
| Canada Council for The Arts - Operating   | \$ 50,000        | \$ 50,000         |
| Canada Council for The Arts - The Reopening Fund                                    | -                | 10,000            |
| Canada Council for The Arts - Sector Innovation and Development                     | -                | 8,069             |
| Canada Summer Jobs  | 8,648            | -                 |
| Department of Canadian Heritage - Canada Cultural Spaces Fund                       | -                | 5,427             |
| New Horizons for Seniors Program  | 25,000           | 25,000            |
| Young Canada Works  | -                | 11,363            |
|   | <b>\$ 83,648</b> | <b>\$ 109,859</b> |
| <b>PROVINCIAL FUNDING</b>   |                  |                   |
| Ontario Arts Council - Arts Organizations in Communities<br>and Schools - Operating | \$ 46,446        | \$ 41,446         |
| Ontario Arts Council - Arts Response Initiative                                     | 10,264           | 3,736             |
| Ontario Arts Council - Craft Projects   | -                | 12,000            |
| Ontario Arts Council - Strategic Collaborations Fund                                | 13,514           | -                 |
| Ontario Trillium Foundation   | -                | 49,831            |
| Mamaweswen/North Shore Tribal Council   | 26,758           | -                 |
|   | <b>\$ 96,982</b> | <b>\$ 107,013</b> |
| <b>MUNICIPAL FUNDING</b>  |                  |                   |
| City of Sault Ste. Marie - Cultural Financial Assistance                            | \$ 2,411         | \$ 8,702          |
|   | <b>\$ 2,411</b>  | <b>\$ 8,702</b>   |

**THINKING ROCK COMMUNITY PROJECTS INC.  
NOTES TO FINANCIAL STATEMENTS**

**YEAR ENDED SEPTEMBER 30, 2023**

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**10. FINANCIAL RISKS**

(a) Credit risk:

Credit risk refers to the risk that a counterparty may default on its contractual obligations resulting in a financial loss. The organization deals with creditworthy counterparties to mitigate the risk of financial loss from defaults. The organization performs continuous evaluation of its accounts receivable and records an allowance for impairment. No individual account is significant to the organization.

(b) Liquidity risk:

Liquidity risk is the risk that the organization will be unable to fulfill 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 budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations. There has been no change to the risk exposures from 2022.

Concentration of risk:

(a) Industry:

The organization operates as an art association and is affected by general economic trends. The organization relies primarily on funding. Its ability to continue as a going concern depends on its ongoing ability to obtain funding through private and government sources.

**11. COMPARATIVE FIGURES**

Certain comparative figures were restated to comply with the presentation adopted for the current year.



**Thinking Rock Community Arts**  
**List of Board of Directors and Officers of the Organization**  
**April 1, 2024**

**Board of Directors**

*Crystal Victoria Bossio, Chair*  
*Built Heritage Resource Consultant / [REDACTED]*

*Jonathan Cada-Doiron, Vice Chair*  
*Community Economic Development Officer, Mississauga First Nation / [REDACTED]*

*Kimberly Pelletier, Secretary*  
*Traditional Helper and Trainer, Dan Pine Healing Lodge / [REDACTED]*

*Goldie Barzan, Treasurer*  
*Office Manager, Barzan Dentistry / [REDACTED]*

*Krista McCracken*  
*Archives Supervisor, Arthur A. Wishart Library, Algoma University and Shingwauk Residential Schools Centre / [REDACTED]*

*Katie Huckson*  
*Artist, Educator [REDACTED]*

*Cynthia McCutcheon, Member*  
*Health Educator & Promoter, Maamwesying/North Shore Community Health Services Inc. / [REDACTED]*

*Amy Boyer, Member*  
*Communications Manager, NORDIK Institute / [REDACTED]*

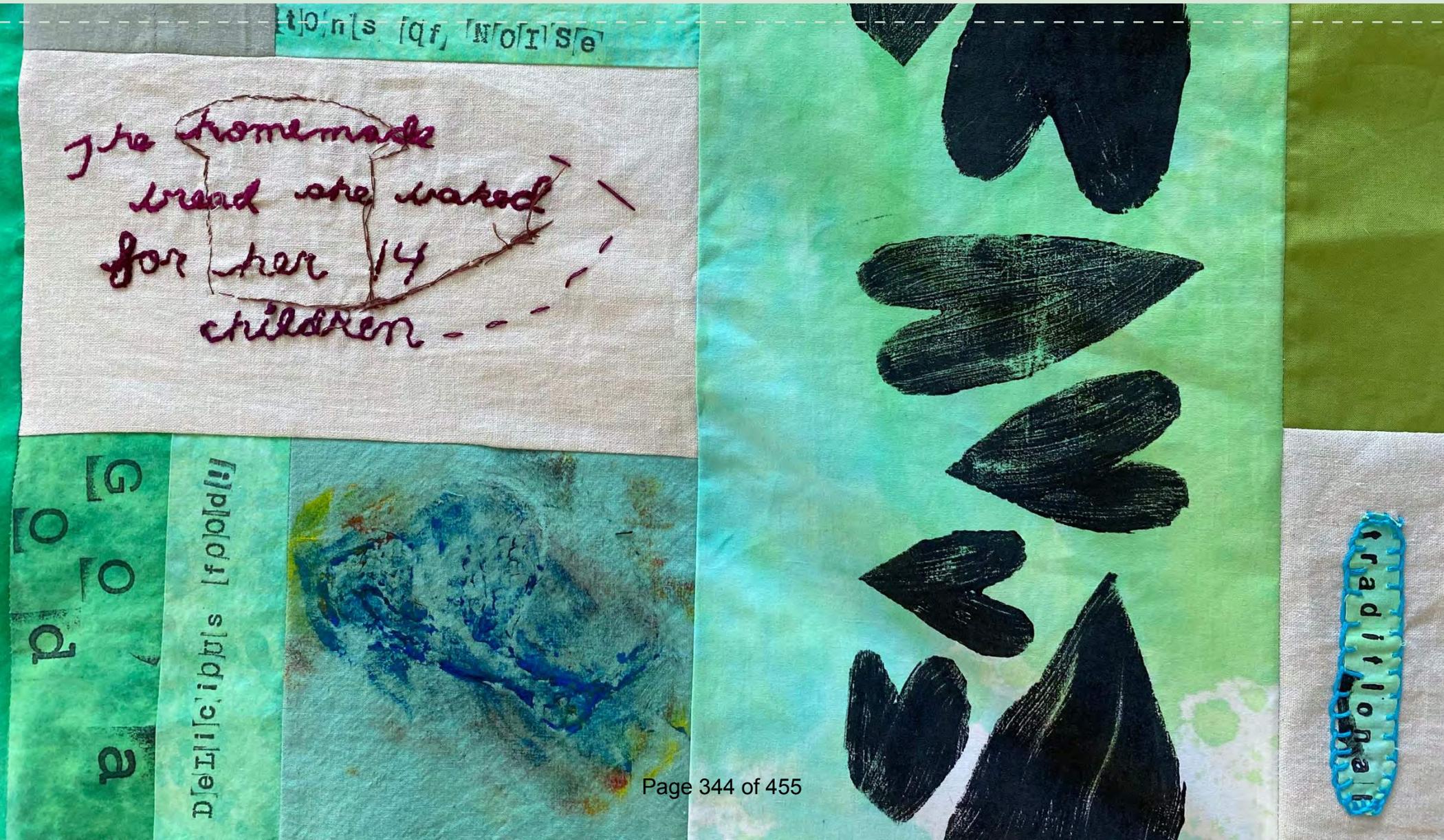
*Anna Wilson, Member*  
*Sales Associate & Maker, The Creative Basket / [REDACTED]*

**Senior Staff**

*Miranda Bouchard, Artistic Director*  
*Arts Manager, Visual & Community Artist, Curator & Consultant / [miranda@thinkingrock.ca](mailto:miranda@thinkingrock.ca)*



# THINKING ROCK COMMUNITY ARTS 2021-2022 ANNUAL REPORT





# A MESSAGE FROM OUR ARTISTIC DIRECTOR

Aanii, Bonjour, Hello!

2021-22 was a year of learning, building and action at Thinking Rock! Supported by one of our largest staff and volunteer teams to date, and informed by community partners and participants, far and wide, we collectively designed, developed and delivered a jam-packed year-full of programs and progress.

We hosted three streams of programming, strengthening our approaches to hybrid workshops and sessions as we went along. We continued community outreach, hand-packed hundreds of art-making kits, and dusted off our outreach booth display to take the word about our work out and about.

We traveled the Social Fabric project to Toronto as Jumblies Artist in Residence, where we had the great pleasure of workshopping the themes of interweaving and mending with a multi-disciplinary crew of artists, frientors and community hearts. Inspired by the four seasons and the five senses, we hosted a year-long children's program.

Behind-the-scenes, we deepened our commitment to equity, diversity and inclusion by transitioning our succession planning efforts to an ongoing strategic planning process; we built new and exciting reciprocal partnerships of sharing and learning; and we strengthened our operational systems, building organizational resilience during a tumultuous time.

With fresh re-opening plans and procedures in hand, we welcomed folks into the new TRHQ storefront programming space with an Open House and exhibition celebrating our work to date. It was thrilling to share our community-engaged arts work at two conferences, as well - to peers provincially and internationally.

On behalf of all the Thinking Rockers, I'm excited and proud to share the details of the past year in this edition of our annual report with you. I extend my gratitude to all the staff, artists, volunteers, partners, participants, funders and donors who make our artful, heartfelt work possible!

Miigwetch, Merci, Thank you,

Miranda Bouchard

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## ABOUT THE LANDS WHERE WE WORK

The Thinking Rockers live, gather, work, and create across the North Shore region in Robinson-Huron Treaty Territory, on the lands of the Anishinaabek of Baawating (including Ketegaunseebee/Garden River First Nation and Batchewana First Nation); and at Payentanassin (St. Joseph Island), Neyaashiwān (Thessalon First Nation), Misswezhaging (Mississauga First Nation) and Genaabaajing (Serpent River First Nation). The Métis have lived for generations in this region, which is home today to folks of diverse Indigenous Nations from across Turtle Island and the world. Land acknowledgments recognize the relationships between Indigenous Peoples and their territories that have existed since time immemorial. They also acknowledge our relational responsibility, as inhabitants of these territories, to people and the planet. To us, this looks like embracing ongoing learning, and taking informed, heart-led actions in support of reparation relationships and reconciliation in the work we do, everyday.

## OUR FOUNDING

Thinking Rock was established in May 2013 by Founding Artistic Director, Robin Sutherland. Gigidoowag Ziibiik | The Rivers Speak was Thinking Rock's first major multi-year project, a community play that drew inspiration from personal stories, memories, myths, tall tales and legends shared by Indigenous and Settler people of Central Algoma about local waterways. The project brought community members together across time, distance and culture to share and animate their stories through a collaborative process, guided by professional, interdisciplinary artist facilitators. Over the course of 5 years (2013-18), more than 4,000 community participants were involved in the project!



## WHO WE ARE: OUR MISSION & MANDATE

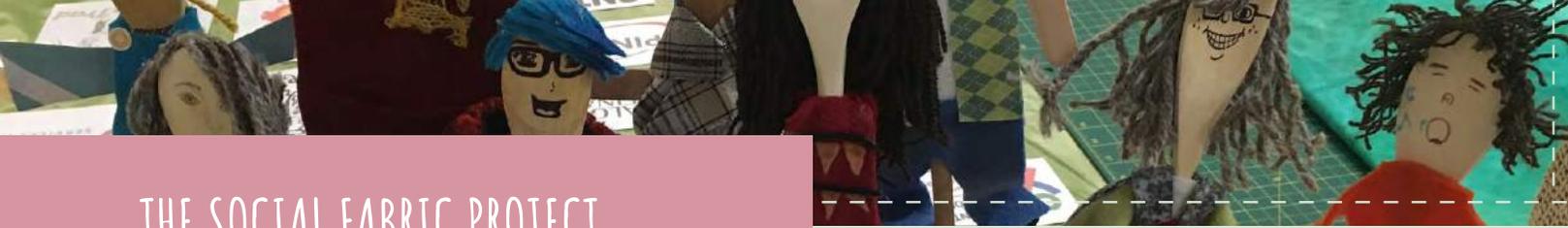
Based in Thessalon, Algoma District, Northern Ontario, we co-create art with and for the people living along the North Shore of Lake Huron, from Genaabaajing (Serpent River First Nation) to Baawaating (Sault Ste. Marie) and all points in between. We're a team of artists, cultural workers and community members of Indigenous, settler and Newcomer descent who co-create spaces for dialogue, mutual understanding and artful social change through multidisciplinary, multi-generational, cross-cultural community arts projects.

Through our free and inclusive artistic programming, we invite people of all Nations, ages, abilities, backgrounds and identities to join us in playing, making and dreaming about this special place we call home – as it was, as it is, and as it might yet be. We learn more everyday about what that invitation, the spaces we hold together, and the ways we show up for each other can and must look like, and we bring this growing understanding to our work.

## OUR THEORY OF CHANGE

We believe that if Central Algomans of Indigenous, Newcomer and settler descent co-create community arts projects and presentations, then we'll build relationships across cultures and communities, and that opportunities to live, work and play in the arts will increase across the region. Ultimately, this will lead to more inclusive, vibrant and resilient Algoma communities.





## THE SOCIAL FABRIC PROJECT



**Social Fabric**, our current, multi-year community arts project, engages a variety of fabric, fibre and textile-based making practices – some unique and others common to Indigenous, Newcomer and settler traditions in Central Algoma. Many of these handwork practices are deeply embedded in our rural communities, handed down over generations. We’re learning together about how things have been made here across time, and sparking cross-cultural, intergenerational conversations about the people, cultures, traditions and territories in this special place.

Slowing down with textile-based practice instills a reflective pace in the maker, and creates a connection with the handwork that develops and evolves over time. This echoes the weaving and interweaving of our lives and relationships to each other, which similarly require care, mindfulness, reflection, practice, and a commitment to ongoing learning. We are reflecting together on two key ideas:

**Interweaving** - The more we collaborate, the more interwoven we become. We look for and make opportunities to come together to share - about ourselves, our skills, our art-making and our time. We work together to promote and engage in meaningful, actionable social change that weaves our communities, learnings and day-to-day practices together.

**Mending** - We are learning about repair, and looking to techniques of mending, patching and darning for inspiration: we’re mending our clothes, to keep them present and useful; we’re reflecting on our relationship to the environment, our knowledge of our locations on Gidakiiminaang, and mending our ways to leave a lighter, more thankful footprint; and we’re learning more everyday about what it means to live in the land now known as Canada, using daily practices of reflecting, connecting and making to mend the tears between us, weave new ways, and heal - as individuals and as a community.

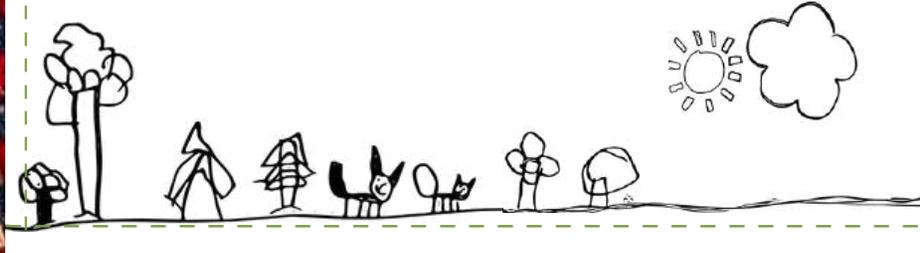


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Local and regional artists, practitioners, knowledge- and skill-holders have been generously sharing their skills and collaborating intergenerationally and cross-culturally with community and artistic team members to weave these approaches together into new, truly community-based works. We will work closely with local Indigenous Elders and knowledge keepers to ensure that the conveyance of these skills respects, observes and upholds cultural protocols.

As Social Fabric continues, we'll weave in popular community art forms such as installation, puppet-making, music, culinary and performing arts. We'll co-create and host culminating presentations at each phase to share and celebrate what we've made together, thank participating communities, and invite folks into the process. The project will wrap up with a multidisciplinary celebration that visually and metaphorically reflects the hundreds of stories, makers and methods that informed our multi-year creative process. We'll imbue the Social Fabric we weave together with a truly Algomian relevance, reflexivity and respect.





## MAKING NIGHTS

Launched in Fall 2020, Making Nights are hybrid (online & in-person), co-hosted social spaces where we meet and share - anything from artsy techniques & tricks, to happenings from daily life, and our reflections on inspired topics and questions. Together, we hold a gentle space for brave, creative conversations that keep our hands busy and our hearts full. Making Nights in 2021-22 featured guest artist hosts (including Josie Weir and Áine Schryer-O’Gorman) and Social Fabric themes, including “Start from Somewhere”, “Fresh Starts/Oshki-Maajitaang, Indooski-Maajitaa”, “Creative Flow” and “Recalculating!” Two very special Making Nights were hosted, including “Maamawi-ozhitamaadiying giganawenindimin: A Special Making Night with Anishinaabemowin,” with Grandmother Marly Day and Auntie Arlene Ash; and “Circle In”, designed and delivered by Betty Carpick for National Indigenous Peoples Day. We hosted Making Night #42 on September 27th!

## SOCIAL FABRIC DROP-INS



Hosted in community spaces across the North Shore, drop-ins welcome people of all ages and communities to join free collaborative community arts activities inspired by our Social Fabric project. All materials are provided - come when you can for as long as you’re able, to add your voice and creativity to a radically inclusive project! In 2021-22, we happily resumed recurring, in-person drop in artmaking sessions, which had been abruptly suspended during the first COVID-19 lockdown in March 2020. Together with our partners at AlgomaTrad (Richards Landing), and the Ermatinger-Clergue National Historic site and the Northern Community Centre (Sault Ste. Marie), we held 7 regional drop-in sessions that hosted 31 unique participants and created 50 participation opportunities.



## THE MAKE, DO & MEND RESIDENCY

In late April and early May 2022, Artistic Director Miranda Bouchard was invited to be artist in residence with the Social Fabric Project at Jumblies Theatre + Arts, Toronto. During her two-week residency, she brought a number of existing, and workshopped new, Social Fabric activities, ideas and artworks with Jumblies' artists, including Ruth Howard, our longtime mentor and the Founding Artistic Director of Jumblies. Along with visual art and craft-based making, Social Fabric themes were woven through song, music and movement. Throughout this unforgettable two-week residency, 4 drop-in art-making sessions, one Making Night, an Artist's Talk, and a Soft Finale Event - all free - were hosted, creating 200+ participation opportunities, lasting memories, and new bridges between Northern and Southern Ontario colleagues and communities.



## SKILL-BUILDING WORKSHOPS

Free, low-stakes, hybrid (in-person & online) sessions led by local and regional makers, artists and craftspeople that support, share and celebrate creative skills. Participation from folks of all ages, Nations, backgrounds, abilities and identities is encouraged: learning with and from each other, we build connectedness, capacity, knowledge and resiliency. In 2020-21, as we resumed pre-pandemic programming plans, we hosted two separate workshop series - The Soft Skills Circle (November 2021 - February 2022) and the Hands & Lands Sessions (June - August 2022).



## THE SOFT SKILLS CIRCLE

In collaboration with several artist mentors & collaborators (including Eleanor Albanese, Michael Burtt, Elizabeth Creith, Mireille Gagnon Moes, Sharon Hamlin, Sharon Hunter, Neslihan Memigüven, Lisa Meschino and Josie Weir) to bring free skill-building workshops highlighting skills in art-making, craft and mindfulness to multi-generational participants. The Soft Skills Circle celebrated healthy aging in community, as well as several key goals of the Social Fabric Project, in artful, heartfelt ways. Together, we hosted 8 workshops between November and February for 52 unique participants of all ages; created 158 unique participation opportunities; and curated, packed and delivered more than 160 artmaking kits. We are grateful to the New Horizons for Seniors Program for funding the Soft Skills Circle project.



## THE HANDS & LANDS SESSIONS

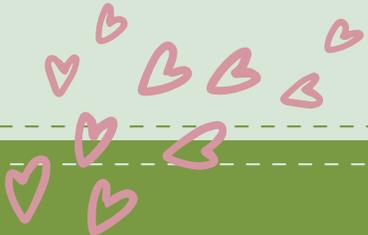
Between June and August, we delivered The Hands & Lands Sessions, a second free workshop series (featuring Dawn Allard, Mireille Gagnon Moes, Tuija Hansen, Jamie Oshkabewisens and Patricia Winter) including 5 public skill-building workshops connecting craft-based community artists with multigenerational participants to share and celebrate regional craft traditions and collaboratively create new works, while exploring and supporting key goals, themes and material concerns of the Social Fabric Project. Together, we hosted 34 unique participants of all ages; created 70 participation opportunities; and curated, packed and delivered more than 100 artmaking kits. We are grateful to the Ontario Arts Council's Craft Projects Program for their support of the Hands & Lands Workshop Series.





## CHILDREN'S PROGRAMMING

Following a limited children's programming pilot project developed and delivered in Summer 2021, we launched a year-long series of free seasonal programming - The Seasons & Senses Program - for children ages 5 to 10 in Fall 2021. Sessions focused, season-by-season, on artful activation of all five senses, and registrants were provided with curated, hand-packed art kits of materials to spark their creative curiosity. Together, with the company of guest artists, we reflected on our connections to the land, the season at hand, and each other through art-making techniques, movement activities, music and more. We are grateful to have received the support of the Canada Post Community Foundation for this program, which created 37 participation opportunities for 20 unique participants over 24 sessions.



## COMMUNITY OUTREACH



Throughout the year, the Thinking Rockers travel far and wide, hosting outreach booths that both show and tell about our work - the best way we've found to share it! Along with putting faces to the name, our tables offer organizational and project information; dates of upcoming programs; email and newsletter sign-ups; give-away items designed with community; and chances for folks to participate in current activities. We hosted outreach & mending booths at events across the region, and are thankful to our project partners and hosts, 49th Apparel (Sault Ste. Marie) and Centre Francophone Sault-Ste-Marie; the St. Joseph Island Lions Club (Hilton Beach); AlgomaTrad (Richards Landing/Desbarats); and the Town of Thessalon.





## CELEBRATING OUR NEW SPACE

In August 2021, we moved into the front of the building at 199 Main Street, Thessalon where we've been based since 2016. Since then, we have worked to make this house a home for the Thinking Rockers and our communities. Open Houses open our doors and our heARTs - combining exhibitions of works made with community, with show-and-tell conversations about our artful social change work, and invitations for folks to join in!



## OUR FIRST OPEN HOUSE

We excitedly hosted our inaugural Open House on August 20th, featuring drop-in artmaking, an exhibition of Social Fabric works created to date, and - supported by words from Algoma-Manitoulin MPP Michael Mantha - publicly acknowledged the support of the Ontario Trillium Foundation and the Government of Ontario's Community Building Fund.



## MAKING THINGS...

We've got several Social Fabrics in development - including the Patchwork of Place, the Surfacing the Sault banner, and a new Gathering Quilt!



## ...AND MAKING THINGS HAPPEN!

- Developed and implemented COVID-19 re-opening plans, policies and procedures
- Aligned bylaws & articles of incorporation with the new Ontario Nonprofit Corporations Act (ONCA)
- Recognised as a Living Wage Employer by the Ontario Living Wage Network (OLWN)
- Created operating reserve
- Invited to the advisory committee for Ontario Nonprofit Network's Decent Work for Racial Justice, Truth & Reconciliation and Reciprocity in the Nonprofit Sector project
- Partnered with Prologue Performing Arts (Algoma Arts Education Research Project) and Myths & Mirrors Community Arts (Community Arts Mentorship Program for BIPOC Artists)
- Presented at the Ontario Arts Council's (OAC) Raising our Collective Voice Provincial Gathering, and the International Centre of Arts for Social Change's (ICASC) Art for Social Change NOW National Gathering
- Transitioned Succession Planning into a multi-year, ongoing Strategic Planning Process
- Hosted 57 events in total, and created 963 participation opportunities in 2021-22

# AUDITOR'S REPORT

| REVENUES             | 2022           | 2021           |
|----------------------|----------------|----------------|
| Earned               | 7,161          | 2,192          |
| Partner              | 15,450         | 13,240         |
| Private              | 22,500         | 0              |
| Government           | 225,574        | 252,407        |
| In-Kind              | 13,030         | 3,650          |
| <b>TOTAL REVENUE</b> | <b>283,715</b> | <b>271,489</b> |

| EXPENSES                 | 2022           | 2021           |
|--------------------------|----------------|----------------|
| <b>ARTISTIC</b>          |                |                |
| Artistic fees/salaries   | 87,592         | 99,085         |
| Production fees/salaries | 73,448         | 45,796         |
| Project/production costs | 24,968         | 10,593         |
| Outreach & promotion     | 6,770          | 3,880          |
| <b>TOTAL ARTISTIC</b>    | <b>192,778</b> | <b>159,357</b> |

| EXPENSES                | 2022           | 2021           |
|-------------------------|----------------|----------------|
| <b>OPERATING</b>        |                |                |
| Operating fees/salaries | 56,738         | 54,578         |
| Space & facilities      | 14,967         | 7,068          |
| Professional fees       | 8,292          | 8,344          |
| Office & Administration | 13,539         | 17,532         |
| <b>TOTAL OPERATING</b>  | <b>93,536</b>  | <b>87,522</b>  |
| <b>TOTAL EXPENSE</b>    | <b>286,314</b> | <b>246,876</b> |

|                                  |         |        |
|----------------------------------|---------|--------|
| Excess of revenues over expenses | (2,599) | 24,613 |
| Reserves, beginning of year      | 51,444  | ---    |
| Reserves, end of year            | 48,845  | ---    |



## ACKNOWLEDGING OUR COMMUNITY OF SUPPORT

### **Staff & Volunteers**

Abir AbouelSaadat  
Eleanor Albanese  
Dawn Allard  
Arlene Ash  
Goldie Barzan  
Bimikawe  
Crystal Bossio  
Brenda & Bob Bouchard  
Jessica Bouchard  
Miranda Bouchard  
Michael Burt  
Jon Cada  
Betty Carpick  
Matt Ceolin  
Elizabeth Creith  
Marly Day  
Hilary Evans  
Mireille Gagnon Moes  
Sharon Hamlin  
Tuija Hansen  
Ahmed Hegazy  
Katie Huckson  
Alicia Hunt  
Sharon Hunter  
Laura Mayer  
Krista McCracken  
Quinn Meawasige  
Neslihan Memiguven  
Lisa Meschino  
Isabelle Michaud  
Hannah Morningstar

Arlette Ngung  
Pat O'Gorman  
Gerard Sagassige  
Katina Schell  
Julie Schryer  
Áine Schryer-O'Gorman  
Jamie Oshkabewisens  
Emily-Jane Oskaboose-  
Meawasige  
Cassandra Spade  
Kimberly Pelletier  
Samm Pine-Bennett  
Bob Przybyla  
Josie Weir  
Ann Marie Wierzbicki  
Patricia Wynter

### **Donors & Supporters**

Dawn Allard  
Bob & Brenda Bouchard  
Miranda Bouchard & Matt Ceolin  
Elizabeth Creith  
Kristen Gauthier  
Norma LeBlanc  
Chris Lee  
Isabelle Michaud  
Catherine Moeller  
Arlette Ngung  
Bob Przybyla  
Susan Singleton  
Kim Slone  
Peter Welles  
Daryl Wier & 49th Apparel

### **Partners**

49th Apparel  
Algoma Community Foundation  
AlgomaTrad  
Algoma University  
ArtBridges/ToileDesArts  
CatalystsX / The Northern Lights  
Collaborative  
The City of Sault Ste. Marie  
Ermatinger-Clergue National Historic Site  
Fringe North  
The International Centre of Art for Social Change  
Jumblies Theatre + Arts  
The Klub  
Mass Culture  
Myths and Mirrors Community Arts  
NORDIK Institute  
Ontario Nonprofit Network  
Ontario Trillium Foundation  
Prologue Performing Arts - Prologue  
arts de la scène  
Sault Community Career Centre  
Shingwauk Residential Schools Centre  
SKETCH  
Thessalon First Nation  
Thessalon Public Library  
The Town of Thessalon  
Friends of Wharncliffe Community Hall &  
Citizens Committee

### **Annual Report**

Original design & layouts - Cassandra Spade  
Additional design, copy & edits - Miranda Bouchard & Emily-Jane Oskaboose-Meawasige  
Photography - Miranda Bouchard, Hilary Evans, Alicia Hunt, Samm Pine-Bennett, Adrienne Marcus Raja, Hannah Morningstar, Áine Schryer-O'Gorman, Cassandra Spade, Robin Sutherland & others



**Funders**

- Canada Council for the Arts |  
Conseil des arts du Canada
- Canada Post Community Foundation
- Canadian Red Cross
- The City of Sault Ste. Marie
- The Department of Canadian Heritage
- The Government of Canada
- The New Horizons for Seniors  
Program
- Ontario Arts Council -  
Conseil des arts de l'Ontario
- Ontario Trillium Foundation and  
the Government of Ontario
- Young Canada Works



**Canada Council  
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**Canadian  
Red Cross**



**Canada Post  
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Foundation**

**Ontario  
Trillium  
Foundation**



**Fondation  
Trillium  
de l'Ontario**



**New  
Horizons  
for Seniors  
Program**



**ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO**

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

**Ontario**



**Canada**

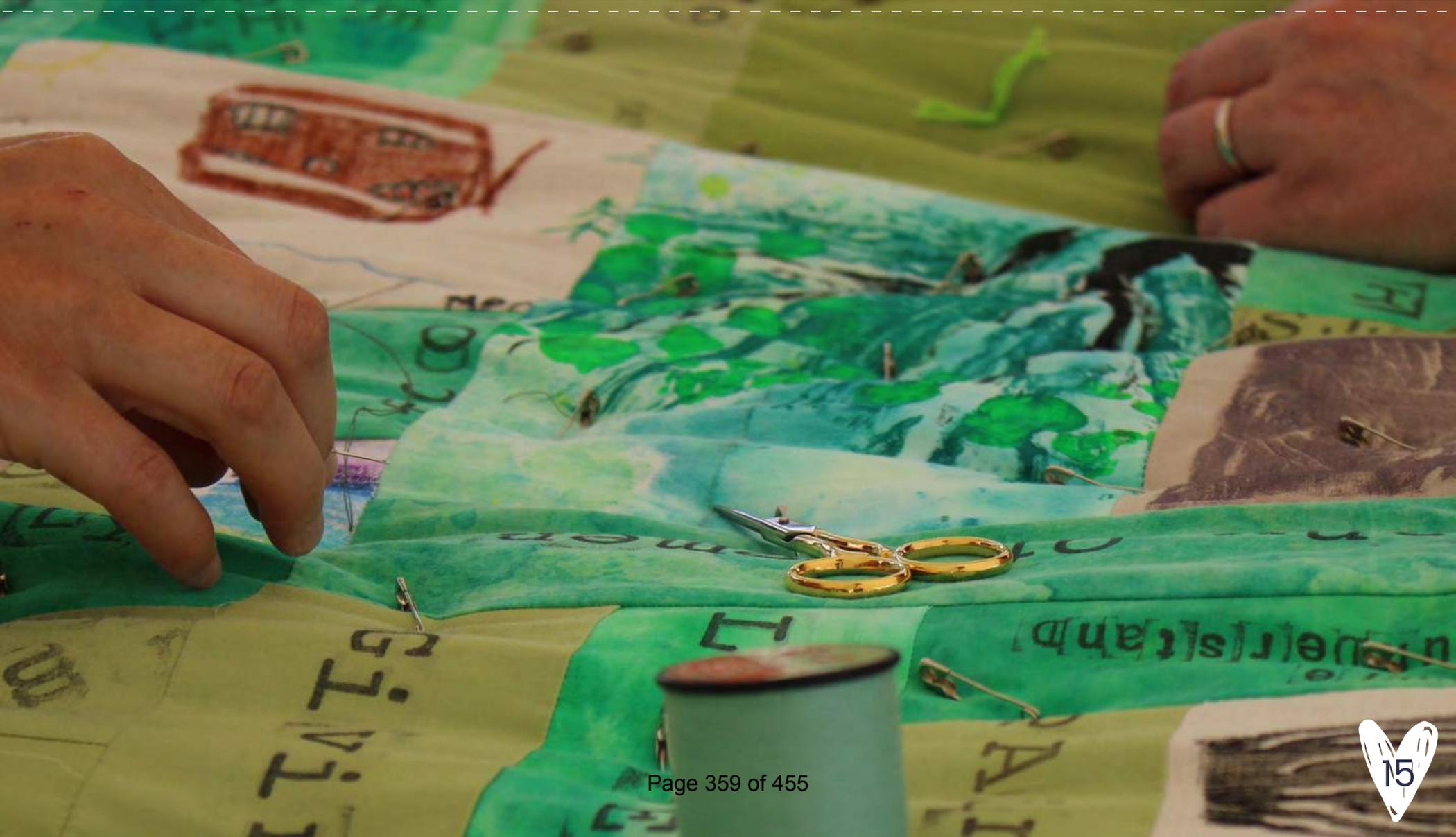


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📘 [@thinkingrockarts](https://www.facebook.com/thinkingrockarts)





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## A MESSAGE FROM OUR ARTISTIC DIRECTOR

### AANII! BONJOUR! HELLO!

We continued to emerge and balance in 2022-23, thanks to the efforts of our dedicated artistic and staff team members, volunteers, community partners and participants!

Building on our pandemic learning and experiences, and supported by community feedback, we returned - in a big way! - to in-person programs, hosting all-ages Drop-Ins across Algoma and launching our new Communi-Bee program. We also continued hybrid programs, including the *A Stitch in Time* skill-building workshop series, and our beloved Making Nights.

With the assistance of two wonderful summer students, we traveled across Algoma in July and August, hosting outreach and artmaking booths to share the word about our work. We hosted two Open House events at our programming space in Thessalon, TRHQ, and welcomed visitors into an exhibition of our Social Fabric works created to date.

In partnership with NORDIK Institute, we launched *In Service of our Stories*, a community-based research project that will champion the important work by, and needs of, community-engaged artists in the North. The project aims to identify potential organizational models that a community arts-focussed arts service organization, or similar supportive entity, might take.

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We shifted our strategic planning process to one of ongoing strategic accountability, working to ensure that justice, equity, diversity and inclusion are embedded in everything we do; we nurtured connections and sought new ways to connect with partners and participants; and we implemented our new ONCA-aligned bylaws.

We're excited to share this snapshot of the year with you! I send my deepest thanks to the staff, artists, volunteers, partners, participants, funders, donors and friends of Thinking Rock who continue to support, attend and champion our heARTful work. Miigwetch, Merci, Thank you!

Miranda Bouchard





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*“I’ve met other artists in my community that I wouldn’t have otherwise met.” - 2022-23 programming participant*



## SOCIAL FABRIC DROP-INS

Hosted in community spaces across the North Shore, Social Fabric Drop-Ins welcome intergenerational participants to join free, collaborative community arts activities inspired by our Social Fabric project. All materials are provided. Come when you can for as long as you’re able, to add your voice and creativity to a radically inclusive project! In 2022-23, we hosted a total of 30 Social Fabric Drop-Ins in partnership with the Thessalon Public Library and the Town of Thessalon’s recreation department, the Ermatinger-Clergue National Historic Site and the Northern Community Centre (Sault Ste. Marie), and Ojibway Park (Ketegaunseebe First Nation). This created 373 participation opportunities for folks across the Algoma District!

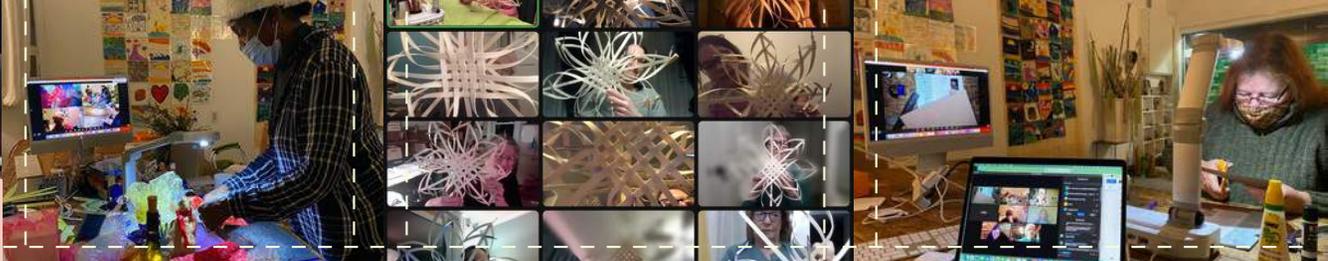
*“Everyone needs something to be part of and your Programs allow this to happen... keep it going!” - 2022-23 programming participant*

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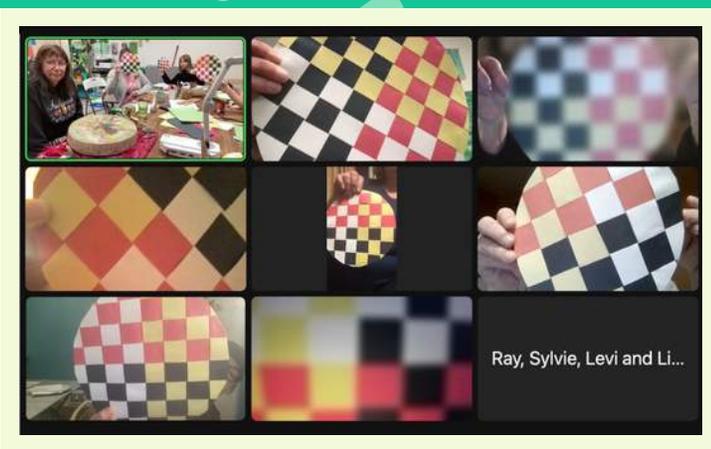


## SOCIAL FABRIC WORKSHOPS



Social Fabric workshops are free, low-stakes, hybrid (in-person and online) spaces that support, share and celebrate creative skills. Participation from folks of all ages, Nations, backgrounds, abilities and identities is encouraged: learning with and from each other, we build connections, capacity, knowledge and resiliency. The *A Stitch in Time* series - featuring Elizabeth Creith, Patricia Wynter, Angie Gallop, Betty Carpick, Kimberly Pelletier, Mireille Gagnon Moes, Heather Pepper, Grandmother Marly Day & Gerard Sagassige - shared art-making, craft and mindfulness with multi-generational participants. Altogether, we hosted 10 workshops creating 184 participation opportunities! We are grateful to the New Horizons for Seniors Program for funding the *Stitch in Time* series.

## ELDERS CIRCLES



We strive to work closely with Indigenous Elders and Knowledge Keepers to ensure that our creative community-building work respects, observes and upholds cultural protocols. This year, we hosted circles with our long-time mentors and friends, Grandmother Marly Day (Genaabaajing) and Elder Gerard Sagassige (Curve Lake/Genaabaajing), reflecting on key Social Fabric themes of interweaving and mending in relation to traditional teachings - especially the seven Grandfather teachings, working with spirit, and the notion of reconciliation. In 2022-23, we were honoured to host a circle each with Marly and Gerard.

*"Broadening my understanding of how we as physically embodied sentience can interact with spirit through creativity."  
- 2022-23 programming participant*



# COMMUNI-BEES

Inspired by working bees of old, Communi-Bee sessions call together folks of all ages, nations, identities, backgrounds and abilities to join us in caring for and completing community-created Social Fabric works-in-process. The stories that emerge around our working table nurture connectedness and creativity that truly craft community and celebrate the magic of collaborative work. We launched Communi-Bees in June 2023, hosting three sessions over the summer and fall, and fostering 82 participation opportunities

*"I looked forward to these workshops as if I were meeting up with old friends. The sense of community was felt from the very beginning." - 2022-23 programming participant*





## OPEN HOUSES



Since moving into the storefront space at 199 Main Street, Thessalon in 2021, we've hosted a number of programs and worked to transform it into a multi-purpose creative studio, gathering and working space. In 2022-23, we also hosted two public Open House events, one coinciding with Thessalon Community Days (complete with a lemonade stand!) and the second marking our year-end exhibition and staff evaluation. It feels wonderful to welcome folks in, share what we've been making together, host meaningful conversations about community, and invite more participation.

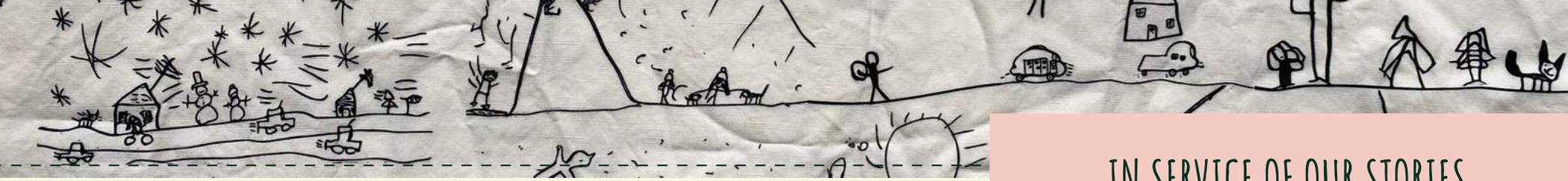
## OUTREACH



Throughout the year, the Thinking Rockers travel far and wide, hosting outreach booths that both show and tell about our work - the best way we've found to share it! Along with putting faces to the name, our tables offer organizational and project information; dates of upcoming programs; email and newsletter sign-ups; give-away items designed with the community; and chances for folks to participate in current activities.

One of our favourite outreach booths of Summer 2023, in Blind River, connected us with friends both new and well-known, who shared some of their pandemic experiences along with their dreams for community mending. Some folks added to our Gathering Quilt, and offered insight we'll carry as the Social Fabric project moves onwards. We treasure these opportunities for connective conversations, and encourage you to visit our table when you see us out and about!





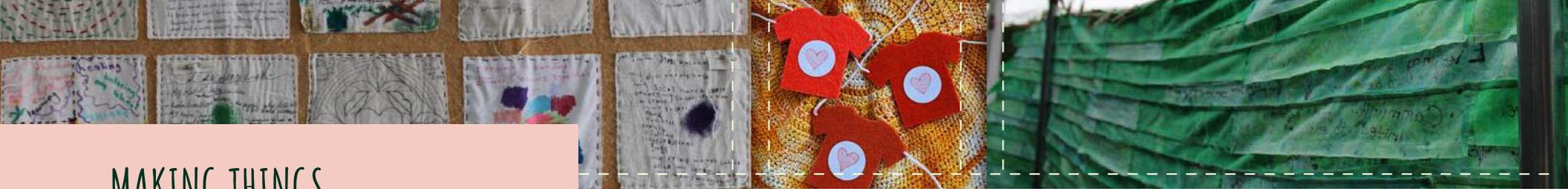
# IN SERVICE OF OUR STORIES

*In Service of our Stories* is a continuation of the work begun between 2018-20 through The Story of our Stories (SOOS) Regional Community-Engaged Research Project, which brought together 30 community-engaged artists from across Northern Ontario to surface the challenges and opportunities they faced in their vital work, and better understand the support, research and policy that might help to make the work easier and more sustainable.

Working in partnership, Thinking Rock Community Arts and NORDIK Institute will research and identify, through a literature review and stakeholder consultations, what a potential organizational model might be for a Northern, community engaged arts-focussed Arts Service Organization (ASO) or similar body.



## MAKING THINGS...



We've got several Social Fabrics in development - including (L to R, T to B) our evolving UFO Project, Mending List Blanket, and Surfacing the Sault Artifacts!



## ...AND MAKING THINGS HAPPEN!

- Recruited three new members to Thinking Rock Community Arts' Board of Directors
- Continued as part of the advisory committee for Ontario Nonprofit Network's Decent Work for Racial Justice, Truth & Reconciliation and Reciprocity in the Nonprofit Sector project
- Provided consultancy services for The KLUB (strategic planning and organisational development consultancy), AlgomaTrad (project evaluation), and partnered with HEARTERRA (community patching and mending workshops)
- Transitioned Strategic Planning process into one of ongoing Strategic Accountability
- Hosted 77 events in total, and created 1100+ participation opportunities, in 2022-23

# AUDITOR'S REPORT

| REVENUES             | 2023           | 2022           |
|----------------------|----------------|----------------|
| Earned               | 1,646          | 5,861          |
| Partner              | 1,000          | 15,450         |
| Private              | 0              | 22,500         |
| Government           | 183,041        | 225,574        |
| Donations            | 2,132          | 1,300          |
| In-Kind              | 4,630          | 13,030         |
| <b>TOTAL REVENUE</b> | <b>192,449</b> | <b>283,715</b> |

| EXPENSES                 | 2023           | 2022           |
|--------------------------|----------------|----------------|
| <b>ARTISTIC</b>          |                |                |
| Artistic fees/salaries   | 75,524         | 87,592         |
| Production fees/salaries | 55,633         | 73,298         |
| Project/production costs | 13,009         | 20,317         |
| Outreach & promotion     | 1,743          | 6,770          |
| Travel                   | 1,245          | 4,801          |
| <b>TOTAL ARTISTIC</b>    | <b>147,154</b> | <b>192,778</b> |

| EXPENSES                | 2023           | 2022           |
|-------------------------|----------------|----------------|
| <b>OPERATING</b>        |                |                |
| Operating fees/salaries | 23,864         | 56,738         |
| Space & facilities      | 16,838         | 14,967         |
| Professional fees       | 10,706         | 8,292          |
| Office & Administration | 10,582         | 13,539         |
| <b>TOTAL OPERATING</b>  | <b>61,990</b>  | <b>93,536</b>  |
| <b>TOTAL EXPENSE</b>    | <b>209,144</b> | <b>286,314</b> |

|                                  |          |         |
|----------------------------------|----------|---------|
| Excess of revenues over expenses | (16,695) | (2,599) |
| Reserves, beginning of year      | 48,845   | 51,444  |
| Reserves, end of year            | 32,150   | 48,845  |

# ACKNOWLEDGING OUR COMMUNITY OF SUPPORT

GIGANAWENINDIMIN

## Staff & Volunteers

Goldie Barzan  
Crystal Bossio-Vine  
Brenda & Bob Bouchard  
Craig Bouchard  
Hal & Liz Bouchard  
Jess Bouchard  
Miranda Bouchard  
Amy Boyer  
Jon Cada  
Betty Carpick  
Matt Ceolin  
Elizabeth Creith  
Grandmother Marly Day  
Hilary Evans  
Mireille Gagnon Moes  
Angie Gallop  
Cassidy Graham  
Gord Graham  
Lily Graham  
Anne Heubi

Katie Huckson  
Alicia Hunt  
Mary Kline  
Cynthia McCutcheon  
Lisa Meschino  
Krista McCracken  
Emily Oskaboose-Meawasige  
Gracie-Mae Morden  
Gerard Sagassige  
Kyenna Sanders  
Katina Schell  
Áine Schryer-O’Gorman  
Robin Sutherland  
Kimberly Pelletier  
Heather Pepper  
Linda Phillips  
Samm Pine-Bennett  
Bob Przybyla  
Ann Marie Wierzbicki  
Anna Wilson  
Patricia Wynter

## Annual Report

Original concept & design - Cassandra Spade  
Additional design, copy & edits - Emily Oskaboose-Meawasige & Miranda Bouchard  
Photography - Miranda Bouchard, Hilary Evans, Alicia Hunt, Samm Pine-Bennett, Adrienne Marcus Raja,  
Hannah Morningstar, Áine Schryer-O’Gorman, Cassandra Spade, Robin Sutherland, Anna Wilson & others

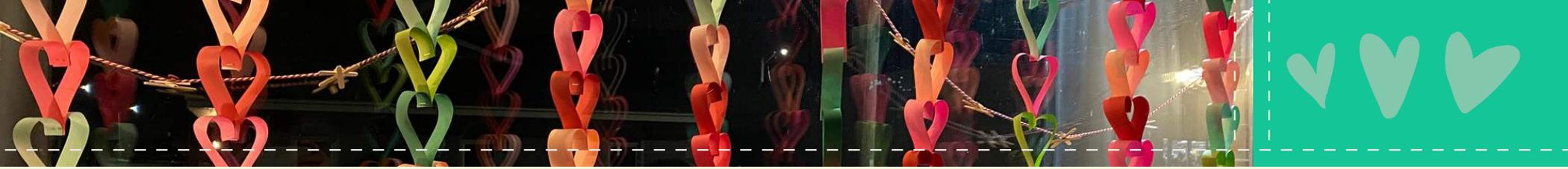
## Donors & Supporters

Anonymous Donors  
Bob & Brenda Bouchard  
Matt Ceolin  
Elizabeth Creith  
Mireille Gagnon Moes  
Mana Goodfellow  
Ruth Howard  
Jumblies Theatre + Arts  
Erin Kitchen  
Isabelle Michaud  
Northern Credit Union  
Heather Pepper  
Linda Phillips  
Dagmar Plenk  
Bob Przybyla  
Jacqueline Tett  
Peter Welles  
Ann Marie Wierzbicki  
Anna Wilson  
Ashley Young & The Timber  
Village Museum

## Partners

49th Apparel  
4Elements Living Arts  
Algoma Fibre to Fabric  
Festival  
AlgomaTrad  
Algoma University  
Artbridges/ToileDesArts

CatalystsX / The Northern Lights  
Collaborative  
The City of Sault Ste. Marie  
The Creative Basket  
Creative Industries  
Ermatinger-Clergue National  
Historic Site  
Fringe North  
The International Centre of Art for  
Social Change  
Jumblies Theatre + Arts  
Ketegaunseebee First Nation  
Public Library  
The Klub  
Mass Culture  
Myths & Mirrors Community Arts  
Near North Mobile Media Lab  
NORDIK Institute  
The Northern Community Centre  
Prologue Performing Arts -  
Prologue arts de la scène  
The Sault Community Career  
Centre  
Shabby Motley  
Shingwauk Residential Schools  
Centre  
SKETCH Working Arts  
Thessalon First Nation  
Thessalon Public Library  
Timber Village Museum  
The Town of Thessalon  
Friends of Wharncliffe Community  
Hall & Citizens Committee



**Funders**

The Algoma Community Foundation  
 Canada Council for the Arts |  
 Conseil des arts du Canada  
 The City of Sault Ste. Marie  
 The Government of Canada  
 The New Horizons for Seniors  
 Program  
 Niigaaniin Services & Mamaweswen /  
 The North Shore Tribal Council  
 Ontario Arts Council -  
 Conseil des arts de l'Ontario  
 Ontario Trillium Foundation and  
 the Government of Ontario



Canada Council  
for the Arts

Conseil des arts  
du Canada

**NIIGAANIIN**



Ontario  
Trillium  
Foundation



Fondation  
Trillium  
de l'Ontario



New  
Horizons  
for Seniors  
Program



**ONTARIO ARTS COUNCIL**  
**CONSEIL DES ARTS DE L'ONTARIO**

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

**Ontario**



**ALGOMA  
COMMUNITY  
FOUNDATION**

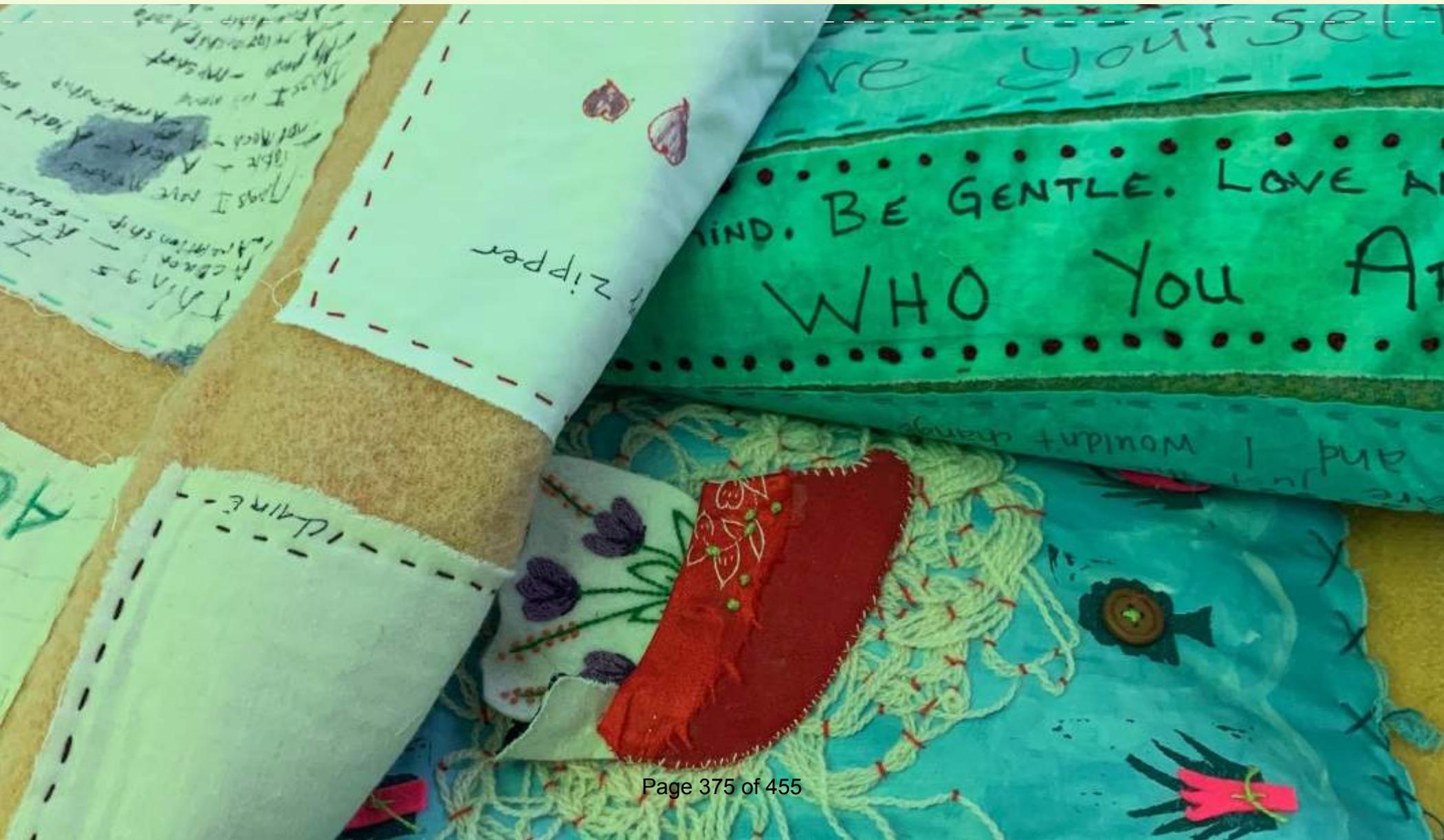
**Canada**

# THINKING ROCK COMMUNITY ARTS



199 Main Street  
P.O. Box 29  
Thessalon, ON. P0R 1L0  
(705) 542-1100

✉ info@thinkingrock.ca  
🌐 www.thinkingrock.ca  
📷 @thinkingrockca  
📺 @thinkingrockarts





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:  
Planet Rock
- ii. Artist Address:
- iii. Artist Contact Information: (Phone Number and Email Address)  
Shane Erickson /
- iv. Please provide an artist's statement or general statement about your work

(maximum 500 words):

Planet Rock is hot! The combination of St. James' clever lyricism over production culled from Seith's dusty vinyl, peppered with a good helping of turntable cuts, is one that must be seen to be believed. Planet Rock loves pleasing crowds of all sizes and isn't afraid to let that shine through. Coming from the streets of outer space to rock-shock the boogie, this rap duo is rooted firmly in the old school and will give you something to step to.

- 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, musical arts - Planet Rock has a large focus on live performance techniques culled from the history books of some of the greatest performances from the rich cultural history of hip-hop, which comes through in their electric shows meant to inspire community-building.

**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:

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Small Project Grant | <input type="checkbox"/> Community Events Grant            |
| <input type="checkbox"/> Large Project Grant            | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input type="checkbox"/> Operating Grant                | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding                   |  |

**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 (\$) 3000

**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:

- |  |   |
|--|---|
| <input checked="" type="checkbox"/> Small Project Grant (\$) | <input type="checkbox"/> Community Events Grant (\$)            |
| <input type="checkbox"/> Large Project Grant (\$)            | <input type="checkbox"/> Major Cultural Celebrations Grant (\$) |
| <input type="checkbox"/> Operational Grant (\$)              | <input type="checkbox"/> Cultural Diversity Grant (\$)          |
| <input type="checkbox"/> Seed Funding (\$)                   |   |

Total Requested Amount (\$) 3000

**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:  
Planet Rock EP (Artwork and Recording)
- ii. Activity/Project and/or Event **Start Date:**  
05/15/24
- iii. Activity/Project and/or Event **End Date:**  
05/15/25
- 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):

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

We intend on getting the artwork done for our debut album in 2024, with the end-goal being a full album release on vinyl and digital platforms for mid-2025. We are currently facing having to do some re-recording of the vocals for the EP, which we intend on doing with Dustin Goodall at Unsalted Studios in Sault Ste. Marie, ON. Once that's done, we can move into the manufacturing and promotion stages of the release. We also intend to work with Aaron Alessandrini, an Algoma-based artist and graphic designer, for getting the album artwork print-ready. We are in talks with several street artists and are working on ideas for how the artwork will look for the vinyl and digital releases. We are anticipating having a budget of around 1500 CAD to work with when coming to the table with artists.

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):

Many aspects of our completed album will reflect the rich and growing hip-hop arts scene in Sault Ste. Marie; from the artwork and design, to the topics covered in songs like "Stand Tall" and "Strength Training", down to the beats themselves, some of which use historical recordings from Sault Ste. Marie-based artists as sample sources. We have made the conscious choice to focus on giving as much work in putting this album together to local arts entrepreneurs and artists as we can. This album will also mark a large turning point in the band's trajectory; prior to this engagement, we were primarily a live band and it is with this that we push to commit our work to vinyl record; a longtime goal of both St. James and DJ Seith since the beginning back in 2016. Having this record for sale at future shows will help promote sustainability and capacity. This also strengthens our networks with other creators, manufacturers, and businesses, as it will increase our visibility and allow for more work in the future to come down the line for everybody.

- 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):

An amazing record that the whole community can be proud of; one that will ring loudly and cement Planet Rock in the historybooks as a force to be reckoned with in hip-hop, while also creating a deeper sense of community. Our intent is to create a solid document of the often overlooked hip-hop community in not just Baawating, but Northern Ontario that reflects its values in the current time.

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 this project will be measured against the presentables that we will have come May 2025; if we are able to get the artwork designed, typeset for printing, and ready for print, as well as the last of the recording done, that will be considered a massive success and will help propel us toward future stretch goals later in 2025 and beyond.

#### **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 activities that we are applying for are considered building blocks towards future activities that will help to foster a greater sense of community in the hip-hop culture in Algoma District, through local shows and eventual tours to other communities.

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

These activities will directly reach purchasers of the music, record collectors, show-goers, as well as various markets (such as The Rad Zone locally, our social following on the web, as well as other record stores across Ontario).

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):

Planet Rock intends on posting progress shots on DJ Seith's Patreon, as well as some additional teasers on the Planet Rock and DJ Seith instagram pages and via the DJ Seith mailing list. We also intend on getting the word out through local media, blogs, and interactions with digital music outlets in major markets like Black Buffalo Records in Halifax, Beatstreet Records in Vancouver, Play De Record i Toronto, AE Productions in the UK, and Fat Beats in Los Angeles.

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

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> 0-18 years old  | <input type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |  |

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

- |                                  |  |
|----------------------------------|--|
| <input type="checkbox"/> 1-50    | <input checked="" type="checkbox"/> 501-1000 |
| <input type="checkbox"/> 51-100  | <input type="checkbox"/> 1001-2500           |
| <input type="checkbox"/> 101-250 | <input type="checkbox"/> 2500+               |
| <input type="checkbox"/> 251-500 |  |

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.)?

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 1-10 participants | <input type="checkbox"/> 26-50 participants |
| <input type="checkbox"/> 11-25 participants           | <input type="checkbox"/> 50+ participants   |

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

- Aaron Alessandrini - Typesetting, Jacket and Digital Design
- Street Artist (to-be-announced) - Commissioned Artwork
- St. James - Vocals
- DJ Seith - Production/Scratching
- Dustin Goodall (Unsalted Studios) - Recording, Mixing
- Subcreature - Mastering

**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, Shane Erickson (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.

*Shane Erickson*

Signature

2024/03/28

Date

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

[csd@cityssm.on.ca](mailto: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

## Project Overview

Planet Rock is a hip-hop duo consisting of DJ Seith and St. James. The duo is currently pursuing their first physical release in the form of an EP on vinyl record.

## History

Planet Rock formed in the summer of 2016 during a creative session at a mutual friend's house. It was here that St. James and DJ Seith met and traded ideas with one-another, finding a common bond over the love of beats and rhymes. Since then, Planet Rock has been active in the local music scene, playing RotaryFest's Second Stage in 2019, and again in 2022, as well as dates at OH!NOFest, PrideFest, and various other shows in the Algoma region. Planet Rock was a featured act at the Soo York City Urban Arts Collective's 10-year anniversary celebration, and were also featured as part of Fringe North's "Show And Tell: A Trio Of Music And Storytelling Events" ([View here](#))

## Goal:

Planet Rock is currently in the artwork and design stage of the EP, with a little bit of the recording process left to be completed before moving onto the manufacturing, printing, and pressing stage. The EP is planned to have 5 songs on it, and will be released on vinyl and digital formats simultaneously. Our goal is to have artwork done by a street artist (to be determined), with design and print setting handled by local graphic designer Aaron Alessandrini. The last of the recording will be done at Unsalted Studios, a recording studio based out of Sault Ste. Marie, ON. Finally, the mixing and mastering of the audio will be handled by Yellow Room Studios, another studio based in Sault Ste. Marie, ON. We hope to have all of these steps done and physical vinyl available for the album by Late Spring 2025. After that, we plan to reach out to the local community through performances, articles in local media outlets surrounding the release, as well as social media posts informing people of the release over the following months. We also plan to reach out to physical media outlets like Black Buffalo Records in Halifax, Beatstreet Records in Vancouver, The Rad Zone in Sault Ste. Marie, Play De Record in Toronto, AE Productions in the UK, and Fat Beats in Los Angeles.

## Needs:

We require funding to help with the costs of artwork, recording engineer, mixing/mastering, as well as design and print setting. We are currently looking to self-fund the pressing of the record itself, as well as funds needed for advertising and local performances. These are crucial steps required to achieve the overall goal of our first vinyl release.



| ACAP Application Project Plan Template                                    |         |         |         |         |         |         |         |         |         |          |          |          |
|---|---------|---------|---------|---------|---------|---------|---------|---------|---------|----------|----------|----------|
|   | Month 1 | Month 2 | Month 3 | Month 4 | Month 5 | Month 6 | Month 7 | Month 8 | Month 9 | Month 10 | Month 11 | Month 12 |
| Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed |         |         |         |         |         |         |         |         |         |          |          |          |
| Artwork   | X       | X       | X       | X       |         |         |         |         |         |          |          |          |
| Setting by Aaron Alessandrini   |         |         |         |         | X       | X       |         |         |         |          |          |          |
| Recording - Unsalted Studios  |         |         | X       | X       |         |         |         |         |         |          |          |          |
| Mixing/Mastering - Yellow Room Studios                                    |         |         |         |         | X       | X       |         |         |         |          |          |          |
| Vinyl Pressing - Paid for and sent to plant                               |         |         |         |         |         |         | X       | X       | X       |          |          |          |
| Marketing - sootoday.com article  |         |         |         |         |         |         |         |         |         | X        |          |          |
| Marketing - Instagram posts   |         |         |         |         |         |         |         |         |         | X        | X        |          |
| Local performances in community   |         |         |         |         |         |         |         |         |         | X        | X        | X        |

# Shane “DJ Seith” Erickson

Disc Jockey, Producer, Event Organizer

Phone: [REDACTED] Instagram: @djseith

E-Mail: [REDACTED] Web: [www.djseith.com](http://www.djseith.com)



Disc jockey, turntablist and producer with 20+ years experience playing onstage, 16 years event organizing, 7 years as part of hip-hop duo Planet Rock. Toured with KIDS, Id Iota, and Jermaine Henry. Production credits with Sound Syndrome, CONiKA, Garbageface and Max Moon.

## Highlights

- 2022 Live show 'RAPP BNGO' won "Fantastic Fringer" award for Live Category, Fringe North 2022
- 2019 Performed alongside 7X World Champion DJ Vekked and The Real Musicians, Kitchener, ON
- 2017, 2015 Opening performance for #youthesoo Youth Empowerment Day, Sault Ste. Marie, ON
- 2017 10-year anniversary of 'Soo York City' - collective artist showcase hosted at the Indian Friendship Center, Sault Ste. Marie, ON
- 2016 1st Place, Algoma District DJ Battle
- 2016 Toured Northern Ontario with KIDS
- 2014 Opened for A Tribe Called Red as part of L.O.C.A.L., Sault College, Sault Ste. Marie, ON



## Accomplishments

|              |   |
|--------------|---|
| 2023         | 'RAPP BNGO' cassette release tour, Southern Ontario, Canada, with Garbageface   |
| 2022         | Created 'RAPP BNGO', a combination live DJ performance and interactive game   |
| 2021         | Started and self-managed a monthly cassette subscription called 'Seith's Tape Club', creating a new mix each month of the year, committing it to cassette in my home studio, creating hand-carved stamp artwork and handling assembly and shipping all in-house, which generated 12 unique projects |
| 2020-2021    | Co-host, music director and tech manager of 'The CC Show with Caceila Trahan', a panel discussion livestream focusing on uplifting the voices of Indigenous and marginalized communities (2 seasons)  |
| 2020         | Credited contributor, 'The Soo Music Project' ( <a href="https://soomusicproject.ca/about">https://soomusicproject.ca/about</a> )   |
| 2019         | Organized Sault Ste. Marie's first Beat Cafe, a three hour marathon of beatmaking and sharing work in person, in public, and over livestream  |
| 2017         | Organized and hosted Soo York City Urban Arts Collective 10-Year Anniversary Show   |
| 2016         | Hosted a studio tour for Culture Days   |
| 2014-Current | 'The Vinyl Listening Party', an ongoing series of events centered around sharing vinyl records in social settings in collaboration with local businesses such as Outspoken Brewing, The Rad Zone and Maker North  |
| 2013         | Soo York City Urban Arts Collective forms   |
| 2011-2012    | 'Monthly Mix' audio podcast, covering local music news  |
| 2007-2009    | Created and ran 'Soo York City Hip-Hop Show', a monthly local urban arts showcase   |



## Selected Works

|      |  |
|------|--|
| 2023 | 'RAPP BNGO: The Green Card', play-at-home version of the hit interactive performance (cassette, dabber, cards) |
| 2022 | 'Ekphrasis: Edan', a tribute to The Humble Magnificent (digital/cassette)                                      |
| 2021 | 'Seith's Tape Club', 12-tape mix series (cassette)   |
| 2021 | 'Icy Palms Reheated', remix album (digital/cassette)   |
| 2019 | 'Action Figures', beat-tape (digital/cassette)   |
| 2016 | 'Strawberry Short-Mix', funk/hip-hop mix commissioned for Go Skate Day (digital)                               |
| 2015 | 'The Motor Mix', multi-genre travel-themed mix (digital/CD)  |
| 2010 | 'The Monk Mix', sample source study mix (digital/CD)   |

## Publications

|      |   |
|------|---|
| 2022 | 'Seith's Tape Club' zine, 64 pages, full-color, self-published (Canada)   |
| 2020 | 'DJ Seith's "Top 10 places to find vinyl in my zone"', 'Bobby Lawn: Me The North' zine article, published by Disco Magic (Canada) |
| 2019 | 'Artie Butler - Soul Brother', 'DIG Magazine' Issue #4 article, published by Martin Lovegrove (UK)                                |

## Performances

|      |  |
|------|--|
| 2023 | Wsg Bobby Lawn & Damaging D, Machine Shop, Sault Ste. Marie, ON  |
| 2023 | 'RAPP BNGO', Fringe North, Sault Ste. Marie, ON (2 dates)  |
| 2023 | 'RAPP BNGO' wsg Fetch Panda, Testament, Hug Mosh, NewAgeHip & Garbageface, Sadleir House, Peterborough, ON |
| 2023 | Wsg MCSavvyC, Testament & Garbageface, Infinity Zero, Barrie, ON   |
| 2023 | Wsg Blackiivi, NewAgeHip, Garbageface, Lounge 164, Ottawa, ON  |
| 2023 | 'RAPP BNGO', Kick And Push TKFringe Festival, Kingston, ON (4 dates)                                       |
| 2023 | Planet Rock @ Hell!YESFest, Leeburn, ON  |
| 2023 | 'RAPP BNGO', Johnson Township Community Days, Desbarats, ON  |
| 2023 | Old School DJ'ing Workshop, The Loft, Sault Ste. Marie, ON   |
| 2023 | Beats & Bricks wsg Bobby Lawn & Flummox, Drawing Club, Sault Ste. Marie, ON                                |
| 2023 | 'RAPP BNGO', wsg Planet Rock, Sawbe & Stoneburgh, Moose Lodge, Sault Ste. Marie, ON                        |
| 2022 | Disco Magic Presents Freak Show, Sault Ste. Marie, ON  |
| 2022 | UP HERE 8, Sudbury, ON   |
| 2022 | 'RAPP BNGO', Fringe North, Sault Ste. Marie Museum, Sault Ste. Marie, ON                                   |
| 2022 | Planet Rock @ Pridefest, Bushplane Museum, Sault Ste. Marie, ON  |
| 2022 | Planet Rock @ Rotaryfest Second Stage, Sault Ste. Marie, ON  |



2022 Poutine Feast, ECNHS, Sault Ste. Marie, ON  
 2022 Planet Rock, Live From B.S.M.T., Fringe North Show And Tell Digital Performance, Sault Ste. Marie, ON  
 2021 Welcome 2 Tha Zoo, Sault Ste. Marie, ON  
 2021 The CC Show (Technical Director/Music Director), Season 2  
 2021 Introspections: Live From B.S.M.T. with CONiKA, Fringe North Digital Performance, Sault Ste. Marie, ON  
 2020 Mickey O'Brien: Twin Flame Live @ Brewer Lofts, Sudbury, ON  
 2020 The CC Show (Technical Director/Music Director), Season 1  
 2020 Choice Cuts / Choice Selects Livestream Series  
 2020 SMAC-19 Livestream Concert, Sault Ste. Marie, ON  
 2020 Bloom2 Festival, Sudbury, ON  
 2020 Shadows Of The Mind Film Festival, Sault Ste. Marie, ON  
 2019 The Big House Hallowe'en Party, Sault Ste. Marie, ON  
 2019 Planet Rock @ Northern Vibe Festival, Bruce Mines, ON  
 2019 Movember Artist Series, Outspoken Brewing, Sault Ste. Marie, ON  
 2019 With DJ Vekked and The Real Musicians, Kitchener, ON  
 2019 Planet Rock ISO Late And Loud, Rockstar, Sault Ste. Marie, ON  
 2019 UP HERE 5, Sudbury, ON  
 2019 'Action Figures' Release Party, Sault Ste. Marie, ON  
 2019 Planet Rock @ OH!NOFest, Leeburn, ON  
 2019 Arts Against Homelessness, Sault Ste. Marie, ON  
 2019 Beat Cafe @ Dryer Fire, Sault Ste. Marie, ON  
 2019 With River Jacks, New A, Sault Ste. Marie, ON  
 2019 Planet Rock @ Sault Pride Week, Bushplane Museum, Sault Ste. Marie, ON  
 2019 Dryer Fire Fridays, Dryer Fire Pop-Up, Sault Ste. Marie, ON  
 2019 Can-Do Party, Fishbowl Festival, Sault Ste. Marie, ON  
 2019 Planet Rock @ Rotaryfest Second Stage, Sault Ste. Marie, ON  
 2019 Planet Rock @ Foolishness, Leeburn, ON  
 2019 Four Elements Opening Party for '...Everything Remains Raw: Photographing Toronto's Hip Hop Culture from Analogue to Digital' Gallery Exhibit, Mark V. Campbell, Sudbury, ON  
 2018 Big Air 6 with id iota, Boogie Mountain Ski Lodge, Espanola, ON  
 2018 Planet Rock @ OH!NOFest, Leeburn, ON  
 2018 Planet Rock @ Soo York City Summer Slammer, Soo Blasters, Sault Ste. Marie, ON  
 2018 AUSU Student Rollerskating Jam, Sault Ste. Marie  
 2018 Parking Lot Party presented by Youth Odena, Global Friends and Soo York City, Indian Friendship Centre, Sault Ste. Marie, ON  
 2018 Gore Street Cafe Closing Performance, Sault Ste. Marie, ON  
 2018 RSD In-Store Performance, Rad Zone, Sault Ste. Marie, ON  
 2017 Opening Set, Palmer Squares & Vantablac Sol, Loplops, Sault Ste. Marie, ON  
 2017 Opening Set, Big Remz Tour Fundraiser, Barrelhouse, Sault Ste. Marie, ON  
 2017 Host/DJ, Soo York City 10-Year Anniversary Jam, Indian Friendship Centre, Sault Ste. Marie, ON



2017 Hip-Hop Performance Youth Workshop with Fresh Kils and DJ Vekked, Kina  
 Awiiya Urban Aboriginal High School, Sault Ste. Marie, ON  
 2017 #youthesoo 2017, Essar Centre, Sault Ste. Marie, ON  
 2017 SSM Festival of Beer, Bushplane Museum, Sault Ste. Marie, ON  
 2017 Live705 Series, Rockstar Bar, Sault Ste. Marie, ON  
 2017 Jazz Night wsg Britta Wolfert, Lindsay Pugh, Josh Norling, Frank Deresti,  
 Elliott Nicholson, Loplops, Sault Ste. Marie, ON  
 2017 Art Battle, Loplops, Sault Ste. Marie, ON  
 2017 The Refind, Gore Street Cafe, Sault Ste. Marie, ON  
 2017 Gore St. Cafe 2nd Birthday Celebration, Sault Ste. Marie, ON  
 2016 Opening Set for Rel McCoy & Cquel, Gore St. Cafe, Sault Ste. Marie, ON  
 2016 Cardboard Pop-Up Shop, SSM Culture Days, Sault Ste. Marie, ON  
 2016 Studio Tour, SSM Culture Days, Sault Ste. Marie, ON  
 2016 Tidal Records Gnar-B-Q, Skate Park, Sault Ste. Marie, ON  
 2016 Opening Set for DJ Vekked, Sault Ste. Marie, ON  
 2016 \$onny Vybe\$ Birthday Show wsg Hachey The Mouthpeace and Sam Klass,  
 Rockstar Bar, Sault Ste. Marie, ON  
 2016 Opening Set for My Son The Hurricane, Sault Ste. Marie, ON  
 2016 National Drone Day Performance, Gore St. Cafe, Sault Ste. Marie, ON  
 2016 Tour stops with KIDS, Sault Ste. Marie, Wawa, Thunder Bay, ON

## Steve "St. James" Boniferro

Rapper, Singer, Actor

Phone: [REDACTED]  
[REDACTED]



Rapper and songwriter, member of Planet Rock, established 2016. Theater performer and singer, established 2021.

### Music Performances and Works

July 2023 - Planet Rock @ Untitled Show, Leeburn, ON  
June 2023 - Planet Rock @ RAPP BNGO, Sault Ste. Marie, ON  
October 2022 - Planet Rock @ Disco Magic Presents 'Freak Show', Sault Ste. Marie, ON  
July 2022 - St. James, @ Myka 9 "'My Kaleidoscope" Book Tour', Sault Ste. Marie, ON  
July 2022 - Planet Rock @ Pridefest Loud and Proud, Sault Ste. Marie, ON  
July 2022 - Planet Rock @ Rotaryfest, Sault Ste. Marie  
March 2022 - Planet Rock Live @ B.S.M.T. for Fringe North Show And Tell, Sault Ste. Marie, ON  
September 2021 - Planet Rock Live Performance for 'Old Man Vol. 1' compilation cassette  
July 2019 - Planet Rock @ Oh!NO Festival, Leeburn, ON  
July 2019 - Planet Rock @ Pridefest Loud and Proud, Sault Ste. Marie, ON  
July 2019 - Planet Rock @ Rotaryfest, Sault Ste. Marie, ON  
April 2019 - Planet Rock @ Foolishness Festival, Leeburn, ON  
March 2019 - Planet Rock @ DJ Seith Birthday Celebration, Sault Ste. Marie, ON  
August 2018 - Planet Rock @ Summer Slammer, Sault Ste. Marie, ON  
July 2018 - Planet Rock @ Oh!NO Festival, Leeburn, ON  
September 2017 - St. James @ Live705, Sault Ste. Marie, ON  
August 2017 - Planet Rock @ SOO10RKCITY 10-Year Anniversary, Sault Ste. Marie, ON  
April 2017 - Planet Rock @ Gore St. Cafe Open Mic Night, Sault Ste. Marie, ON

### Theater

November 2023 - Priscilla, Queen of the Desert, Ensemble Cast, West End Theatre Project, Sault Ste. Marie, ON  
March 2023 - Million Dollar Quartet, Sam Phillips, West End Theatre Project, Sault Ste. Marie, ON  
November 2022 - Elf, Ensemble Cast, West End Theatre Project, Sault Ste. Marie, ON  
March 2022 - Sister Act, Pablo, West End Theatre Project, Sault Ste. Marie, ON

DJ Seith – Examples of Past Work

ACAP Late Intake 2024



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## Audio Mastering Quote - Yellow Room Studios

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Brendan Christie [REDACTED]

Thu, Mar 28, 2024 at 7:36 PM

To: [REDACTED]

Hello,

Thank you for choosing Yellow Room Studios for your song mixing and mastering needs. For the standard mastering package it is \$25 CAD per track.

Please provide the following in order to facilitate a seamless process and higher quality production:

- Any notes outlining song needs, vibes, or post production effects
- A reference track (if applicable) so the mastering engineer has an idea of the sound you are trying to achieve
- Any other contact information in case the engineer has questions or updates for you

Along with the standard mastering package you, the artist has the final say. As such each track after completion of the mastering process will be sent to you for review. If something is not to your liking you will have one revision per track to correct these issues.

Once again, thank you for choosing us to assist you with your music,

Brendan Christie  
Audio Engineer  
Yellow Room Studios

Virus-free. [www.avg.com](http://www.avg.com)



DJ Seith &lt;[REDACTED]&gt;

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**Re: Fwd: Bon Soo Poster Draft**

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**Stones Print Services** <print@stonesofficesupply.ca>

Wed, Jan 24, 2024 at 1:31 PM

To: DJ Seith <[REDACTED]>  
<[REDACTED]>@bonsoo.on.ca>

good afternoon!

thank-you for your print order!

all set and ready for pickup...

total 78.82 please

you can e-transfer to [accounting@stonesofficesupply.ca](mailto:accounting@stonesofficesupply.ca)

have a wonderful day!

the stones team

On 1/24/2024 12:42 PM, DJ Seith wrote:

Hello, good morning folks.

Can I get 75 of this poster in 11x17 please. I can pay by e-transfer or card when they're ready. Please reply-all to let us know!

----- Forwarded message -----

From: **Taylor Jolin** <[REDACTED]>  
Date: Wed., Jan. 24, 2024, 11:22 a.m.  
Subject: Re: Bon Soo Poster Draft  
To: Bon Soo Representative <[representative@bonsoo.on.ca](mailto:representative@bonsoo.on.ca)>  
Cc: DJ Seith <[REDACTED]>, Josh Ingram <[REDACTED]>

Hi everyone,

Here is the full-sized poster.

On Wed, Jan 24, 2024 at 8:41 AM Bon Soo Representative <[representative@bonsoo.on.ca](mailto:representative@bonsoo.on.ca)> wrote:  
10-4

On Wed, Jan 24, 2024 at 8:37 AM DJ Seith <[REDACTED]> wrote:

OK, please do not use this copy, Taylor will send one in high quality for us to distribute.

Taylor, please send in HQ.

On Wed., Jan. 24, 2024, 8:35 a.m. Bon Soo Representative, <[representative@bonsoo.on.ca](mailto:representative@bonsoo.on.ca)> wrote:

I also this this is stellar

SS

On Wed, Jan 24, 2024, 8:34 a.m. Bon Soo Representative <[representative@bonsoo.on.ca](mailto:representative@bonsoo.on.ca)> wrote:

This thing is AMAZING

J

On Wed, Jan 24, 2024 at 7:33 AM DJ Seith [REDACTED] wrote:

That looks good to me Taylor! Copying Josh on this in case there are any other notes, if Josh says it's good, can you render, zip and send to both of us please?

Josh, once you approve this and it gets sent to us in high quality, I can go get some prints done at Stones to be distributed to local businesses. Do you have any staff able to run these posters out?

On Tue., Jan. 23, 2024, 10:29 p.m. Taylor Jolin, [REDACTED] wrote:

How does this look?

Screenshot 2024-01-23 at 10.28.43 PM.png

On Tue, Jan 23, 2024 at 7:12 PM Taylorsljolin <[REDACTED]> wrote:

Hi Shane,

Sure, I'll try that and a few other colour variations of that block of text and see what looks best. Looking at it now, I agree that it needs more separation.

On Jan 23, 2024 at 6:22 PM, <DJ Seith> wrote:

Hello Taylor,

This looks great, my only note would be the black-on-blue for the museum line. Would you be able to keep the black text but put a white outline on it to separate the two dark colors, or perhaps something else that would help provide the contrast while keeping a visual simplicity?

On Tue., Jan. 23, 2024, 3:47 p.m. Taylor Jolin, [REDACTED] > wrote:

Hi Shane,

Here's the draft poster! Please let me know what you think, and I'll get any edits back to you asap.

Thanks

Screenshot 2024-01-23 at 3.40.32 PM.png

--



*Board of Directors*

**A:** 83 Huron St #2 • Sault Ste. Marie,  
ON • P6A 5P4

**E:** [representative@bonsoo.on.ca](mailto:representative@bonsoo.on.ca) • **W:**  
[bonsoo.on.ca](http://bonsoo.on.ca)

--



*Board of Directors*

**A:** [83 Huron St #2](#) • Sault Ste. Marie, ON •  
P6A 5P4

**E:** [representative@bonsoo.on.ca](mailto:representative@bonsoo.on.ca) • **W:**  
[bonsoo.on.ca](http://bonsoo.on.ca)



DJ Seith &lt;djseith@gmail.com&gt;

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**Re: Sessions**

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Dustin Goodall &lt;[REDACTED]&gt;

Fri, Dec 8, 2023 at 4:39 PM

To: DJ Seith &lt;djseith@gmail.com&gt;, Steve Boniferro &lt;[REDACTED]&gt;

Hey Shane, my reply ended up in drafts! Apologize for letting it slip by. I'd love to help you guys out with whatever you need. Are we looking at a revision, or a whole redo? Either is fine - if we're doing a redo however, I've been getting really amazing vocal results with my new analog rig. Would love to run through it for you guys - the only catch would be that the new vocal would not necessarily match the timbre of the other songs. Up to you guys how you'd like to play it, the old signal chain is also an option.

As per cost, would \$120 be cool? (For a redo - if it's just a revision we could work quicker). Would cover all studio time and editing.

Let me know what you guys think. Always looking forward to catching up!

On Thu, Dec 7, 2023 at 8:55 AM DJ Seith <djseith@gmail.com> wrote:

Hello Dustin,

Just following up on this email from October.

On Sat, Oct 14, 2023 at 10:50 AM DJ Seith <djseith@gmail.com> wrote:

Hey Dustin,

Steve and I would like to book another session with you to go over and re-do the verses for "Stand Tall". What would you be charging for that time?

On Mon, Sep 4, 2023 at 4:24 PM Dustin Goodall <[REDACTED]> wrote:

Hey guys!! Thanks for this note and sorry I missed it. Would absolutely love to get together and catch up again sometime soon! Have been training full-time and finishing a course for a new job so I've been way too preoccupied with that.

[https://drive.google.com/drive/folders/1i3sVte\\_qZj5jJ0HqFxEpUsVzus76Gqww?usp=sharing](https://drive.google.com/drive/folders/1i3sVte_qZj5jJ0HqFxEpUsVzus76Gqww?usp=sharing)

Here is a link to the multitracks from our second session - I had them ready but totally forgot to upload the file for you guys, d'oh - I really apologize for letting that slip!!

Much love fellas. Thanks again for the fun times on these sessions. Can't wait to hear how the tracks turn out :)

On Wed, Aug 9, 2023 at 1:04 PM Steve Boniferro <[REDACTED]> wrote:

Also, let's hang some time. I think we need more Dustin in our lives if Dustin desires and has time ☺ ☺

Steve

On Wed, Aug 9, 2023, 7:03 a.m. DJ Seith <djseith@gmail.com> wrote:

Hey Dustin,

Just checking in on things. How are you, friend?

On Thu., Mar. 16, 2023, 3:20 p.m. Dustin Goodall, <[REDACTED]> wrote:

Oh no!! Hope you and the fam are ok and recover quick Steve. Holding up is definitely safest. Drop us a line here when you're good to go and we'll be able to find a time that works for everyone :)

On Wed, Mar 15, 2023 at 5:45 PM DJ Seith <djseith@gmail.com> wrote:

Definitely. I would suggest we do anytime 10 days after your home is negative, just to be safe.

On Wed., Mar. 15, 2023, 5:40 p.m. Steve Bonifero, [REDACTED] > wrote:

Hey guys! Unfortunately we have covid in the house. Bells has been positive since Monday (tested positive again today). The rest of us are negative but I'm realizing we might wanna postpone recording a couple weeks till this clears up 100%? Let me know your thoughts 😊

Steve

On Tue, Mar 14, 2023, 5:23 p.m. DJ Seith <[djseith@gmail.com](mailto:djseith@gmail.com)> wrote:

Hello Dustin - can we get in for the 18th?

On Thu., Mar. 2, 2023, 1:53 p.m. Dustin Goodall, [REDACTED] > wrote:

Transmission received!! Thanks so much guys. The galaxy is made stronger and brighter by your cosmic vibrations.

Would you guys like to plan for Saturday March 18th for the next session perhaps?

On Wed, Mar 1, 2023 at 7:08 PM Steve Bonifero <[REDACTED]> wrote:

Hey Dustin! Definitely cool with the rates. Shane may be converting our Planet Rock treasure chest into acceptable currency for this region of the Galactic Empire. Shouldn't be long now

^^

For the last song I'm pretty much good most Saturdays except this coming Saturday and April 01st

Talk soon! 😊

Steve

On Wed, Mar 1, 2023, 6:07 p.m. Dustin Goodall <[goodalldustin@gmail.com](mailto:goodalldustin@gmail.com)> wrote:

Hey guys!

Just wanted to check in to see how everything is going with the vocal tracks we cut, how are they working out? Did you have a date in mind for the 5th song? Also wondering if we might be able to square up for the session. As I mentioned, if you guys are cool with my \$500 day rate, I'd be happy to do the 5th for free + any revisions that might be needed to the others (so we'll call it \$100/song flat rate). I have a big bill coming up to cover the electrical work so it would be super helpful!

Also Shane, I totally forgot to get you the CD Kody lent you that got left behind. I'm heading in your direction in about an hour, I'll bring it and pop it into your mailbox.

Cheers guys!

--

DJ Seith, Planet Rock.

[www.djseith.com](http://www.djseith.com)

[Bandcamp](#) | [Patreon](#) | [Instagram](#)

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DJ Seith, Planet Rock.

[www.djseith.com](http://www.djseith.com)

[Bandcamp](#) | [Patreon](#) | [Instagram](#)

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## Re: Quote for design and print setting for Planet Rock EP

1 message

---

**Aaron Alessandrini** [REDACTED] >

Fri, Mar 15, 2024 at 9:56 AM

To: DJ Seith <djseith@gmail.com>

Hey man, yes of course! Happy to help

On Thu, Mar 14, 2024 at 8:04 PM DJ Seith <djseith@gmail.com> wrote:

Hey Aaron,

I know a few months ago we talked about getting you on to do design and print setting for the cover of the debut Planet Rock EP, and I have it in a spreadsheet that you were asking for \$200 for the work. I wanted to know if that offer is still on the table, and if so, can you confirm for me so that I can include it in material being submitted for a grant I'm writing for?

--

**DJ Seith, Planet Rock.**

[www.djseith.com](http://www.djseith.com)

[Bandcamp](#) | [Patreon](#) | [Instagram](#)

--

**Aaron Alessandrini**

*Graphic Designer*



# MICROFORUM

# QUOTATION

**CUSTOMER #:** 16007  
**Modified:** 2023-11-16 14:07:04

**QUOTE #:** 137250  
**PAGE #:** 1 OF 2

1 Woodborough Avenue - Toronto, Ontario M6M 5A1 - Tel: 416.654.8008 Fax: 416.654.3663 - Web: www.microforum.ca

| QUOTATION PREPARED FOR:   | SHIP TO:                                   |
|---|--|
| DIRECT SALES (John Denisi)<br>Direct Sales- Cdn<br>BILL TO SAME AS SHIP TO: | Shane Erickson<br><br>Saul Ste Marie<br>On |

| CUSTOMER TELEPHONE: | CUSTOMER E-MAIL:          | PREPARED BY: |
|---------------------|---------------------------|--------------|
|                     | john.denisi@microforum.ca | John Denisi  |

| TERMS:               | SHIPPING METHOD*:                             | YOUR CUSTOMER SERVICE REP: |
|----------------------|---|----------------------------|
| 50% Upfront, Net COD | TBD<br>* shipping extra (unless stated below) | Jose France                |

| PRODUCT CODE    | PRODUCT DESCRIPTION   | QTY ORDERED | UNIT PRICE | DISCOUNT PERCENT | EXTENDED PRICE |
|-----------------|---|-------------|------------|------------------|----------------|
|                 | turn time 8-12 weeks  |             |            |                  |                |
| V-LACQUER-001   | 14inch LACQUER FOR VINYL RECORD PER SIDE<br>Includes up to 21:59 side length (if side length exceeds 22:00, extra charges will apply) | 2           | \$435.0000 |                  | \$870.00       |
| V-STAMPER-12-03 | 2 STEPS PLATING (PER SIDE)  | 2           | \$183.0000 |                  | \$366.00       |
| V-TESTPRESSING  | TEST PRESSING<br>up to 10 test records with standard generic labels.<br>Ship To:<br>TBD   | 1           | \$116.0000 |                  | \$116.00       |
| V-PRESS-12-001  | VINYL RECORD PRESSING BLACK 140grams<br>FOR 12 INCH RECORDS; +/- 10 PERCENT   | 100         | \$2.5100   |                  | \$251.00       |
| SETUP           | SET-UP CHARGE   | 1           | \$25.0000  |                  | \$25.00        |
| V-LABEL-4-001   | 4inch COLOR LABEL FOR VINYL RECORDS<br>(SIDE A - B SET)   | 100         | \$2.3400   |                  | \$234.00       |
| V-SLEEVE-12-010 | WHITE PAPER SLEEVE ROUND CORNER W/HOLE<br>FOR 12" SIZE RECORDS. Plain White Dust<br>Sleeves   | 100         | \$0.2400   |                  | \$24.00        |
| V-JACKET-12-001 | VINYL RECORD SINGLE JACKET WITH-SPINE<br>FOR 12 INCH SIZE RECORDS.<br>4/0<br>Stock: 20pt Industry-Standard<br>Details: +/- 10%        | 100         | \$1.4500   |                  | \$145.00       |
| 002398          | PACKAGING OF PRODUCTS<br>insert lp into white paper sleeve + jacket &<br>shrink-wrap  | 100         | \$0.6500   |                  | \$65.00        |

|                                       |
|---------------------------------------|
| SUB-TOTAL<br><b>\$2,096.00</b><br>CAD |
| + Sales Tax: \$272.48                 |
| <b>TOTAL: \$2,368.48</b>              |

# QUOTATION

**CUSTOMER #:** 16007      **QUOTE #:** 137250  
**PAGE #:** 2 OF 2

1 Woodborough Avenue - Toronto, Ontario M6M 5A1 - Tel: 416.654.8008 Fax: 416.654.3663 - Web: www.microforum.ca

## TERMS AND CONDITIONS

This quote is valid for 14 days. All prices quoted are in US Dollars.

Standard production times vary depending on the product(s) ordered. If not stated in the Quotation above, please confirm turnaround time with your sales representative. Turnaround times start from receipt of all workable components. The Customer acknowledges that required production materials and information must be supplied to Microforum as per Microforum's specifications and requirements, which can be found on Microforum's website at [www.microforum.ca](http://www.microforum.ca), before the Customer's order can begin. The Customer acknowledges that a delay in providing acceptable production materials and information to Microforum will in turn delay the start date for the order, and that all ready-by dates agreed upon, whether written or oral, may be delayed. Prices are subject to change on subsequent orders without notice. Please ask your sales representative for a valid quote before placing new orders.

### Supply Of Product

Every effort will be made to fill orders within the timeline quoted at the outset of the project, however, ready-by-dates (whether written, oral, or implied) are not guaranteed. Though uncommon, delays can occur, and Microforum does not assume responsibility for any damages growing out of or owing to any delays. Microforum highly recommends that product-related releases, events, or performances are not scheduled until the product is in the client's possession and meets with their approval. Microforum makes every effort to fill orders fully, however, as is standard within the print industry +/- 5% is considered a complete order for all orders with the exception of vinyl record manufacturing services. +/- 10% is considered a complete order for vinyl record manufacturing services. Unless otherwise specified in writing, all quotations are "F.O.B. Microforum, Toronto, ON Canada". Microforum is not responsible for loss, damage or delay of products after they have left our premises. Claims for damages should be made against the transportation company.

Special Notes for Colored Vinyl Record Orders - Where applicable, Microforum cannot guarantee that your vinyl record will be the exact same color as displayed on your screen or on a Pantone chart. Vinyl colors are provided for reference only and slight color variations can be expected. Colored Vinyl may also introduce more surface noise to your record. Black Vinyl generally contains the lowest level of surface noise. Color vinyl records are manufactured using different compounds and pigments compared to solid black vinyl. Surface noise may increase depending on the color or combination of colors that you've chosen. All other aspects of audio quality will remain the same with color vinyl.

Special Notes for Vinyl Record Orders with Long Side Lengths - Where applicable, if your album is longer than our recommended side lengths, the characteristics of your audio may have an impact on the final record. Please speak to your mastering engineer before the audio reaches our manufacturing facilities. Visit [www.microforumvinyl.com](http://www.microforumvinyl.com) for recommended side lengths. Microforum will not be responsible for audio submissions for long side lengths if they are not pre-mastered correctly for vinyl.

Special Notes for Vinyl Record Test Pressings. Where applicable, a test pressing is your first opportunity to hear your project in an analog format. Please visit <https://microforumvinyl.com/testpressings.php> for more information on test press records and recommendations for what to look for on your test press copies.

### Intellectual Property Representations & Warranties

The Customer hereby grants to Microforum Services Group non-exclusive license to manufacture the product from the master recordings provided, and to use any related photographs, biographical material, label data, designs, artwork, or any other materials provided to Microforum Services Group hereunder by the Customer, for that purpose. The Customer represents and warrants that it is either (A) the true and rightful owner of, or (B) the possessor of legally enforceable licensing and/or right, for all aspects of Microforum and its subsidiaries and their respective officers, directors, agents, affiliates, distributors, franchisees and employees (collectively "Indemnified Parties") against any and all liabilities, losses, claims, damages, actions, investigations, and legal proceedings of any kind, from any party, arising out of the Customer's rights, or lack thereof, to the use of the intellectual property or any aspect of the contents of their order.

### Limited Warranty Policy

Microforum warrants that our products will be free from manufacturing defects, or the defective products will be repaired or replaced. Defective product must be reported to Microforum Services Group no later than 14 calendar days after the product has either [A] been received by the client, or [B] reached its shipping destination, or Microforum will be deemed to be released from any and all liability. Microforum's liability for defective product is limited solely to product replacement or repair, as the case may be, and shall not extend to any further liabilities whatsoever. The forgoing warranties are exclusive and are in lieu of all other warranties (whether written, oral, or implied) including warranty of merchantability in other respects than expressly set forth above. No merchandise to be returned unless you have written permission or an RMA number (Return Merchandise Authorization Number).

### Force Majeure

Neither party shall be liable for its failure to perform hereunder due to any contingency beyond its reasonable control, including, without limitation, delays by sub-contractors or suppliers. The party whose performance is prevented by such contingency shall have the right to omit during the period of such contingency. All or any portion of the quantity deliverable during such period, whereupon the total quantity deliverable under this Agreement shall be reduced by the quantity so omitted. If, due to any such occurrence, Microforum is unable to supply to total demands for any Product for any Product specified in this agreement, Microforum shall have the right to allocate its available supply among its Customers in a fair and equitable manner.

### No Modification

These Terms and Conditions may not be modified orally, no waiver amendment or modification shall be binding or effective unless in writing and signed by the party to be bound.

### ACCOUNTING

Please pay on time. Accounts will be placed on shipping hold when invoices are 15 days or more past due (new orders may go to production, but existing orders will not ship until the account is back on terms). Accounts will be placed on hold when invoices are 30 days past due (new orders cannot be taken until the account is back on terms.)

LONG & MCQUADE MUSICAL INSTRUMENTS  
 647 MACDONALD AVE. SAULT STE. MARIE  
 P6B 1J4

R E N T A L E S T I M A T E

\*\*\*\*\*

Shane Erickson

Sault Ste. Marie ON

CUSTOMER ACCOUNT#: 4409327

DATE/TIME : 11/17/23  
 EMPLOYEE : Julian Agonis  
 REG# :  
 TRAN# :  
 ORDER # : RQ099125

| Sku     | Description                            | Model     | Qty | Rate  | Rent  |
|---------|--|-----------|-----|-------|-------|
| 0726449 | YX 12"/HORN 1000W PEAK ACTIVE CABINET  | YXL12P    | 2   | 32.00 | 22.00 |
| 0411985 | YSL 1800W PEAK 1X12" POWERED SUBWOOFER | PS12S     | 1   | 87.00 | 29.00 |
| 0182681 | APEX 3 PRONG IEC CABLE - 25 FT         | A125PC3   | 3   | 0.00  | 0.00  |
| 0446780 | L&M 25' BULK MIC CABLES FOR RENTALS    | RMC-25    | 2   | 0.00  | 0.00  |
| 0446781 | L&M 50' BULK MIC CABLE FOR RENTALS     | RMC-50    | 2   | 1.00  | 2.00  |
| 0041947 | 25' MALE XLR -"1/4 STEREO" CABLE       | PC-25XPMS | 2   | 0.00  | 0.00  |
| 0164074 | HEAVY STEEL SPEAKER STAND-BLACK        | SKS-09B   | 2   | 5.00  | 4.00  |

TOTAL VALUE OF ITEMS IS \$ 3,514.41

Start Date: 03/22/24  
 Return Date: 03/23/24

THIS RENTAL ESTIMATE EXPIRES 04/21/24  
 DEPOSIT MAY BE REQUIRED

SUB-TOTAL -----> 57.00  
 GST 2.85  
 ON 4.56  
 BALANCE RENTAL ONLY 64.41  
 BALANCE RENTAL W HOLD 96.56

PRICING AND PRODUCT IS BASED ON AVAILABILITY. SUBSTITUTIONS MAY BE REQUIRED THAT AFFECT THE FINAL PRICE

PHONE: 705-254-1756  
 GST registration R103382461  
 SALES - RENTALS - REPAIRS - LESSONS  
 IN-STORE FINANCING - ONLINE SHOPPING  
 VISIT OUR WEBSITE AT WWW.LONG-MCQUADE.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](#) 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:  
Handsome Sandwich
- ii. Artist Address:
- iii. Artist Contact Information: (Phone Number and Email Address)  
handsomesandwichband@gmail.com
- iv. Please provide an artist's statement or general statement about your work

(maximum 500 words):

We are a local alternative rock band that has gained attention and support throughout both the city and province over the past three years. Our strategic objective is to continue expanding our reach and fostering collaborations with local bands and artists, thereby contributing to the enrichment of the arts and tourism landscape in northern Ontario and Sault Ste. Marie. Our musical compositions speak to the local population and addresses real life difficulties that our audience can relate to.

Last year marked the release of our inaugural full-length album, which was warmly embraced by both our local community and online followers. This accomplishment afforded us numerous performance opportunities at various shows and festivals, consequently amplifying our fan base and digital footprint. Encouraged by this success, we have resolved to sustain our momentum by unveiling an EP featuring seven new original compositions. These 7 new songs portraits our evolution towards a more mature and refined band sound.

- 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, Performing and recording

**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:

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Small Project Grant | <input type="checkbox"/> Community Events Grant            |
| <input type="checkbox"/> Large Project Grant            | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input type="checkbox"/> Operating Grant                | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding                   |  |

**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:

- |   |   |
|---|---|
| <input type="checkbox"/> Small Project Grant (\$) | <input type="checkbox"/> Community Events Grant (\$)            |
| <input type="checkbox"/> Large Project Grant (\$) | <input type="checkbox"/> Major Cultural Celebrations Grant (\$) |
| <input type="checkbox"/> Operational Grant (\$)   | <input type="checkbox"/> Cultural Diversity Grant (\$)          |
| <input type="checkbox"/> Seed Funding (\$)        |   |

*Total Requested Amount (\$) 2,999*

**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:  
EP
- ii. Activity/Project and/or Event **Start Date**:  
September 2023
- iii. Activity/Project and/or Event **End Date**:  
September 2024
- 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 be released and published online throughout all our digital platforms that can be found here.

[https://linktr.ee/handsomesandwich?](https://linktr.ee/handsomesandwich?fbclid=IwAR1blA72SpFxoLdIJHHDVZvG6XDJZzJgzN2Hm6AWQW-TvHh-ZXg_Lrrrhq0)

[fbclid=IwAR1blA72SpFxoLdIJHHDVZvG6XDJZzJgzN2Hm6AWQW-TvHh-ZXg\\_Lrrrhq0](https://linktr.ee/handsomesandwich?fbclid=IwAR1blA72SpFxoLdIJHHDVZvG6XDJZzJgzN2Hm6AWQW-TvHh-ZXg_Lrrrhq0)

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

This forthcoming EP signifies Handsome Sandwich's second released record. Following the success of our debut full-length album, made possible through the same grant, we recognized its pivotal role in our artistic journey. The acclaim received from both the album and subsequent live performances prompted a collective determination to further our musical exploration. Consequently, we have chosen to return to the studio, this time at the Algoma Conservatory of Music, to craft and record our first EP.

Comprising seven original compositions, recording, this EP encapsulates our dedication to musical exploration. It serves as a testament to our ongoing commitment to artistic growth and development. Through years of creative evolution and adaptability to lineup changes. This forthcoming release represents a milestone in our journey towards artistic maturity, showcasing a sound that reflects our collective experiences and identities.

- 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):

We hope our message of empowerment will inspire our audience to embrace a higher quality of life while taking pride in themselves and their community. We believe our sense of identity as a group can represent and contribute to the larger cultural identity of groups we share commonalities with. As we grow our reach by strategically touring the album, we also hope to enhance local identity on a regional scale.

- 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):

After years of gradual self-investment, we hope to use this project to build a stronger economic footing with the long-term goal being sustainability. We plan to promote the EP in a similar manner as our first album, with strategic regional touring, which we hope will enhance our economic outlook while shining a light on the arts and culture of the community we are coming from.

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):

Our strategic vision involves the continual expansion of our audience, both locally and across the province, with the aim of spotlighting the inherent beauty and talent of Northern Ontario. In the previous year, our touring efforts enabled us to connect with over 350 new listeners, an accomplishment we intend to replicate and surpass in the coming year. Our metric for success revolves around doubling the listenership attained from our last album, which stood at 12,000, while concurrently broadening our demographic reach.

Beyond mere numerical metrics, our objectives extend to promoting the cultural identity of our cities and spreading awareness regarding the multifaceted artistic landscape of Northern Ontario and Sault Ste. Marie. Through our musical endeavors, we aspire to serve as ambassadors for our region, fostering appreciation for its rich cultural heritage and scenic splendor.

#### **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):

Last year as part of our marketing plan for the album deconstructed, we toured twice throughout the province of Ontario, performing shows with local bands in Sudbury, Oshawa, Cornwall and Ottawa. In total between these four cities we had the played for around 350 new listeners. Additionally we performed several times locally which contributed to the entertainment scene and gave locals the opportunity to attend to outdoors cultural and artistic events.

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

Our project resonates deeply with the youth and adults of Sault Ste. Marie, Ontario, and Canada at large. However, the impact of our music has extended beyond national borders, transcending language barriers to captivate audiences worldwide. Our online presence has garnered listeners from countries such as Colombia, Finland, and Brazil. At its core, our mission is to connect with individuals who find solace and resonance in the emotions and themes encapsulated within our lyrics. Whether through shared experiences or universal sentiments, we strive to forge meaningful connections with listeners, irrespective of geographical or linguistic boundaries.

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 through our own and partners social media, news websites, posters, and broadcast media. Another way of promotion will be the printed CDs and merch we always offer at our live shows.

Thanks to the release of Decosntructed last year, we strenghten a support team and built relationships with members of the Conservatory, Sooday and the downtown association which have been a great aid to promote our music and help us grow. Our social platforms can all be found in this link.

[https://linktr.ee/handsomesandwich?fbclid=IwAR1bIA72SpFxOLdIJHHDVZvG6XDJZzJgzN2Hm6AWQW-TvHh-ZXg\\_Lrrrhq0](https://linktr.ee/handsomesandwich?fbclid=IwAR1bIA72SpFxOLdIJHHDVZvG6XDJZzJgzN2Hm6AWQW-TvHh-ZXg_Lrrrhq0)

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18 years old  | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input checked="" type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |                                  |   |
|----------------------------------|---|
| <input type="checkbox"/> 1-50    | <input type="checkbox"/> 501-1000         |
| <input type="checkbox"/> 51-100  | <input type="checkbox"/> 1001-2500        |
| <input type="checkbox"/> 101-250 | <input checked="" type="checkbox"/> 2500+ |
| <input type="checkbox"/> 251-500 |   |

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.)?

- |  |   |
|--|---|
| <input type="checkbox"/> 1-10 participants             | <input type="checkbox"/> 26-50 participants |
| <input checked="" type="checkbox"/> 11-25 participants | <input type="checkbox"/> 50+ participants   |

- viii. Please provide a brief description of participant composition (maximum 150 words):  
Our project is supported by our 5 contributing band members, our production team (Greig Nori, Jordon Zadorozny, Joao Carvallho) multimedia team (Josh Penno, Katherine Bolton)

**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      April 1 2024 Date

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

[csd@cityssm.on.ca](mailto: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



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

**ACAP Application Project Plan Template**

|  | Month 1 | Month 2 | Month 3 | Month 4 | Month 5 | Month 6 | Month 7 | Month 8 | Month 9 | Month 10 | Month 11 | Month 12 |
|--|---------|---------|---------|---------|---------|---------|---------|---------|---------|----------|----------|----------|
| <b>Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed</b>   |         |         |         |         |         |         |         |         |         |          |          |          |
| <b>Ex. Project Marketing Start-End</b>   |         |         |         |         |         | X       |         |         | X       |          | X        | X        |
| Recording  | X       | X       | X       | X       | X       | X       |         |         |         |          |          |          |
| mixing   |         |         |         |         |         | X       | X       |         |         |          |          |          |
| mastering  |         |         |         |         |         |         | X       |         |         |          |          |          |
| Release show   |         |         |         |         |         |         | X       |         |         |          |          |          |
| promotional live events  |         |         |         |         |         |         | X       | X       | X       | X        |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
|  |         |         |         |         |         |         |         |         |         |          |          |          |
| <b>Notes:</b>  |         |         |         |         |         |         |         |         |         |          |          |          |
| 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 |         |         |         |         |         |         |         |         |         |          |          |          |

# HANDSOME SANDWICH



# ABOUT US



Formed amidst the vibrant landscapes of Sault Ste. Marie, Handsome Sandwich emerged in 2022 as a powerhouse indie rock unit. Led by the dynamic vocals of Tea Emlaw, the band blends gritty guitar riffs and infectious rhythms with deadly hooks and timeless lyricism. Tea's vocals, backed by the rhythmic synergy and intense chemistry of Johnny, Jesse, Rafael, and Brandon, create a sonic experience that pays homage to rock's roots with a contemporary twist. Known for their high-energy live shows, Handsome Sandwich invites you to join them on a journey fueled by anthems and an unbridled love for rock music. We are currently recording our second record, this time it will be an EP featuring 7 brand new songs.



# Singles



2K



5K



3K

# Spotify

# wrapped 2023

# Handsome Sandwich

147 monthly listeners



Popular

- 1 Bitter
- 2 Bette
- 3 No E
- 4 Cong
- 5 All or

## Handsome Sandwich

10K

Streams

800

Listeners

528

Hours

45

Countries



 Spotify for Artists

#SPOTIFYWRAPPED

ve liked 1 song  
andsome Sandwich

# Notable Performances



**HANDSOME SANDWICH PRESENTS "DECONSTRUCTED"**

**HANDSOME SANDWICH**  
MAY 6TH 7:00 PM  
75 HURON ST.  
MAN FEELINGS

SINCE 1989 presents  
**LOPSTOCK 3**  
with  
• POINTLESS • HANDSOME SANDWICH •  
• HOLLOW HEADS • STONEBURGH & SAWBÉ •  
• BOLD NOIZE • THE BAG • FAR FROM FINE •  
• JUPITER MARVELOUS • HANNAH LINDSAY •  
• JULIANA REGAN •

**GO NORTH 2024**  
MUSIC FESTIVAL  
★  
**THE TREWS**  
WIT-I, BLEEKER, DANIEL ROMANO'S OUTFIT, TERRA LIGHTFOOT, HANDSOME SANDWICH, HOLLOW HEADS, CASS FALME, DAVID FRANCEY TRIO  
JULY 25 - 27, 2024  
ST. JOSEPH ISLAND  
RICHARDS LANDING  
DAVID FRANCEY TRIO  
REGAY CONCEPTS  
SPECIAL THANKS TO OUR SPONSORS: KOMPLETE, WINE, BEER, & MORE

# 2023 Tour

**HEAVY AND KICK  
BIRTHDAY BASH**



**Hell Rager**



**Handsome Sandwich**

**JAN 20  
LA MAISON  
900 MONTREAL RD  
DOORS 8:30**

**10\$ COVER  
SHOW 9:30**



**PANDAMONIA**

**WYNTR**



**HOLLY ACRES**

**MARBLE GHOSTS**

**FRIDAY JANUARY 19TH  
DOMINION TAVERN  
\$20 ADVANCE TICKETS  
\$22.50 AT THE DOOR**



**Handsome Sandwich**

**THE TURNING LIGHTS**

**SPONSORS**

**BEYOND the PIT**  
HILLSIDE AUDIO  
RECORDING • PRODUCTION

**THE TIPPING POINT**

**Pitty Lake**  
GUITAR REPAIRS

**DARK MOON**  
PRODUCTIONS

**SCORPION'S**  
STEING STUDIO

**APT2**

**MELTDOWN**




**NOV 17 THE JAIL BIRDS DANIEL WALTON  
CIRCLE THE CITY**

**18 DIAMOND WEAPON BYRDS  
LIVE ANIMALS HANDSOME SANDWICH**

**LIGHT IT UP**

**FRIDAY NOVEMBER 17  
THE TOWNEHOUSE**

**\$10  
COVER**



**DOORS  
AT 8**

**WITH  
KNUCKLE CITY DUSTERS**

# 2023 Tour



**HANDSOME SANDWICH HITS THE ROAD**

November 17th  
**SUDBURY** The Townhouse

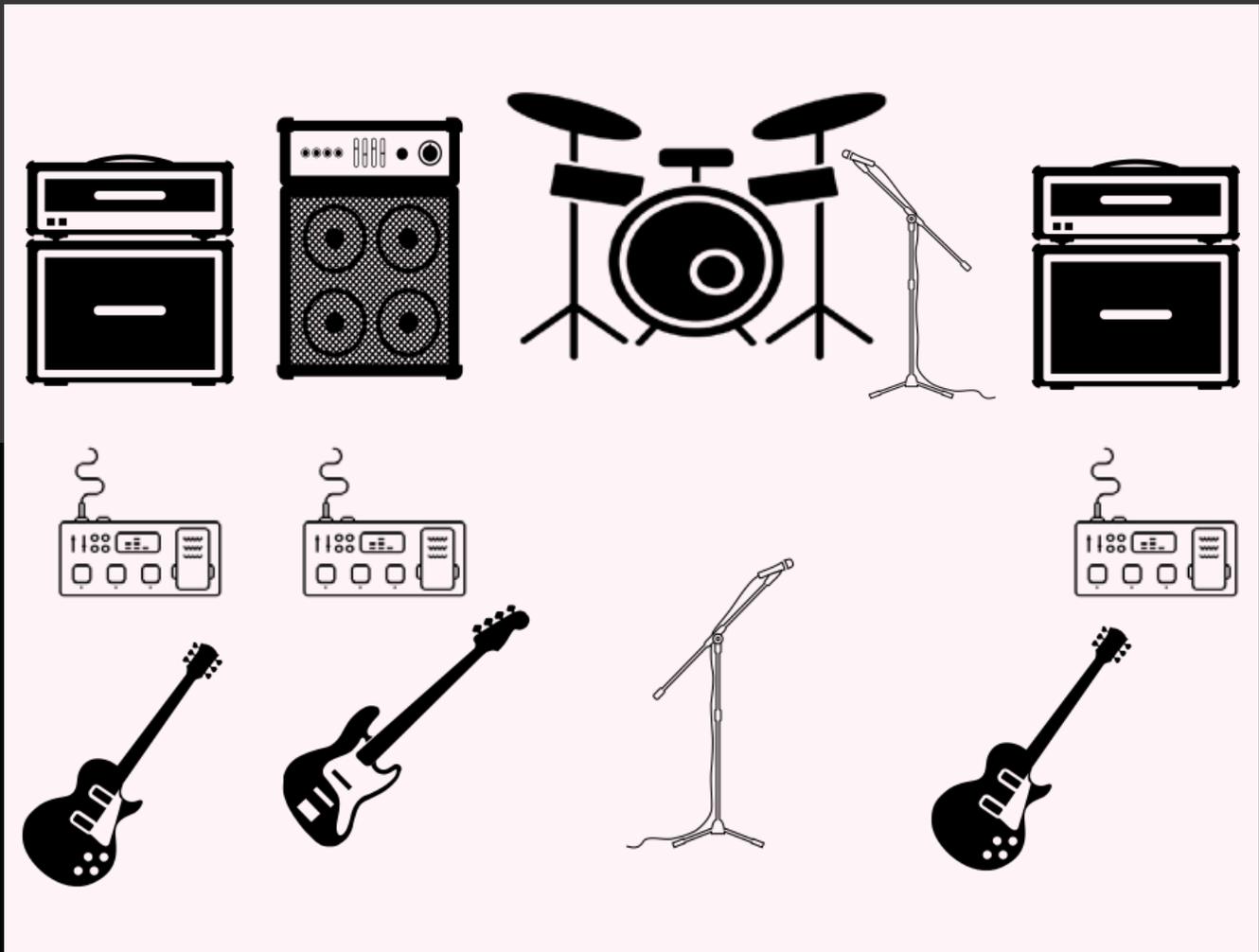
November 18th  
**OSHAWA** The Atria

January 19th  
**OTTAWA** The Dominion

January 20th  
**CORNWALL** La Maison



# Stage plot



# Press features

STANDARD-FREEHOLDER

entertainment Life Opinion All Newspapers Shopping Working Driving Healthing Comics

Music / Local Entertainment / Entertainment

## Cornwall's La Maison the perfect place to enjoy Handsome Sandwich

Todd Hambleton

Published Jan 16, 2024 • Last updated Jan 16, 2024 • 2 minute read

Join the conversation



Handsome Sandwich members (from left) are Jesse Cook, John Robinson, Tea Enlow, Rafael

SOOTODAY.com

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HOME > ARTS & CULTURE

## VIDEO: Handsome Sandwich debuts first music video

Full album, 'Deconstructed', will be released on May 6

Chris Belsito  
Feb 27, 2023 10:00 AM



Watch on YouTube

Listen to this article (00:05:26)

if there is any question as to what a Handsome Sandwich is, singer for the band Tea Enlow has no problem clarifying

NEWS NORTHERN ONTARIO

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An original tune from the South  
Handsome Sandwich, a local band from Sault Ste. Marie perform their original song, "Bitter."

Oct 15, 2022 11:02 a.m. EDT

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### CommunityVotes Sault Ste. Marie 2023

Nominations Starting March 2023  
Voting Ending July 2023

Results by Category

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Sports, Recreation and Fitness

Live Entertainment

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- Platinum Handsome Sandwich
- Gold Bone Yard
- Silver Mustang Heart
- Bronze Lime Band
- Top Pick Fort Creek
- Top Pick Generations

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HOME > ARTS & CULTURE

## Can a Lopstock revival conjure local music magic a third time?

After an 8-year absence, original music festival eyes a late July return

Chris Belsito  
Jun 27, 2023 11:05 AM



Handsone Sandwich will be performing at Lopstock on July 29, 2023.

Listen to this article

# Online Presence



# Contact information and Links

705 542 3748

705 257 8367

[handsomesandwichband@gmail.com](mailto:handsomesandwichband@gmail.com)



SCAN ME

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:  
Joseph Kargiannakis
- ii. Artist Address:
- iii. Artist Contact Information: (Phone Number and Email Address)  
kargi.music@gmail.com
- iv. Please provide an artist's statement or general statement about your work

(maximum 500 words):

As an artist with a background in the musical arts, I offer a diverse skill set and extensive experience in various aspects of the industry. Proficient as a singer, songwriter, and pianist, I have dedicated myself to honing my craft through years of practice and performance.

My journey in music began in Sault Ste. Marie, where I cultivated a deep appreciation for the power of music, as a student of the Algoma Conservatory and then eventually a student studying music at Algoma University. From composing; delivering performances; or teaching; I have consistently strived for excellence in all aspects of my artistic expression.

In response to the challenges presented by the COVID-19 pandemic, I relocated from the Greater Toronto Area, where I was working full-time within the music industry, to my hometown of Sault Ste. Marie, where I took a pause due to disruptions caused by the pandemic. I continued to play, write and feel a strong professional connection to music throughout that time, which drew me back into the field again in recent months.

Now, as I re-emerge into the music scene, I bring with me a renewed sense of purpose and determination. Whether writing, recording new material in my newly built studio or sharing my

- 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 focuses on the intersection of music performance, composition, and education. As a singer, songwriter, and pianist, I am dedicated to always enhancing my skills and experience through live performances, composing original music and teaching both piano and voice locally at Cases 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:

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Small Project Grant | <input type="checkbox"/> Community Events Grant            |
| <input type="checkbox"/> Large Project Grant            | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input type="checkbox"/> Operating Grant                | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding                   |  |

**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:

- |   |   |
|---|---|
| <input type="checkbox"/> Small Project Grant (\$) | <input type="checkbox"/> Community Events Grant (\$)            |
| <input type="checkbox"/> Large Project Grant (\$) | <input type="checkbox"/> Major Cultural Celebrations Grant (\$) |
| <input type="checkbox"/> Operational Grant (\$)   | <input type="checkbox"/> Cultural Diversity Grant (\$)          |
| <input type="checkbox"/> 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.

i. Project Name:  
Singer-Songwriting Course for Underserved High School Students

ii. Activity/Project and/or Event **Start Date:**  
July 2024

iii. Activity/Project and/or Event **End Date:**  
November 2024

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):

Home office (111 Promenade Drive, Sault Ste. Marie): Course creation and administrative aspect of project

Case's Music (636 Queen Street East, Sault Ste. Marie): Implementation of course; classroom usage  
<https://www.casesmusic.ca/>

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

Grant Proposal: Singer-Songwriter Course for Underserved High School Students

In Sault Ste. Marie, many families and high school students face barriers to accessing extracurricular music lessons, particularly during these challenging economic times, limiting their opportunities for creative expression and personal growth. This project proposal seeks to address this gap by offering a free specialized singer-songwriter course tailored to the needs of underserved students, providing them with a platform to explore their musical talents and develop essential skills in songwriting, singing, and performance.

Overall Objectives:

- Develop a comprehensive curriculum tailored to the needs and interests of high school students, focusing on songwriting, vocal techniques, and performance skills.
- Implement the singer-songwriter course at Cases Music, a local music hub, providing a conducive learning environment equipped with necessary resources.
- Reach out to potential participants through collaboration with local school boards, Algoma Children's Aid Society, Algoma Family Services, and Nogdawindamin, ensuring inclusivity and accessibility.
- Offer a three-week course that covers fundamental aspects of songwriting, singing, and performance, free of charge to participants.

Curriculum Development:

The curriculum will be carefully crafted to cater to the unique needs and interests of high school students, balancing theoretical knowledge with practical skills. It will include modules on:

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):

'Compliment and support existing City initiatives, plans, and projects and contribute effectively to the development of arts, culture, and heritage in SSM': The proposed course aligns with existing initiatives aimed at promoting arts, culture, and heritage in Sault Ste. Marie. By offering a specialized music education program for high school students, this complements the city's efforts to foster creativity and artistic expression. Additionally, by partnering with Cases Music, a local small business which has recently went under a change of ownership, this contributes to the development of a vibrant arts scene in the community.

'Contribute to the economic and social diversity of SSM through the development of arts, culture, and heritage product and tourism': The course not only provides valuable skills and opportunities for local youth but also contributes to the economic and social diversity of Sault Ste. Marie. By nurturing the talents of young musicians, this enriches the local arts and culture scene, and provides further opportunities to Cases Music, which is a longstanding symbol within the local music environment.

'Promote effective, meaningful, and equitable community engagement and consultation processes': Throughout the planning and implementation of the course, this prioritizes effective community engagement and consultation processes. This includes collaboration with local organizations, school boards, and community stakeholders to ensure that the program meets the needs and interests of underserved students. By soliciting feedback and input from diverse voices, inclusivity and equity is promoted within the development of this initiative.

- vii. ~~'Provide mentorship and participatory opportunities for youth, diversity, and historically underrepresented~~ 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):

For Participants:

- Musical Skill Development: Participants of the course to gain valuable skills in songwriting, singing, and performance, receiving personalized instruction, feedback, and guidance from an experienced teacher, enhancing their musical abilities and confidence.
- Personal Growth: Engaging in the creative process and performing original compositions fosters personal growth and self-expression. Participants able to enhance self-confidence, resilience, and a sense of accomplishment as they explore and develop their musical talents.
- Community Connection: The course provides participants with opportunities to connect with like-minded peers and mentors in the local arts community. Building relationships with fellow musicians and artists fosters a sense of belonging and support within the community.

For the Applicant:

- Professional Development: Leading a singer-songwriter course provides the applicant with opportunities for skill enhancement and professional growth. The applicant is able to refine their teaching abilities

- 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 of the singer-songwriter class will be measured by several key indicators. First is the participant engagement and satisfaction. Success in this area will be reflected in the active participation and positive feedback from participants, indicating that the program effectively meets their needs and interests. Feedback forms will be provided to all participants at the completion of the class to assess the quality of curriculum and class implementation. Within this indicator also includes completion of curriculum objectives and assessment of attendance and engagement throughout the three week course. Next is artistic growth and development, which will be evident in the progress, feedback and achievements of participants, as demonstrated through improved musical skills, ability to create new content/songs and improved confidence. Community impact is also a target indicator and success will be measured by impact on the applicant through the skill development in creating new coursework and facilitating a new group, as well as to support a local small business by generating revenue using classroom space throughout the course.

Overall, success will be determined by the tangible outcomes achieved through the implementation of the project, including the musical growth and satisfaction of participants, the positive impact on the

#### **Section 4: Marketing**

- i. What audiences does the proposed activity, project and/or event seek to reach?

Select all that apply:

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> Local (within the Municipality)           | <input type="checkbox"/> Regional (within Algoma) |
| <input type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> Other (Please describe)  |

- ii. Please describe the items selected (maximum 250 words):

The focus will be on the local demographic, to ensure ability to attend weekly classes with minimal barriers. Local schools and organizations will be engaged in order to seek potential attendees.

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

The primary audience are the students who begin to develop the confidence and skills to engage with more public audiences in the future. Participants will be provided the opportunity to perform amongst one another week to week throughout the course.

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 project will be promoted by engaged with the local organizations and school boards as listed above, including Algoma CAS, Algoma Family Services and Nogdawindamin. This will include creating connections with department heads and anyone involved with support services in order to distribute applications for suitable students.

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

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> 0-18 years old | <input type="checkbox"/> 60-75 years old |
| <input type="checkbox"/> 19-34 years old           | <input type="checkbox"/> 75+ years old   |
| <input type="checkbox"/> 35-59 years old           |  |

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

- |  |                                    |
|--|------------------------------------|
| <input checked="" type="checkbox"/> 1-50 | <input type="checkbox"/> 501-1000  |
| <input type="checkbox"/> 51-100          | <input type="checkbox"/> 1001-2500 |
| <input type="checkbox"/> 101-250         | <input type="checkbox"/> 2500+     |
| <input type="checkbox"/> 251-500         |                                    |

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.)?

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 1-10 participants | <input type="checkbox"/> 26-50 participants |
| <input type="checkbox"/> 11-25 participants           | <input type="checkbox"/> 50+ participants   |

- viii. Please provide a brief description of participant composition (maximum 150 words):  
The applicant is the primary person participating in the development and implementation of the project. Secondary facilitator is Cases Music, who will be providing space and equipment to implement the project. Most importantly are the students who will be participating in the course, which will be limited to 8 high school student. In addition, there will be an opportunity for one or two high school students, already enrolled in lessons at Cases Music, to volunteer with the facilitation of the group, allowing a peer mentorship role.

**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, Joseph Kargiannakis (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 31, 2024 Date

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

[csd@cityssm.on.ca](mailto: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

| 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) |
|---|---|---|---|---|---|
| <b>Operational Costs</b>  |   |   |   |   |   |
| Classroom/equipment rental  | 999.00  |   | ACAP  |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Materials &amp; Supplies Costs</b>                                     |   |   |   |   |   |
| Promo materials/applications  |   |   |   | Cash-self supported                       |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Equipment Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Artist Fees</b>  |   |   |   |   |   |
| Curriculum development  | 500.00  |   | ACAP  |   |   |
| Administrative Tasks  | 150.00  |   | ACAP  |   |   |
| Community liasing   | 200.00  |   | ACAP  |   |   |
| Application review/acceptance   | 100.00  |   | ACAP  |   |   |
| Course implementation   | 900.00  |   | ACAP  |   |   |
| Post-implementation analysis  | 150.00  |   | ACAP  |   |   |
|   |   |   |   |   |   |
| <b>Other Costs</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Total Costs</b>  | \$ 2,999.00   | \$ 0.00   |   |   |   |
|   |   |   |   |   |   |
| <b>Total Project Costs:</b>   | \$ 2,999.00   |   |   |   |   |
|   |   |   |   |   |   |

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

**ACAP Application Project Plan Template**

| <b>Project Milestones/Activity: (Enter Activity) - Add/delete rows as needed</b>   | <b>Month 1</b> | <b>Month 2</b> | <b>Month 3</b> | <b>Month 4</b> | <b>Month 5</b> | <b>Month 6</b> | <b>Month 7</b> | <b>Month 8</b> | <b>Month 9</b> | <b>Month 10</b> | <b>Month 11</b> | <b>Month 12</b> |
|--|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-----------------|-----------------|
| <b>Ex. Project Marketing Start-End</b>   |                |                |                |                |                | X              |                |                | X              | X               | X               | X               |
| Creation of curriculum. (July)   | X              |                |                |                |                |                |                |                |                |                 |                 |                 |
| Create application and feedback forms; establish community partners. (Aug)   |                | X              |                |                |                |                |                |                |                |                 |                 |                 |
| Distribute, receive and review applications; select participants. (Sept)   |                |                | X              |                |                |                |                |                |                |                 |                 |                 |
| Implement curriculum at Cases Music with selected participants. (Oct)  |                |                |                | X              |                |                |                |                |                |                 |                 |                 |
| Review feedback measures and completion of post-grant report (Nov)   |                |                |                |                | X              |                |                |                |                |                 |                 |                 |
|  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
|  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
|  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
|  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
|  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| <b>Notes:</b>  |                |                |                |                |                |                |                |                |                |                 |                 |                 |
| 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 |                |                |                |                |                |                |                |                |                |                 |                 |                 |

# Joseph Kargiannakis

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## SUMMARY

Enthusiastic and dedicated vocal and piano teacher, recently re-immersed in music industry with a focus on building a thriving business. After a period away from music due to the collapse of the Canadian arts industry due to the Covid-19 pandemic, especially for small business, returning now with renewed energy and commitment, having established a home studio for recording, and working diligently to cultivate a community of eager learners. With a rich background in music education, original composition, and performance, I am devoted to expanding within the areas of teaching, creating new content, recording, and performing. I maintain professionalism through hard work and dedication, as these are core principles to being a positive and proficient team player in any work environment.

## EMPLOYMENT EXPERIENCE

### **Case's Music** | Piano and Vocal Teacher | *January 2024 to Present*

- Conduct one-on-one lessons for students of various ages (young children through adulthood) and skill levels, focusing on vocal technique, piano proficiency, music theory, and performance skills.
- Develop individualized lesson plans to meet the unique needs and goals of each student, incorporating diverse musical genres and repertoire.
- Prepare students for performances, guiding them in rehearsal techniques, interpretation, and stage presence.
- Maintain regular communication with students and parents to track progress, address concerns, and provide feedback on performance and practice strategies.

### **Sole Proprietary Business** | Owner/Performer | *May 2010 to Present*

- Manage and adhere to workflow timetables, prioritizing client requests (recordings, performances, writing, producing etc.) based on time, complexity of task and alterations needed.
- Bringing knowledge from experience to clients' questions to help them decision make on the best final product envisioned from a musical perspective.
- Organize and lead rehearsals for specified material.
- Prepare documents (scores) in the arrangements required by clients.

### **Coca-Cola Canada** | Merchandiser | *September 2023 to Present*

- Ensure proper display and stocking of Coca-Cola products in retail outlets.
- Maximize product visibility through effective merchandising techniques.
- Build and maintain positive relationships with store personnel.
- Execute promotional campaigns and initiatives.
- Monitor inventory levels and ensure compliance with company standards and safety protocols.

**Great Lakes Honda | Service Advisor | *January 2023 – June 2023***

- Creating work orders, coordinating service work to be completing and managing completion of work to ensure that customers' needs are being met.
- Liaising with customers to fulfill their goals through guidance, budgeting, and expectation management.
- Work hand in hand with service technicians, shipping department and other vendors and employees as required, while ensuring customer satisfaction.
- Creating and managing customer files and invoices in an accurate and orderly fashion.
- Effectively interacting with a variety of individuals throughout the workday including customers, colleagues, vendors, and employees of off-site locations in a respectful and professional manner, both in person and through virtual means including telephone and email.

**Sault Area Hospital | Distribution Aide | *June 2021 to May 2022***

- Inventory management through pick-listing items based on departmental use and need.
- Fill internal purchasing orders on case-by-case basis as per departmental request.
- Safe, timely and accurate delivery and stocking of pick-listed items to departments throughout the hospital.
- Monitor and answer internal phone line and email to problem solve unique situations and rectify department supply issues that arise.
- Off-site pick up and deliveries in collaboration with community partners and off-site locations.
- Daily interactions with a variety of hospital staff, shipping company staff, vendors, and employees of off-site locations in a respectful and professional manner.
- Operating machinery safely to transfer and restock warehouse and other stores facilities.

**JD Aero Limited Inc. | Stores-Quarantine/Shipping | *January 2021 to June 2021***

- Process and account for all unserviceable parts and expired consumables that come off the aircraft and work with clients to achieve intended dispositions.
- Liaise with aircraft mechanical leads to ensure all standards are being met per National Transportation and Safety Board and correct discrepancies through team building, communication, and improved systems.
- Compile data for clients including data related to parts that are either routine; non-routine; or client requested removals.
- Maintain, record, and equip employees with client and company-owned parts and tooling.
- Act as point of contact for all employees regarding unserviceable parts, shipping and a variety of other administrative duties.
- Regular auditing of inventory and electronic system to ensure accuracy and compliance.

**FedEx Express | Courier | *April 2014 to May 2018***

- Package handling/sorting of daily intake.
- Completing daily pre/post trips for vehicles to the Ministry of Transportation Ontario guidelines (VOR's).
- Loading with best practices in conjunction with route planning in vehicle to meet company engineered standards and timelines.
- Safely deliver packages entrusted to FedEx Express from the public and companies by the ensured deliver date and time.
- Interact with customers in a positive manner to guarantee satisfied fulfillment and entice continued patronage.

- Accept payments via cash or credit on duties and taxes with promised security of confidential information.
- Maintaining shipping supplies for customer needs regardless of shipping challenges to fulfill pick up orders.
- Working with dispatch to achieve daily pickup needs to the financial core of Toronto.
- Continued training for safe driving, handling of hazardous material and international customs law.

**Freeman AV/Encore** | Technician/Delivery Specialist/Dispatcher | *September 2013 to June 2014*

- Manifest preparation with back checking placed orders to meet customer needs from inventory.
- Operating safely 3-ton and 5-ton vehicles loaded/unloaded to the Ministry of Transportation Ontario's best practices and load weights.
- Loading/unloading with care of multi-million/high end audio video equipment for major entertainment events.
- Managing loading/unloading operations to each unique locations' specifications/challenges.
- Setting up/tear down with care and in a timely fashion of multi-million/high-end audio-visual equipment to each customers requirement.
- Scheduling pickups/deliveries while coordinating between driver team and sales team to meet customer needs.

**For The Music Inside** | Owner/Events Coordinator/Manager | *February 2012 to April 2017*

- Work in conjunction with cross province venues to facilitate bookings of talent for events.
- Creating profitable marketing strategies to move product/inventor, pitch discographies to potential buyers and meet quarterly and annual fiscal targets.
- Writing successful grants/application to endowed provincial programs to support projects of the company.
- Work with signed talent to take abstract visions of art and achieved planned goals.
- Bookkeeping and managing cash flow verses expenses.

**Case's Music** | Sales/Front Counter | *September 2011 to August 2012*

- Managing products for purchase while maintaining a vast knowledge of instruments, equipment, and lessons available for customer base.
- Ensuring timetables for instructors are organized and up to date with bookings/cancelations.
- Collecting payments from customers, including setting up payment plans.
- Entrusted with end of day bookkeeping/closing/security of facility.

**City of Sault Ste. Marie/John Rhodes Community Center Pool** | Lifeguard and Swimming Instructor | *Spring 2007 to January 2011*

- Enforcing applicable pool policy and regulations.
- Rescuing swimmers in distress and providing emergency care.
- Completing/filing incident reports to municipal standards.
- Creating and implementing lesson plans for students while demonstrating proper technique and safety.
- Working with parents on progressive learning between lessons.
- Data entry for end of session report cards in compliance with Canadian Red Cross.

## **EDUCATION**

**Algoma University:** Bachelor of Arts Concentration in Music Performance  
*September 2009 to January 2011*

**Korah Collegiate & Vocational School**  
*Graduated June 2009*

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

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

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### **Section 1: Artist Information**

- i. Artist Name:  
Kurt Stone
- 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 graffiti art is a celebration of urban culture, a vibrant tapestry woven into the fabric of the city streets. Through bold colors, intricate designs, and dynamic compositions, I transform mundane surfaces into captivating works of art. Whether painting on legal walls or reclaiming forgotten spaces, I aim to inject color, creativity, and vitality into the urban landscape. Join me as we explore the intersections of art, culture, and identity, one spray at a time.

- 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):  
 Whether painting on legal walls or reclaiming forgotten spaces, I aim to inject color, creativity, and vitality into the urban landscape. Join me as we explore the intersections of art, culture, and identity, one spray at a time.

**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:

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> Small Project Grant | <input type="checkbox"/> Community Events Grant            |
| <input type="checkbox"/> Large Project Grant            | <input type="checkbox"/> Major Cultural Celebrations Grant |
| <input type="checkbox"/> Operating Grant                | <input type="checkbox"/> Cultural Diversity Grant          |
| <input type="checkbox"/> Seed Funding                   |  |

**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:

- |   |   |
|---|---|
| <input type="checkbox"/> Small Project Grant (\$) | <input type="checkbox"/> Community Events Grant (\$)            |
| <input type="checkbox"/> Large Project Grant (\$) | <input type="checkbox"/> Major Cultural Celebrations Grant (\$) |
| <input type="checkbox"/> Operational Grant (\$)   | <input type="checkbox"/> Cultural Diversity Grant (\$)          |
| <input type="checkbox"/> 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.

- i. Project Name:  
Downtown Plaza East Wall
- ii. Activity/Project and/or Event **Start Date:**  
2024-04-03
- iii. Activity/Project and/or Event **End Date:**  
2024-10-31

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):

Technically it is the wall on the back of 79 Brock St, Sault Ste. Marie, ON P6A 3B4 (Country Way building) The wall faces the downtown plaza.

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

To paint the proposed wall with a dance of colors and shapes, a symphony of expression on a blank canvas of concrete. Each stroke of the spray can tells a story, from the rhythmic hiss of paint to the vibrant explosion of hues, transforming urban spaces into vibrant works of art.

As our environments are a reflection of our inner worlds, I hope to add to the space in a way that subtly adds to the space in a positive way.

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):

I chose these because they align most with the project that I plan. Any good mural directly contributes to the development of arts, culture and heritage because public art can be seen by anyone for free. Even if the person isn't into art, it subconsciously influences them. depending on the art in a positive or negative way. The goal here is to make a positive impact with art. Maybe people will even travel or make a point to see this mural while traveling through or visiting the Soo, thus contributing to the economic and social diversity of SSM. This mural will also hopefully make people have a discussion on a multitude of topics, ranging from "What is art?" to "Does art really have an impact on a place".

- 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):

Public art is the heartbeat of a city. Where there is public art, there are interesting people. The benefits are endless as the things we see inspire us, consciously and sometimes subconsciously. One of the many reasons I paint is due to the Public art/Murals that are around the city. I feel that rippling this art affect will inspire more people to make their own art.

- 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 efficient completion of this mural. But also the way it impacts people and changes the overall "vibe" of the plaza.

#### **Section 4: Marketing**

- i. What audiences does the proposed activity, project and/or event seek to reach?  
Select all that apply:

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Local (within the Municipality)                      | <input checked="" type="checkbox"/> Regional (within Algoma) |
| <input checked="" type="checkbox"/> Tourism (those who will travel to take part or view) | <input type="checkbox"/> Other (Please describe)             |

- ii. Please describe the items selected (maximum 250 words):

Since the wall is in such a public space, itll be easy to reach the proposed audiences. As locals and tourist are always going to the mill market and surrounding buisness's. Maybe other artist will make a stop in their travels to see the mural.

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

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):

Hopefully this project will be promoted through the city.

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

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 0-18 years old  | <input checked="" type="checkbox"/> 60-75 years old |
| <input checked="" type="checkbox"/> 19-34 years old | <input checked="" type="checkbox"/> 75+ years old   |
| <input checked="" type="checkbox"/> 35-59 years old |   |

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

- |  |                                    |
|--|------------------------------------|
| <input type="checkbox"/> 1-50              | <input type="checkbox"/> 501-1000  |
| <input checked="" type="checkbox"/> 51-100 | <input type="checkbox"/> 1001-2500 |
| <input type="checkbox"/> 101-250           | <input type="checkbox"/> 2500+     |
| <input type="checkbox"/> 251-500           |                                    |

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.)?

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> 1-10 participants | <input type="checkbox"/> 26-50 participants |
| <input type="checkbox"/> 11-25 participants           | <input type="checkbox"/> 50+ participants   |

- viii. Please provide a brief description of participant composition (maximum 150 words):  
I will be the only one participating in this project, as its easier and more efficient to work alone sometimes.

**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, Kurt Stone (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.

Kurt Stone Signature

2024-04-01 Date

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

[csd@cityssm.on.ca](mailto: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

| 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) |
|---|---|---|---|---|---|
| <b>Operational Costs</b>  |   |   |   |   |   |
| Working at heights Refresher Course                                       |   |   |   |   | Estimate 300\$                            |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Materials &amp; Supplies Costs</b>                                     |   |   |   |   |   |
| Montana Black Spray Paint   |   |   |   |   | 8\$per/Can<br>150 Cans x 8=<br>1,200      |
| Exterior Latex Paint  |   |   |   |   | 300\$per/ 5gal<br>1 pail = 300\$          |
| Spray Can Tips  |   |   |   |   | 50\$ Estimate                             |
| <b>Equipment Costs</b>  |   |   |   |   |   |
| Man Lift  |   |   |   |   | 275\$per/Day<br>4 Days= 1,100\$           |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Artist Fees</b>  |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
| <b>Other Costs</b>  |   |   |   |   |   |
| Drop Sheets   |   |   |   |   | 40\$ Each<br>Approx. 2 needed<br>= 80\$   |
| <b>Total Costs</b>  | \$ 0.00   | \$ 0.00   |   |   | 3030                                      |
| <b>Total Project Costs:</b>   | \$ 0.00   |   |   |   |   |

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







