The Corporation of the City of Sault Ste. Marie

Cultural Vitality Committee

Agenda

Wednesday, December 3, 2025

12:00 pm - 1:00 pm

Biggings Room, Civic Centre

Pages

1. Land Acknowledgement

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

2. Adoption of Minutes 4 - 5

Mover _____

Seconder _____

Resolved that Minutes of Cultural Vitality Committee meeting of October 15, 2025 be approved.

3. Declaration of Pecuniary Interest

4. Adoption of Agenda

Mover _____

Seconder _____

Resolved that the Agenda for Cultural Vitality Committee meeting for December 3, 2025 as presented be approved.

5. Business Arising

5.1 Centre Francophone 6 - 27

5.2 Sault Blues Society 28 - 61

5.3	Sault Film Festival	62 - 92
5.4	Ashley Aikens-McIntosh	93 - 111
5.5	Piecing It Together Shows	112 - 135
5.6	Sault Newcomers	136 - 152
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5.8	West Fest	171 - 190
5.9	Black Fly Jam	191 - 216
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5.11	Ontario Culture Days	242 - 274
5.12	Algoma Conservatory of Music	275 - 310
5.13	Entomica	311 - 413
5.14	Sault Theatre Workshop	414 - 438
5.15	Soolebrity Theatre	439 - 470
5.16	Thinking Rock Community Arts	471 - 526
5.17	Cindy Bradford	527 - 539
5.18	DJ Seith	540 - 562
5.19	Drawing Club	563 - 579
5.20	Gabriel George	580 - 594
5.21	Jena Schmitt	595 - 633
5.22	Matthew Warnock	634 - 671
5.23	Suzanne Deplonty	672 - 694
5.24	Riley Greco	695 - 710
5.25	Rebeka Herron	711 - 733

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

Wednesday, October 15, 2025
4:30 pm
Biggings Room, Civic Centre

Present:	D. Hilsinger, M. Bouchard, S. Meades, N. Moss, D. Lalonde, E. Cho, A. Arnott
Absent:	Councillor S. Spina, D. Goodall, L. Rendell
Officials:	V. McLeod, A. Moore

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1. Land Acknowledgement

2. Adoption of Minutes

Moved by: N. Moss
Seconded by: M. Bouchard

Resolved that Minutes of Cultural Vitality Committee meeting of June 18, 2025 be approved.

Carried

3. Declaration of Pecuniary Interest

4. Adoption of Agenda

Moved by: M. Bouchard
Seconded by: N. Moss

Resolved that the Agenda for Cultural Vitality Committee meeting for October 15, 2025 as presented be approved.

Carried

5. Business Arising

5.1 Welcome to New Members of the Cultural Vitality Committee

5.2 Paul Mall Alley 2026

5.3 Graffiti Committee Membership

5.4 Public Art Master Planning

5.5 Arts and Culture Assistance Program - Early Intake 2026 Process Review and Discussion

6. Sub-committee / Task Force Updates

7. New Business

8. Correspondence

9. Next Meeting

10. Adjournment

Moved by: N. Moss
Seconded by: S. Meades

Resolved that this Committee now adjourn.

Carried

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
Centre Francophone de Sault Sainte Marie

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

iii. Organization Contact Information: (Phone, Cell, Email)
05-946-3632, 705-992-9194, info@centrefrancossm.ca

iv. Organization Contact Person & Alternative Contact Person:

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

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

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

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

vi. Please indicate the organization's discipline of focus:
Visual arts, performing arts, media arts, literary arts, multi & interdisciplinary arts, heritage arts, public art, other, and description (maximum 50 words):
The Francophone Centre is a cultural non-profit organization, that was incorporated in 1982.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

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

ACAP Request Amount ($) $5000

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:
Rendez-vous des cultures francophones/Rendez-Vous of Francophone Cultures

ii. Activity/Project and/or Event **Start Date:**
March 2026 - depending on location availability

iii. Activity/Project and/or Event **End Date:**
March 31st, 2026

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):
We will be looking for locations in Sault Ste. Marie for the majority of our events planned in addition to one event planned on St. Josef island at Algoma Trad.

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

Rendez-Vous des Culturels Francophones Through Arts and Gastronomy
Introduction
The project aims to be a catalyst for interaction and sharing between Francophone communities, celebrating the richness of their diversity through workshops, concerts, and culinary exchanges. By focusing on art and gastronomy, we aim to strengthen cultural ties, promote intercultural dialogue, and enrich our shared heritage.
Project Objectives
1. Foster intercultural dialogue: Create opportunities for exchanges between different Francophone communities to strengthen social cohesion and encourage mutual understanding.
2. Promote artistic diversity: Provide a platform for local and international artists to express their creativity and share their works.
3. Celebrate Francophone gastronomy: Offer culinary workshops that will allow participants to discover the different culinary traditions of Francophone countries and celebrate a rich and varied gastronomy.
Description of Activities
1. Francophone Cultural Exchanges
The core of the project is the organization of a two- to three-day cultural exchange between artists, chefs, and participants from various French-speaking countries. It will include cultural visits, performances, and roundtable discussions on art, culture, and gastronomy, led by experts and practitioners in the field.
The exchanges will be punctuated by open discussions where participants can share their experiences and reflections on their respective cultures, as well as the challenges and opportunities faced by French speakers around the world.
2. Artistic Workshops
Artistic workshops will be organized throughout the project, led by local artists and speakers from other French-speaking regions. These workshops will cover a variety of disciplines, or participants will have the opportunity to register for workshops based on their interests, thus fostering the discovery of new artistic practices.

Each workshop will emphasize interaction between participants, allowing them to collaborate on joint artistic projects. At the end of the project, a group exhibition will be organized to highlight the works created during these workshops.

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

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

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

Provide mentorship and participatory opportunity for youth, diversity and historically underrepresented groups in the community;
The "Rendez-Vous des Culturels Francophones" project offers clear pathways for **youth, diversity, and historically underrepresented groups** to engage and learn.
Roundtable discussions will be led by experts and practitioners in art, culture, and gastronomy. These established professionals will serve as direct mentors, sharing career insights and knowledge with participants. Artistic and culinary workshops will be guided by local artists and speakers from other French-speaking regions. This creates a hands-on mentorship structure for skill development and the discovery of new practices. The emphasis on open discussions and intercultural dialogue fosters peer-to-peer mentorship, allowing

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 project utilizes a sociocultural approach to bridge gaps and build connections between diverse French-speaking groups that may often feel isolated or unknown. By organizing gatherings that promote exchange and mutual understanding, the initiative directly addresses cultural fragmentation exacerbated by globalization.
For the existing Francophone community in Sault Ste. Marie, the project is a significant opportunity to foster a stronger sense of community and identity, particularly for those who have historically remained in the background. This visibility is expected to result in a surge of pride and optimism.
The initiative also directly benefits newcomers to Sault Ste. Marie—including those from French-speaking regions or countries and those learning French to increase their chances of settling in Canada. By showcasing different cultures, the project visibly demonstrates that the community is welcoming and inclusive. Ultimately, the project creates an opportunity for celebration, inclusion, and sharing of cultures and languages that are a fundamental part of Canada's diverse fabric.

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 for this event would be 250 participates the activities as clients, beneficiaries, consumers or participants. We would like to have 10 different activities over the event.

Section 4: Marketing

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

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

Other please describe (250 words maximum):

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

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

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

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

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

- [ ] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [x] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

☐ 1-10 ☐ 26-50

☑ 11-25 ☐ 50+

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

We plan on 10 different activities, workshops, concerts etc. We are aiming at including college and university students as well as adults in 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 the ACAP Application Budget Template.

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 ☐

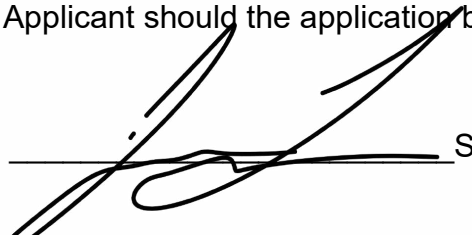
Section 6: Project Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of Centre Francophone de Sault Ste Marie (Organization/Collective Name), I, Jessie Leveille (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.



_____ Signature 10/29/2025 _____ Date

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

a.moore@cityssm.on.ca

Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Salary & Benefits	4370		Canadian Heritage		
Office Supplies	2000		Canadian Heritage		
Insurance,	750		Canadian Heritage		
Accounting, postage etc	250		Canadian Heritage		
Website	250		Canadian Heritage		
Evaluation	2250		PAFO*		
Materials & Supplies Costs					
Printing & signage	100			in kind	
Publicity	10000		PAFO/Tourism SSM		
Volunteer supplies	500		ACAP/PAFO		
Equipment Costs					
Activity Supplies	500		ACAP/PAFO		
Buses	500		ACAP/PAFO		
Sound Technicians	2250		ACAP/PAFO		
Sound Equipment rental	2000		ACAP/PAFO		
Venue Rental	3000		ACAP/PAFO		
Artist Fees					
Artistic Directors	18400		ACAP/PAFO		
Artist and musicians	20000		ACAP/PAFO/tourism		
Accomodations	5000		ACAP/PAFO/tourism		
Transport & Meals	9000		ACAP/PAFO/tourism		
Chefs & Caterers	2700		ACAP/PAFO		
Other Costs					
Dinner	5000		Tickets		
	*PAFO =	Francophone Community	Grant Program	Ontario Ministrey	Francophone Affairs
Total Costs	$ 88,820.00	$ 0.00			
Total Project Costs:	$ 88,820.00				

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

Application Project Plan Template

Name of Applicant: Centre Francophone de

Intake/Date: 600 North Ave.,

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Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Preparation	09/02/2025	12/31/2025	Community mofilisation, Hiring Artistic director, Identify location, musicians, artists, chefs. Risks evailuations and plan.
Organization of events and activities	09/02/2025	12/31/2025	Selection of musicians and artists. Program prep.
Promotion and Evaluation	11/01/2025	12/31//2025	Identify marketing and evaluation organizations.
Promotion and Evaluation	01/01/2026	03/20/2026	Lauch promotional and communication plan and evaluation plan.
Verification and tech tests	03/02/2026	03/13/2026	Sound techs, artistic directors,
Volunteer recruitment and training	02/01/2026	03/09/2026	Coordination and volunteers
Final verification	03/09/2026	03/19/2026	Sound techs, artistic directors, coordination and volunteers
Lauch	03/20/2026	03/22/2026	Everyone on deck
Followup, Evaluation and final tasks	03/22/2026	04/15/2026	artistic directior

Application Project Plan Template

Name of Applicant: Carole Blaquiere

Intake/Date: Coordinator

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Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes

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

POUR L'ANNÉE SE TERMINANT LE 31 MARS, 2025

RAPPORT DE MISSION DE COMPILATION 1

l'INFORMATION FINANCIÈRE

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

JR PC JOE RUSCIO
PROFESSIONAL CORPORATION

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

RAPPORT DE MISSION DE COMPILATION

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

Basée sur les informations fournies par la direction, j'ai compilé le bilan financière du Centre Francophone de Sault Ste-Marie au 31 mars, 2025, l'état des opérations et de l'actif net pour l'exercice clôturé à cette date, ainsi que la note 1 qui décrit le référentiel comptable appliqué dans la préparation des informations financières compilées ("informations financières").

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

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

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

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

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

Sault Ste. Marie, Canada
Le 17 mai, 2024

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE
BILAN

AU 31 MARS	2025	2024
ACTIF		
PRÉSENT		
Comptant	$ 106,479	$ 99,729
Impôts à recevoir	2,854	5,431
	$ 109,333	$ 105,160
PASSIF		
PRÉSENT		
Comptes payables et obligations encourues	$ 2,486	$ 2,074
FIN DE L'ANNÉE	106,847	103,086
	$ 109,333	$ 105,160

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

L'ANNÉE TERMINANT LE 31 MARS,	2025	2024
REVENUES		
Fond octroyés	$ 50,500	$ 59,180
Activités socio-culturelles	23,092	23,024
Dons	5,100	-
Membriétés	1,519	3,864
Province de l'Ontario	-	3,812
	80,211	89,880
DÉPENSES		
Administration	3,501	9,440
Promotion et publicité	3,852	4,917
Bourse scolaire	1,000	800
Activités socio-culturelles	24,733	36,775
Assurances	1,937	1,731
Intérêt et frais bancaires	229	235
Frais professionnels	2,578	2,204
Loyer	6,630	6,340
Réparations et entretiens	87	795
Ressources	323	378
Téléphone et internet	2,316	2,127
Salaires et bénéfices	29,264	32,845
	76,450	98,587
REVENUS (PERTE) NETS	3,761	(8,707)
DÉBUT DE L'ANNÉE	103,086	111,793
FIN DE L'ANNÉE	$ 106,847	$ 103,086

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

L'ANNÉE TERMINANT LE 31 MARS,	2025	2024
LES FLUX DE TRÉSORERIE PROVENANT DES ACTIVITIÉS D'OPÉRATION		
Revenues (perte) nets	$ 3,761	$ (8,707)
Changement du non-comptant dans le bilan actif relié aux opérations:		
Réduction (augmentation) des impôts à recevoir	2,577	(4,599)
Augmentation (réduction) aux comptes payables et aux obligations encourues	412	(1)
	2,989	(4,600)
AUGMENTATION (DIMINUTION) NET DU COMPTANT	6,750	(13,307)
COMPTANT AU DÉBUT DE L'ANNÉE	99,729	113,036
COMPTANT À LA FIN DE L'ANNÉE FINANCIÈRE	$ 106,479	$ 99,729

L'ANNÉE TERMINANT LE 31 MARS,

1. BASE DE COMPTABILITÉ

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

- Impôts à recevoir
- Comptes payables et obligations encourues

2. POLITIQUES DE COMPTABILITÉS

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

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

(c) Reconnaissance des fonds et des revenus:
Le Centre respecte la méthode différée de la comptabilisation des fonds et d'octrois. Les fonds principales du Centre proviennent du Ministère de patrimoine canadien. Pendant l'année, le Centre a reçu les sommes de 50,000 $ pour l'année 2025 et 59,180 $ pour l'année 2024.

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

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

Le total des immobilisations dépensées en 2025 était de 0 $ (0 $ - 2024).

2. DÉPENDENCE FINANCIÈRE

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

3. ENGAGEMENTS

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

4. INSTRUMENTS FINANCIERS

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

CENTRE FRANCOPHONE DE SAULT-SAINTE-MARIE

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

CONSEIL D'ADMINISTRATION 2024-2025

COMITÉ EXÉCUTIF

Président Interm **Jessie Léveillé** [redacted].ca	**Vice-président** **Stephanie Salituri** [redacted]
Secrétaire **Suzanne Salituri** [redacted]	**Trésorier** **Marc Boissonneault** [redacted]

Directeurs / Directrices

Lise Roy [redacted]	**Tahirou Cisse** [redacted]
Krystal Shannon [redacted]	**Jessica D'Amour-Torrance** [redacted]

Coordonnatrice

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

www.centrefrancossm.ca

Tel: 705 946-3632

ST-JEAN

Festival

Saturday June 22

Bondar Park
to 6pm
admission

ert at 7pm
special guest
ESTE LÉVIS
ckets 20$

BBQ, bouncies, games,
cotton candy, ice cream,
French Canadian music,
bilingual family event

ada

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
Sault Blues Society

ii. Organization: Address: (Street, Postal Code, City)
1-176 South Market St. SSM ON P6A 6E7

iii. Organization Contact Information: (Phone, Cell, Email)

Johnnie Tibbles

iv. Organization Contact Person & Alternative Contact Person:

Name Johnnie Tibbles	Name Roger Scharbach
Title President	Title Treasurer
Phone	Phone
Email	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 organization made up of blues fans and musicians dedicated to keeping the blues alive and thriving in and around Sault Ste. Marie, Ontario.

The SBS provides professional development opportunities for emerging and established artists by promoting all blues performances in and near the Sault. Our community events are entirely volunteer-driven, including our annual fundraising event Blues for Food. These initiatives foster meaningful connections and partnerships among local charities, venues, artists, volunteers, and fans. Our Friday Night Blues showcase at Rotaryfest also contributes to the development of arts, culture, and tourism in the region.

Each year, the SBS hosts three to four featured events and supports at least one blues-based fundraiser, hiring talented local musicians to perform and helping raise funds for our chosen community causes.

We also take pride in recognizing local talent through our annual Dedicated to the Blues Award, presented to a musician who has made outstanding personal contributions to supporting the SBS and advancing blues music in our community.

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

Performing Arts – Support the presentation and promotion of local, national, and international award-winning blues musicians through performances at diverse venues across Sault Ste. Marie. In addition, provide guitar, vocal and harmonica workshops that foster artistic development, audience engagement, and community appreciation of blues music.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Large Project Grant ☐

Operating Grant ☐

Seed Funding ☐

Community Events Grant ☑

Major Cultural Celebrations Grant ☐

Cultural Diversity Grant ☐

ACAP Request Amount ($) 2,999.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:

Sault Blues Society events and presentations 2026

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

January 1st 2026

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

December 31st 2026

iv. Activity/Project and/or Event Location:

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

1. Machine Shop, 83 Huron St, SSM, P6A 5P4
2,4,6. Soo Blaster, 345 Queen St E. SSM, P6A 1Z2
3. Clerque Park, 10 East St, SSM, P6A 3C3
5. Tap Room, 50 Pim St, SSM

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

1st event - Feb19th 2026, Bon Soo has invited us to present the 7th annual Bon Soo Blues night. (award winning artists currently under review)
2nd event - Spring show - Soo Blaster - award winning artists TBD
3rd event - July 2026, Rotaryfest stage 2, 5th annual Friday Night Blues - local artists (we pay every musician the same $70.00 that Rotaryfest pays) TBD
4th event - Fall show - Soo Blaster - award winning artistsTBD
5th event - Oct/Nov 2026, Tap Room - 5th annual Blues, Brews and BBQ, - local artists TBD
6th event - Dec 2026, 2 nights, Soo Blaster, 16th annual Blues for Food fundraiser, local artists TBD. Soo Blaster has invited us back to present another annual edition of our ever-popular Blues for Food Fundraiser for 2 local charities. Soo Blaster is paying for the 2 nights house band costs($400/night in-kind), and SBS has committed to paying for six local blues guest musicians each night ($240/night)

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

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

Please explain these selections (750 words maximum):
We complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie by exposing the citizens of Sault Ste. Marie to some of the highest quality Canadian and International award-winning Blues acts while broadening their musical genres.

We contribute to the economic and social diversity of SSM through the development of arts, culture and heritage products and tourism by providing accommodations and meals and hospitality for visiting artists and guests in local hotels (22 musician rooms in 2025, and two guest rooms for visiting executives from the Thunder Bay Blues Society). We hire local 705Live Sound Company to support our events. All of our posters and tickets are exclusively produced locally by Stones Office Supply. Posters and tickets for our shows at Soo Blaster are paid for by Soo Blaster.

We promote effective, meaningful and equitable community engagement and consultation processes by actively participating with Rotaryfest (4 years), Blues, Brews and BBQ (4 years), Bon Soo (6 years) and Blues for Food (14 years).

We provide mentorship and participatory opportunities for youth, diversity and historically underrepresented groups in the community, by engaging volunteers and local students by presenting guitar, harmonica and vocal masters workshops with assistance from Long & McQuade.

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):

Since its founding in 2010, the Sault Blues Society (SBS) has made a long lasting cultural and economic impact on Sault Ste. Marie. Over the past 15 years, we have presented more than 63 live blues performances and sold over 5,000 tickets—many to returning audience members—demonstrating both sustained community support and consistent delivery of high-quality award-winning entertainment.

The SBS is deeply committed to preserving and promoting blues music while providing meaningful opportunities for local artists and audiences to connect. Each year, we engage more than 50 local blues musicians to perform at a variety of community events, giving them valuable professional experience and exposure. These performances introduce hundreds of residents and visitors to the power and artistry of live blues music, enriching the city's cultural landscape and strengthening community pride. With approximately 600 tickets sold annually to local and regional audiences, the economic and cultural benefits extend well beyond the stage.

Beyond the music itself, SBS activities contribute directly to the local economy. We partner with local sound and lighting technicians, printers, and event venues, ensuring that much of our spending stays within Sault Ste. Marie. Our events also draw patrons to nearby restaurants, hotels, and shops, creating positive ripple effects throughout the community.

Through continued collaboration, performance, and celebration of blues culture, the

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

Successful implementation will be demonstrated through measurable increases in audience participation, performer engagement, and community impact. By offsetting most event expenses through ticket sales, and membership sales, the Sault Blues Society (SBS) ensures the ongoing ability to attract and present award-winning blues artists, supporting both artistic excellence and organizational sustainability.

Key performance indicators will include event attendance, audience and performer feedback, and input from venue operators, sound and lighting technicians, and other partners. Sustained invitations from major community events also reflect our established reputation and successful delivery. The SBS has been invited to participate in the seventh annual Bon Soo Blues night and will return for its fifth Friday Night Blues at Rotaryfest 2026. We have again been invited by Sault Blaster to present two nights of Blues for Food 2025 - demonstrating community trust and shared commitment to charitable causes.

Section 4: Marketing

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

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

Other please describe (250 words maximum):

We aim to reach as many local blues fans as well as broader music lovers who may not yet have discovered their appreciation of the blues. The Sault Blues Society connects with audiences though our extensive email list and promotions on the SBS and Blues for Food Facebook pages, shared across eight local and Ontario blues music related groups.

Our events receive coverage from the "Sault Star", "Sault this Week" and Sootoday.com", and we collaborate with Adrian Villaca of theborderline.ca, whose artist interviews with music samples introduce audiences to featured performers. Addition promotion through "CBC Radio" Sudbury, "Soo Now" and community brochures ensures wide visibility and engagement.

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

Our audiences include local and regional blues enthusiasts, live-music fans, and supporters of Sault Ste. Marie’s arts and culture scene. We also aim to engage younger listeners, students, families, and musicians exploring blues for the first time through partnerships with Rotaryfest, Bon Soo, and other community events.

These collaborations help the SBS reach a diverse cross-section of residents and visitors, inspiring new appreciation for blues music while strengthening connections among performers, volunteers, and audiences.

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):

SBS employs a multi-platform marketing strategy that combines digital, print, and community outreach. Our email list of more than 1,100 subscribers—including musicians, members, and promoters—receives regular updates about upcoming events and news.

Online, our website maintains steady traffic, while our Facebook page reaches over 500 users monthly and continues to grow. The jointly managed Blues for Food page, with 286 followers and shares from eight local and regional music groups, further expands our reach.

SBS also partners with borderline.ca, CBC Radio North, SooToday, Sault This Week, and The Sault Star. In addition, we promote events through community calendars on saultstemarie.ca, sootoday.com, theborderline.ca, and algomacountry.com. As a member of the Sault Ste. Marie Chamber of Commerce, SBS leverages the Chamber's listings and newsletters to increase visibility and community engagement.

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [x] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

☐ 1-10 ☐ 26-50

☐ 11-25 ☑ 50+

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

The Sault Blues Society (SBS) operates through a dedicated team of volunteer executive members who oversee planning, coordination, and event delivery. Additional support is provided by community volunteers, including friends and family members, who assist with ticket sales, front-of-house duties, and merchandise and SBS membership sales during events. The Society maintains positive relationships with local institutions such as Sault College and Algoma University, which assist with marketing and promotional outreach.

The SBS also benefits from strong community partnerships that contribute to event sustainability. The Holiday Inn Express provides heavily discounted accommodations for all our headlining acts, while Soo Blaster extends a 40% discount on meals purchased for

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.

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of Sault Blues Society (Organization/Collective Name), I, Johnnie Tibbles (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.

_____Signature 30 October 2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Facebook Ads	$150.00		Cash		
2yr SBS Website Costs	$384.00		Cash		
Accommodations	$3000.00		Cash/In Kind		
Sound and lighting	$3200.00		Cash/In Kind		
Venue Costs	$2700.00		In Kind $1500.00		
Materials & Supplies Costs					
Printing (Posters & Tickets)	$950.00		Cash/In Kind		
Equipment Costs					
Artist Fees					
Bon Soo Artist TBD	$6000.00		Cash/ACAP		
Spring Show	$5000.00		Cash		
Rotaryfest	$1400.00		ACAP		
Fall Show	$5000.00		Cash		
Blues for Food	$480.00		ACAP		
Other Costs					
Gas and Misc.	$300.00		Cash		
Water/Pop Musicians	$100.00		Cash		
Meals Hospitality Bands	$1050.00		Cash		
Total Costs	$ 29,714.00	$ 0.00			
Total Project Costs:	$ 29,714.00				

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

Application Project Plan Template

Name of Applicant: Sault Blues Society

Intake/Date: 1-176 South Market St.

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Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Bon Soo Blues Night	February 2026	February 2026	7th Annual Bon Soo Blues Night
Spring Show Soo Blaster	May 2026	May 2026	Award Winning Headliner TBD and local opening act.
Friday Night Blues Rotaryfest	July 2026	July 2026	Rotaryfest Stage 2 - up to 20 local musicians
Fall Show Blaster	Sept/Oct 2026	Sept/Oct 2026	Award Winning Headliner TBD and local opening act.
Tap Room Blues and Brews and BBQ	October 2026	October 2026	Combined presentation between SBS, The Tap Room and Angry Joe's BBQ.
Blues for Food	December 2026	December 2026	SBS annual fundraiser supporting the Soup Kitchen and St Vincent Place

Application Project Plan Template

Name of Applicant: Johnnie Tibbles

Intake/Date: President

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Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes

Sault Blues Society 2025 Financial Report

Opening Balance $12,101.66
Closing Balance $14,716.20

Date	Item	Accounts Receivable	Accounts Payable	Balance
1-Jan-25	Opening Balance			$ 12,101.66
2-Jan-25	eTransfer Deposit: CHERYLRANCOURT	$ 400.00		$ 12,501.66
3-Jan-25	eTransfer Deposit: KEITH HILL	$ 25.00		$ 12,526.66
10-Jan-25	eTransfer Deposit: URSULASCHLEEN	$ 80.00		$ 12,606.66
16-Jan-25	eTransfer Deposit: CATHERINE ALISCH	$ 80.00		$ 12,686.66
16-Jan-25	eTransfer Deposit: Laurie Zeppa	$ 120.00		$ 12,806.66
17-Jan-25	eTransfer Deposit: CHRISTOPHER A MANZO	$ 120.00		$ 12,926.66
18-Jan-25	eTransfer Deposit: PATRICIA E HSUTHERLAND	$ 80.00		$ 13,006.66
20-Jan-25	eTransfer Deposit: robert mccarthy	$ 40.00		$ 13,046.66
21-Jan-25	eTransfer Deposit: RANDY W DEWLING	$ 80.00		$ 13,126.66
22-Jan-25	eTransfer Deposit: Johnnie Tibbles	$ 715.00		$ 13,841.66
22-Jan-25	eTransfer Withdrawal: Darren Robertson Soo Now		$ 90.00	$ 13,751.66
22-Jan-25	eTransfer Withdrawal Fee Payee: Darren Robertson Soo Now		$ 1.50	$ 13,750.16
25-Jan-25	eTransfer Deposit: Johnnie Tibbles	$ 800.00		$ 14,550.16
31-Jan-25	eTransfer Deposit: Johnnie Tibbles	$ 120.00		$ 14,670.16
1-Feb-25	eTransfer Deposit: Johnnie Tibbles	$ 1,190.00		$ 15,860.16
4-Feb-25	Cheque Deposit - from Paquin for ticket and hat sales		$ 1.50	$ 15,858.66
4-Feb-25	eTransfer Withdrawal: J.Tibbles -Gas and Misc		$ 100.00	$ 15,758.66
4-Feb-25	Deposit - Ticket Sales-12 VIP-4 Hats - S Mackenzie Show	$ 580.00		$ 16,338.66
14-Feb-25	eTransfer Deposit: Georgina Naccarato - Membership	$ 25.00		$ 16,363.66
14-Feb-25	eTransfer Deposit: R.Scharbach - 2 Gen Admin- S Mackenzie	$ 70.00		$ 16,433.66
14-Feb-25	eTransfer Deposit - J.Tibbles - Ticket Sales, Merch, Membership	$ 835.00		$ 17,268.66
14-Feb-25	eTransfer Deposit - J.Tibbles - Ticket Sales, Merch, Membership	$ 190.00		$ 17,458.66
14-Feb-25	eTransfer Withdrawal: J.Tibbles - reimburs for 2 rooms,2nights		$ 384.92	$ 17,073.74
14-Feb-25	eTransfer Withdrawal Fee: J.Tibbles		$ 1.50	$ 17,072.24
14-Feb-25	eTransfer Withdrawal: Lindsay Pugh- Opening Act for S. Mackenzie		$ 500.00	$ 16,572.24
14-Feb-25	eTransfer Withdrawal Fee: L. Pugh		$ 1.50	$ 16,570.74
16-Feb-25	eTransfer Withdrawal: Mike Blair 705Live-Lights Sound-Mackenzie show		$ 301.72	$ 16,269.02
16-Feb-25	eTransfer Withdrawal Fee: Mike Blair		$ 1.50	$ 16,267.52

19-Feb-25	Cheque #216 - Spencer MacKenzie Show ($5000 + $100 Meal)		$ 5,100.00	$ 11,167.52
21-Feb-25	Cheque #7 - S Mackenzie Hospitality Tray		$ 157.56	$ 11,009.96
21-Feb-25	eTransfer Withdrawal: Bon Soo - Ticket Kickback ($5x150)		$ 750.00	$ 10,259.96
21-Feb-25	eTransfer Withdrawal Fee: Bon Soo		$ 1.50	$ 10,258.46
21-Feb-25	Electronic Deposit Bill Payment - Ticket Sales	$ 1,408.59		$ 11,667.05
3-Mar-25	eTransfer Deposit: Tom J Bonell	$ 50.00		$ 11,717.05
17-Mar-25	eTransfer Withdrawal: J.Tibbles - Reimburs for Weebly Webpage		$ 391.96	$ 11,325.09
17-Mar-25	eTransfer Withdrawal Fee: J.Tibbles		$ 1.50	$ 11,323.59
4-Apr-25	Deposit - City Cultural Grant	$ 1,677.29		$ 13,000.88
10-Apr-25	eTransfer Withdrawal: Darren Robertson Soo Now		$ 90.00	$ 12,910.88
10-Apr-25	eTransfer Withdrawal Fee: Darren Robertson		$ 1.50	$ 12,909.38
23-Apr-25	eTransfer Deposit Payer: DONALD L WOODS	$ 280.00		$ 13,189.38
24-Apr-25	Deposit	$ 280.00		$ 13,469.38
30-Apr-25	eDeposit: J.Tibbles - 53 VIP Tickets-K.Wayne Show 4May25	$ 1,855.00		$ 15,324.38
30-Apr-25	eDeposit: Tibbles-2Memberships, 4 Gen Admin Tickets, K.Wayne Show	$ 170.00		$ 15,494.38
3-May-25	eDeposit: R.Scharbach-2gen admin Tickets K.Wayne show	$ 60.00		$ 15,554.38
4-May-25	eTransfer Deposit Payer: Clayton Bond & Partner-2 Memberships	$ 50.00		$ 15,604.38
4-May-25	eTransfer Deposit Payer: Emily- Gen Admin	$ 35.00		$ 15,639.38
4-May-25	eTransfer Deposit Payer:Eric Moss-Gen Admin. K. Wayne show	$ 70.00		$ 15,709.38
5-May-25	eTransfer Withdrawal Payee: John Tibbles - Gas & Misc		$ 100.00	$ 15,609.38
5-May-25	eTransfer Withdrawal FeePayee: John Tibbles		$ 1.50	$ 15,607.88
5-May-25	eTransfer Withdrawal Payee:Kenny Blues Boss Wayne Payment		$ 1,000.00	$ 14,607.88
5-May-25	eTransfer Withdrawal Fee Payee: Kenny Blues Boss		$ 1.50	$ 14,606.38
5-May-25	eTransfer Withdrawal Payee: Jay Case - Opening Act K.Wayne Show		$ 300.00	$ 14,306.38
5-May-25	eTransfer Withdrawal Fee Payee: Jay Case		$ 1.50	$ 14,304.88
5-May-25	eTransfer Withdrawal Payee:Mike McDonald-K.Wayne Backup		$ 150.00	$ 14,154.88
5-May-25	eTransfer Withdrawal Fee Payee: Mike McDonald		$ 1.50	$ 14,153.38
5-May-25	eTransfer Withdrawal Payee: Lindsay Pugh-K.Wayne Backup		$ 150.00	$ 14,003.38
5-May-25	eTransfer Withdrawal Fee Payee: Lindsay Pugh		$ 1.50	$ 14,001.88
5-May-25	eTransfer Withdrawal Payee: Josh Norling -K.Wayne Backup		$ 150.00	$ 13,851.88
5-May-25	eTransfer Withdrawal Fee Payee: Josh Norling		$ 1.50	$ 13,850.38
5-May-25	eTransfer Withdrawal Payee: John Tibbles-Reimburs. 2nights Accom		$ 199.24	$ 13,651.14
5-May-25	eTransfer Withdrawal Fee Payee: John Tibbles		$ 1.50	$ 13,649.64
6-May-25	eTransfer Deposit Payer: J.Tibbles- Ticket Sales, 5 Memberships	$ 2,030.00		$ 15,679.64

7-May-25	eTransfer Withdrawal Payee: M.McDonald-Kwayne Backup re-issued		$ 150.00	$ 15,529.64
7-May-25	eTransfer Withdrawal Fee Payee: M.McDonald		$ 1.50	$ 15,528.14
7-May-25	Customer Reversal Cancel	$ 150.00		$ 15,678.14
9-May-25	Telpay Bill Payment - ticket sales - K.Wayne Show	$ 377.21		$ 16,055.35
10-May-25	eTransfer Withdrawal Payee: M.Blair 705Live-sound and Lightning		$ 483.87	$ 15,571.48
10-May-25	eTransfer Withdrawal Fee Payee: M.Blair		$ 1.50	$ 15,569.98
10-May-25	eTransfer Withdrawal Payee: Das (Soo Blaster-Meals and Hospitality)		$ 124.37	$ 15,445.61
10-May-25	eTransfer Withdrawal Fee Payee: Das		$ 1.50	$ 15,444.11
11-Jun-25	eTransfer Deposit Payer: Cheryl Rancourt -VIP tickets-Hogtown Allstars	$ 360.00		$ 15,804.11
11-Jun-25	eTransfer Deposit Payer: James Wishon-VIP tickets - Hogtown Allstars	$ 360.00		$ 16,164.11
12-Jun-25	eTransfer Deposit Payer: Catherine Alish- VIP Tickets-Hogtown Allstars	$ 180.00		$ 16,344.11
13-Jun-25	eTransfer Withdrawal Payee: Chamber of Commerce		$ 247.47	$ 16,096.64
13-Jun-25	eTransfer Withdrawal Fee Payee: Chamber of Commerce		$ 1.50	$ 16,095.14
13-Jun-25	eTransfer Withdrawal Payee: Gary Kendall		$ 1,000.00	$ 15,095.14
13-Jun-25	eTransfer Withdrawal Fee Payee: Gary Kendall		$ 1.50	$ 15,093.64
16-Jun-25	eTransfer Withdrawal Payee: Stones Office Supply		$ 49.49	$ 15,044.15
16-Jun-25	eTransfer Withdrawal Fee Payee: Stones Office Supply		$ 1.50	$ 15,042.65
25-Jun-25	eTransfer Deposit Payer: Dan Christenson - VIP Tickets Hogtown Allstars	$ 270.00		$ 15,312.65
18-Jul-25	eTransfer Withdrawal Payee: Josh McNally The Preacher		$ 70.00	$ 15,242.65
18-Jul-25	eTransfer Withdrawal Fee Payee: Josh McNally The Preacher		$ 1.50	$ 15,241.15
18-Jul-25	eTransfer Withdrawal Payee: Mike McDonald		$ 280.00	$ 14,961.15
18-Jul-25	eTransfer Withdrawal Fee Payee: Mike McDonald		$ 1.50	$ 14,959.65
18-Jul-25	eTransfer Withdrawal Payee: Angela Wilcott		$ 280.00	$ 14,679.65
18-Jul-25	eTransfer Withdrawal Fee Payee: Angela Wilcott		$ 1.50	$ 14,678.15
18-Jul-25	eTransfer Withdrawal Payee: Rusty McCarthy		$ 350.00	$ 14,328.15
18-Jul-25	eTransfer Withdrawal Fee Payee: Rusty McCarthy		$ 1.50	$ 14,326.65
18-Jul-25	eTransfer Withdrawal Payee: John Tibbles		$ 36.13	$ 14,290.52
18-Jul-25	eTransfer Withdrawal Fee Payee: John Tibbles		$ 1.50	$ 14,289.02
18-Jul-25	eTransfer Withdrawal Payee: Jason Gasparetto		$ 280.00	$ 14,009.02
18-Jul-25	eTransfer Withdrawal Fee Payee: Jason Gasparetto		$ 1.50	$ 14,007.52
22-Jul-25	eTransfer Deposit Payer:John Tibbles-49 VIP @$45, 1 Student @$20	$ 2,225.00		$ 16,232.52
22-Jul-25	eTransfer Deposit Payer:John Tibbles-5 GA Tickets @$40	$ 200.00		$ 16,432.52
24-Jul-25	eTransfer Deposit Payer: John Tibbles	$ 360.00		$ 16,792.52
24-Jul-25	eTransfer Deposit Payer:John Tibbles- 3SBS Member & 1Memb with hat	$ 115.00		$ 16,907.52

25-Jul-25	eTransfer Deposit Payer: Robert J Maloneu - SBS Membership	$ 25.00		$ 16,932.52
29-Jul-25	eTransfer Deposit Payer:John Tibbles - 9 VIP tickets @$45	$ 405.00		$ 17,337.52
14-Aug-25	eTransfer Deposit Payer:John Tibbles- 3 VIP Tickets @$45	$ 135.00		$ 17,472.52
19-Aug-25	eTransfer Deposit Payer:John Tibbles- 6 GTA Tickets (Paquin)	$ 240.00		$ 17,712.52
2-Sep-25	eTransfer Withdrawal Payee: Stones Office Supply (40 posters)		$ 42.71	$ 17,669.81
2-Sep-25	eTransfer Withdrawal Fee Payee: Stones Office Supply		$ 1.50	$ 17,668.31
12-Sep-25	eTransfer Withdrawal Payee: Gary Kendall (Hogtown Show 11sep25)		$ 3,000.00	$ 14,668.31
12-Sep-25	eTransfer Withdrawal Fee Payee: Gary Kendall		$ 1.50	$ 14,666.81
12-Sep-25	eTransfer Withdrawal Payee:5 below Zero opening act (Payment Failed)		$ 500.00	$ 14,166.81
12-Sep-25	eTransfer Withdrawal Fee Payee: Al Davis		$ 1.50	$ 14,165.31
12-Sep-25	eTransfer Withdrawal Reversal Customer Cancel	$ 500.00		$ 14,665.31
12-Sep-25	eTransfer Withdrawal Payee: Al Davis (5below Opening show)		$ 500.00	$ 14,165.31
12-Sep-25	eTransfer Withdrawal Fee Payee: Al Davis		$ 1.50	$ 14,163.81
13-Sep-25	eTransfer Withdrawal Payee: Das (SooBlaster Meals and Hospitality)		$ 158.48	$ 14,005.33
13-Sep-25	eTransfer Withdrawal Fee Payee: Das		$ 1.50	$ 14,003.83
14-Sep-25	eTransfer Deposit Payer: John Tibbles	$ 190.00		$ 14,193.83
14-Sep-25	eTransfer Deposit Payer: John Tibbles	$ 2,180.00		$ 16,373.83
17-Sep-25	eTransfer Withdrawal Payee: Gary Kendall (90% split)		$ 334.80	$ 16,039.03
17-Sep-25	eTransfer Withdrawal Fee Payee: Gary Kendall		$ 1.50	$ 16,037.53
17-Sep-25	eTransfer Withdrawal Payee: Mike Blair 705Live (Sound and Lighting)		$ 589.86	$ 15,447.67
17-Sep-25	eTransfer Withdrawal Fee Payee: Mike Blair 705Live		$ 1.50	$ 15,446.17
19-Sep-25	Electronic Deposit Bill Payment TELPAY BILL PAYMENT 007	$ 588.00		$ 16,034.17
25-Sep-25	eTransfer Withdrawal Payee: John Tibbles (Gas and Misc)		$ 100.00	$ 15,934.17
25-Sep-25	eTransfer Withdrawal Fee Payee: John Tibbles		$ 1.50	$ 15,932.67
25-Sep-25	eTransfer Withdrawal Payee: John Tibbles (hogtown Meet and Greet		$ 320.70	$ 15,611.97
25-Sep-25	eTransfer Withdrawal Fee Payee: John Tibbles		$ 1.50	$ 15,610.47
25-Sep-25	eTransfer Withdrawal Payee: J.Tibbles (payment for Hogtown Accomm)		$ 1,224.90	$ 14,385.57
25-Sep-25	eTransfer Withdrawal Fee Payee: John Tibbles		$ 1.50	$ 14,384.07
26-Sep-25	eTransfer Withdrawal Payee: John Tibbles (Facebook Ads)		$ 45.17	$ 14,338.90
26-Sep-25	eTransfer Withdrawal Fee Payee: John Tibbles		$ 1.50	$ 14,337.40
12-Oct-25	eTransfer Deposit-Tibbles-Memb, Hats, Donations Brews & BBQ	$ 378.80		$ 14,716.20
	Ending Balance			**$ 14,716.20**

Sault Blues Society Executive as of October 2025

Title	Name	Email	Address	Phone
President	Tibbles, Johnnie			
Treasurer	Scharbach, Roger			
Recording Secretary	McCarthy, Robert			
Social Media Coord.	Tibbles, Johnnie			
Director at Large	Paquin, Gerry			
Director at Large	MacDonald, Mike			

Sault Blues Society
saultbluessociety@gmail.com
(705) 971-4133

30 October 2025

Cultural Advisory Board
c/o Manager Recreation & Cultural Division
99 Foster Drive, Sault Ste. Marie, ON

Dear Sir/Madam,

Enclosed is an application along with supporting documentation for Cultural Financial Assistance from the City of Sault Ste. Marie.

The Sault Blues Society (SBS) is a registered incorporated not for profit group of blues fans and musicians. Our goal is to keep the blues alive and thriving by promoting and presenting top award winning Canadian and International blues performers at our various SBS events. The Sault Blues Society is comprised of 5 executive members, currently with 79 paid members.

We would appreciate your consideration for this grant as requested. An application along with a list of board directors, operating budget, financial report as well as project support material is included.

Thank You
Roger Scharbach
Treasurer - Sault Blues Society

ROTARY CLUB OF SAULT STE. MARIE

"SERVICE ABOVE SELF"

"HE PROFITS MOST WHO SERVES BEST"

CLUB 2776, DISTRICT 6290 ROTARY INTERNATIONAL
P.O. BOX 272
SAULT STE. MARIE, ONTARIO
CANADA P6A 5L8
PHONE: 705-945-1279 ~ FAX: 705-945-5228
E-MAIL: nilah@rotarysault.com ~ WEBSITE: www.rotarysault.com

October 18, 2025

The Corporation of the City of Sault Ste. Marie
99 Foster Drive
Sault Ste. Marie, ON P6A 5X6

To whom it may concern,

The Sault Blues Society has presented "Friday Night Blues" as part of ROTARYFEST for the past four summers, with much success and positive feedback from our organizing committee. We are looking forward to collaborating with their organization again for our 2026 festival.

"Friday Night Blues" adds to the festival's showcase of talented local artists, and provides another welcomed opportunity for community members of all means and backgrounds to enjoy free music.

We hope that the Sault Blue's Society is successful in their grant application.

Thank you,

Nilah Moss
Events Manager & Executive Director

SOO BLASTER
345 Queen Street East
Sault Ste. Marie, ON
P6A 1Z2
705-450-0095

We are very fortunate to work with Sault Blues Society on BLUES FOR FOOD for 2 consecutive years. The effort and dedication of the SBS committee were commendable. They did an excellent job in raising awareness, and supporting our local facilities that provide basic needs of our community's most vulnerable. For event for the past 2 years were able to raise $13,313.00 that benefited The Soup Kitchen and St. Vincent Place.

We are looking forward to work again with Sault Blues Society on their 15th year with their BLUES FOR FOOD drive this coming December 2025. We need more organized events like this to give back to our community.

Jocelyn Verra
Soo Blaster Event Organizer

SOUP KITCHEN COMMUNITY CENTRE

172 James Street
Sault Ste. Marie, ON, P6A 1W3
Phone 942-2694 Fax 256-5037
soupkitchen@shaw.ca
www.soupkitchencommunitycentre.org

October 10, 2025

I am writing this letter in support of their funding application for a City of Sault Ste. Marie Arts and Cultural Grant. We want to acknowledge that Sault Blues Society has been a great supporter of the Sault Ste. Marie Soup Kitchen Community Centre and St. Vincent's through their Blues for Food musical presentations for the last 15 years. The Blues for Food Drive is held each year during the Christmas season; this year the event will take place at Soo Blaster. Throughout the years Blues for Food has collected 10's of thousands of lbs. of non-perishables along with very generous monetary donations. The Blues for Food event helps us to get through the winter months after the holiday season when the request for our services increases and donations decline.

If you have any questions or require further information, please do not hesitate to phone, or send an email.

Sincerely,
Ron Sim
General Manager
Soup Kitchen Community Centre

23 October 2025

To whom it may concern,

I am writing to express St Vincent Place's continuing recognition of and deep gratitude for the Sault Blues Society's support. For many years now, the Society has organized Blues for Food, a multi-night concert in which musicians share their musical skills to collect food and monetary donations to fight hunger in the Sault. While the event was originally a project of musician Rusty McCarthy, the SBS happily took over upon Rusty's departure from the Sault, eager as they were to continue the important event that supports musicians and helps the hungry in Sault Ste. Marie.

All told, the Sault Blues Society's efforts have brought in tens of thousands of dollars worth of food and monetary goods for St. Vincent Place and the Soup Kitchen Community Centre.

Respectfully yours,

Sara McCleary
Manager of Impact & Engagement
St. Vincent Place

222 Albert St. E.
Sault Ste. Marie, ON P6A 2J4
705-253-2770 | www.vincentplacessm.ca

Charitable Reg. No.: 877285106RR001

NORTHERN SUPERIOR BREWING CO.
50 PIM ST.
SAULT STE. MARIE, ON
P6A 3G4

Oct 19, 2025

To: Sault Ste. Marie Blues Society

Attention: John Tibbles

On behalf of our team at Northern Superior Brewery Co., I want to extend our heartfelt thanks and appreciation for the incredible partnership we've shared over the past four years. Working together with the Sault Blues Society to bring the Blues, Brews + BBQ event to life, has been an absolute pleasure. Collaborating with the best local BBQ, Angry Joe's and talented musicians, has allowed us to celebrate the vibrant spirit of Sault Ste. Marie in such a meaningful way.

This past years event was especially significant for me personally. It marked the return of my father, Jim Scali, back to the stage after a seven-year hiatus due to his health. Watching him + his band rock the Taproom, seeing the passion, joy, dancing, and energy, was a night to remember. We couldn't have asked for a better way to celebrate the magic of live music and community.

We are so proud of how this event has become an annual tradition and look forward to many more years of collaboration. Your ongoing support and dedication to live music are deeply appreciated, and we are excited for what's ahead!

Cheers to many more years of local music, brews, BBQ, and the blues!

With appreciation,

Liza Scali

Northern Superior Brewing Co.
Taproom/Events Manager

Greetings,

The 64th Annual Bon Soo Winter Carnival was celebrated from February 7–15, 2025! “Bon Soo,” as it’s fondly known, continues to be Northern Ontario’s largest winter festival, bringing together nine exciting days of indoor and outdoor fun, community spirit, and unforgettable events across Sault Ste. Marie.

We were thrilled to once again welcome the Sault Blues Society to the 2026 programming lineup. Over the past six years, their high-energy blues concerts have become a beloved Bon Soo tradition, drawing packed crowds and creating some of the most memorable nights of the festival. Each February, their team goes above and beyond to deliver a night filled with great music, dancing, and connection—a true midwinter highlight for blues fans and festival-goers alike. Last year it brought more of a crowd than our Headliner Band.

Sault Blues Society turned up the volume with an incredible performance by Spencer Mackenzie, a JUNO Awards nominee and one of Canada’s brightest young blues artists. Spencer and his four-piece band brought their signature blend of soulful vocals, fiery guitar work, and electrifying stage presence to the Bon Soo stage for a night that was unforgettable and brought the heat up even on the coldest February evening.

We’re grateful to the Sault Blues Society for continuing to bring world-class blues to our community year after year. It’s partnerships like these that keep Bon Soo thriving and make it such a cherished part of Sault Ste.Marie’s winter season.

See you at Bon Soo 2026!

Warm regards,

The 2025/2026 Bon Soo Executive Team

The Sault Blues Society

proudly presents

The 6th Annual Bon Soo Blues Night

JUNO nominated and Maple Blues Award winner

Spencer MacKenzie 4 piece band

Opening act

"The Associates"

Lindsay Pugh, Warren Reville, Joey Marrocco & Mark Mizzi

Thursday, February 13th, 2025

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

Online - Sault Community Box Office -Station Mall (service charges apply)

Holiday Inn Express

SAULT STE. MARIE

705Live Sound Co.
Host, Perform, Listen.
Getting your event heard starts here
www.705Live.ca

MACHINE SHOP

BLUES FOR FOOD

2024 14th Annual SOO BLASTER

SAULT STE. MARIE

Sault BLUES Society

Fri. Dec. 6th 8 - 11pm

HOUSE BAND

JAY CASE BLUES BAND

Jay Case, Frank Deresti, Josh Norling, Chris Johns

GUESTS

Val Powley, Shirley Kominos, Lindsay Pugh, Brandon Ruch, The Preacher -Josh McNally

---

Sat. Dec. 7th 8 - 11pm

HOUSE BAND

SMOKEHOUSE

Mike Yurich, Jeff Pennett, Keith Conway

Doug Cousineau

GUESTS

Sheila Dollimont, Paul Dell, Stuart Bolduc, Al Davis, Mike McDonald, Pete Cooper

705Live Sound Co.
Host. Perform. Listen.

SOO BLASTER EAT DRINK PLAY

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

SOUP KITCHEN COMMUNITY CENTRE

St. Vincent Place

Sault Blues Society hats & memberships available

The 4th ANNUAL
BLUES, BREWS AND BBQ AT THE TAP ROOM

Saturday October 4th from 5pm to 9 pm
50 Pim Street Sault Ste. Marie ON

Angry Joe's BBQ

5pm until sold out

The Jay Scali Band

from 6 to 9pm

With Jay Scali, Brien Proulx & Warren Reville

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

Everyone is welcome!!

Sault Blues Society yearly membership available $25.00

Donations to the Sault Blues Society appreciated.

The Sault Blues Society

proudly presents

The Hogtown Allstars

Combined - 5 JUNO and 25 Maple Blues Awards

Opening act

Five Below Zero

Al Davis, Pete Cooper, Warren Reville, Brien Proulx

Thursday September 11th, 2025

Soo Blaster, 345 Queen St. E. Sault Ste. Marie, ON.

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

$40.00 advance and SBS paid members

$20.00 students—**$45.00** at the door All ages welcome

Tickets available for cash purchase at:

Case Music, Long & McQuade, Rad Zone, Stones Office Supply, Soo Blaster

Online at Sault Community Box Office Station Mall (service charges apply)

Holiday Inn Express
SAULT STE. MARIE
705Live Sound Co.
Host, Perform, Listen.
Getting your event heard starts here
www.705Live.ca
SOO BLASTER

The Sault Blues Society

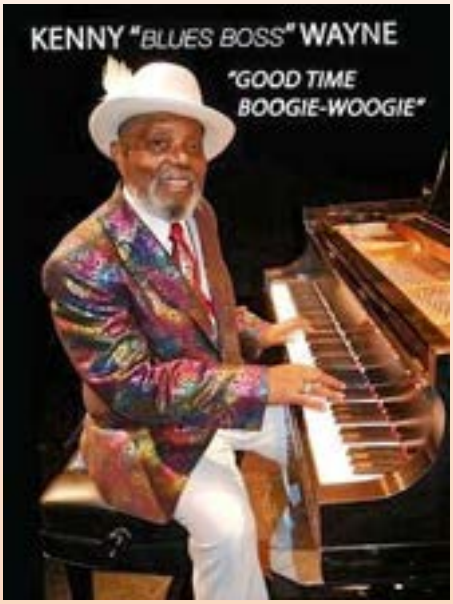
proudly presents

Kenny “Blues Boss” Wayne

1 JUNO, 7 Maple Blues Awards and 1 Blues Music Award winner

MATINEE Sunday May 4th MATINEE

Backed by Joey DiMarco & locals Lindsay Pugh, Josh Norling and Mike McDonald



Opening act

“Big Wheel and the Spokes”

Jay Case, Frank Deresti and Cliff Alloy

Sunday May 4th, 2025

Soo Blaster, 345 Queen St. E. Sault ON

doors open 3:30 pm - **Matinee** show starts **4:00 pm**

$30.00 advance and SBS paid members

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

All ages welcome

Tickets available for cash purchase at:

Case Music, Long & McQuade, Rad Zone, Stones Office Supply, Soo Blaster

Online at Sault Community Box Office Station Mall (service charges apply)

Holiday Inn Express
SAULT STE MARIE
705Live Sound Co.
Host, Perform, Listen.
Getting your event heard starts here
www.705Live.ca
SOO BLASTER EAT DRINK PLAY

THE SAULT BLUES SOCIETY

proudly presents this

licensed, free to the public event

The 4th Annual ***Friday Night Blues***

Friday July 18th 2025 SOOTODAY.com Stage Two

"at **ROTARYFEST** The Sault's Summer Festival!"

Behind the Art Gallery of Algoma, 10 East Street

on the beautiful shore of the St. Marys River

*** featuring ***

4:30 - 5:30 **The PREACHER**

5:30 - 6:30 **DARK EYED JUNKO**

6:30 - 7:30 **MUDFOOT MIKE and the MUCKRAKERS**

7:30 - 8:30 **SMOKEHOUSE**

8:30 - 9:30 **RUSTY McBLUES**

705Live Sound Co. Host, Perform, Listen. Getting your event heard starts here www.705Live.ca

SAULT STE.MARIE

ROTARYFEST THE SAULT'S SUMMER FESTIVAL!

$25.00 yearly Sault Blues Society memberships will be available on site

OR by e-transfer to saultbluessociety@gmail.com

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

BLUES FOR FOOD

2025 15th Annual SOO BLASTER

SAULT STE. MARIE

Sault BLUES Society

Fri. Dec. 12th 7 - 10pm

HOUSE BAND

Mudfoot Mike and the Muckrakers
Mike McDonald, Mike Severin,
Pierre Anthony, Paul Dell

GUESTS

Jay Scali, Val Powley, Keith Conway, Al Davis

Sat. Dec. 13th 7 - 10pm

HOUSE BAND

Smokehouse
Mike Yurich, Jeff Pennett,
Keith Conway, Tim LePlante

GUESTS

Jay Scali, Sheila Dollimont,
Stuart Bolduc, Pierre Anthony,
Rick Wysynski, George Alkhoury

705Live Sound Co.
Host. Perform. Listen.

SOO BLASTER
EAT DRINK PLAY

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

SOUP KITCHEN COMMUNITY CENTRE

St. Vincent Place

Sault Blues Society
hats & memberships available

The Sault Blues Society

proudly presents

The 7th Annual Bon Soo Blues Night

2 JUNO, 23 Maple Blues, 2 Indy & 1 USA Blues Music Award

MonkeyJunk

Opening act

"The Jay Scali Band"

Jay Scali, Warren Reville and Brien Proulx

Thursday, February 19th, 2026

The Machine Shop, 83 Huron St. Sault ON

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

$40.00 advance and SBS paid members

$20.00 students—**$45.00** at the door

Bon Soo all ages event

Tickets available for cash purchase at

Case Music, Long & McQuade, Rad Zone, Stones Office Supply

Online - Sault Community Box Office -Station Mall (service charges apply)

Holiday Inn Express

SAULT STE. MARIE

705Live Sound Co.
Host. Perform. Listen.

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
Sault Film Festival

ii. Organization: Address: (Street, Postal Code, City)
40 Queen St. E, P6A 1Y3 Sault Ste Marie, ON

iii. Organization Contact Information: (Phone, Cell, Email)

705-297-8988
saultfilmfestival@gmail.com

iv. Organization Contact Person & Alternative Contact Person:

Name	Tricia Rainone-DiLuzio	Name	Rebeka Herron
Title	Co-Founder	Title	Co-Founder
Phone	705-297-8988	Phone	
Email		Email	rebeka@rustyhaloproductior

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

Sault Film Festival is incorporated in Canada as a non-profit organization. Guided by a 3 member Board, whose mandate is to organize and promote an annual festival of Northern Ontario films, as well as encourage film culture, education, and production in Northern Ontario. Sault Film Festival continues to fulfill the following objectives as part of its original mandate:
to organize, promote and carry out an annual festival of Northern Ontario significant films, associated with educational and informative seminars and lectures for the enhancement of the cultural and artistic life in the City of Sault Ste Marie, Ontario;
to promote and assist in the distribution of Northern Ontario films throughout Northern Ontario to enhance the cultural and artistic life of Northern Ontario communities;
and to encourage filmmaking in Northern Ontario through efforts generated by the festival.
The objects for which the corporation is incorporated are:
To educate and increase the public's awareness of the Northern Ontario arts, and their importance to improving the human condition in Northern Ontario;
To educate the public about, and to promote a greater understanding and harmony between nations, races and religion; by presenting a film festival in Sault Ste Marie or festivals in the surrounding area of Northern Ontario. Assisting or encouraging the distribution or production in Northern Ontario of Northern Ontario films.
And lastly, to provide workshops, presentations, seminars, and lectures in relation to film, and other artistic mediums of audio or visual communications.

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 description (maximum 50 words):

We aim to support all types of artists in Northern Ontario inclusing those who may be featured in documentaries, music videos, or narrative story telling with the visual mediums of film and social media.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Large Project Grant ☐

Operating Grant ☐

Seed Funding ☐

Community Events Grant ☑

Major Cultural Celebrations Grant ☐

Cultural Diversity Grant ☐

ACAP Request Amount ($) $5000.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:
Sault Film Festival

ii. Activity/Project and/or Event **Start Date:**
12/01/2025

iii. Activity/Project and/or Event **End Date:**
12/01/2026

iv. Activity/Project and/or Event Location:

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

40 Queen St. E, Sault Ste Marie, ON P6A 1Y3

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

Summer Screenings is 2 nights in August where we host a family event at Bellveue Park, honouring the legacy of Shadows of the Mind. We provide 2 selected films to be seen at the park and include free popcorn to the audience.

The Sault Film Festival is our annual film festival where we celebrate Sault filmmakers, Northern Ontario Filmmakers, and newly added, International Fillmmakers. We host a weekend long event that includes showing features filmed in Northern Ontario, Student Films, and other films that we selected for viewing by our commitee. We will be hiring a mixture of young professionals and volunteers. The 2026 festival will be the 7th year!

We also will offer workshops throughout the year that offer film and television entry level 1-3 day courses for locals interested in employment in the film industry with industry professionals. We will be hiring Sault graduates to record the sessions and invite local professionals to mentor and teach.

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

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

Please explain these selections (750 words maximum):
We aim to create a community of independent filmmakers from Sault Ste Marie and Northern Ontario, creating an environment where we can celebrate independent film! We will be holding screenings, networking, and workshop events. The non-profit was created by Sault locals to support the local film industry in the Sault and Northern Ontario. The Sault Film Festival is committed to supporting underrepresented artists, including Indigenous people, immigrants, and those whose first language is not English. By supporting local filmmaking and inclusive storytelling, the Sault Film Festival strengthens the cultural fabric of Sault Ste Maire and creates a pathway for lasting creative growth in the region.
The Sault FIlm Festival is deeply commited financially to supporting local. Over 80% of our spending goes to locally owned businesses. We provide meaningful, hands-on experience for creators and filmmmakers. Additionaly we have actively developed relationships with the local theatre community, local artists, technical folks, and venues. SFF was created by the filmmakers who are deeply commited to this city and developing all the aspects of the infrastructure required to grow the film industry here.

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

The goals of the Sault Film Festival perfectly compliment the goals of the City's initiatives. Not only are we the leader in the development and celebration of media arts, we engage with other arts groups outside the film industry. We have, and will continue, to do this at a variety of locations that support our downtown as a core destination for cultural activity.
The film industry is a growing force and economic driver in this City. SFF focuses attention on media arts in this area, celebrating film with Northern Ontario connections exvlusively. SFF recognizes new creators and student creators - there is no better way to develop the media arts. Not only does SFF generate spending and tourism in the comminity before and during the festival, we create real opportunities for networking of industry professionals - including newcomers - to develop real plans to grow the infrastructure required for media arts in the Sault. SFF brings people to the Sault, but we also create real opportunities for an industry that spends hundreds of thousands of dollars a year here.

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

Your support of SFF will help us further develop the local film industry. We hope to development more community relationships this year, relationships that benefit us, but also support the local businesses and professionals we connect with.
We also aim to foster emerging filmmakers. A successful implementaion of this is creating professional development opportunites for the media arts, and other arts and communites. Providing opportunities for them to showcase their work, which fufills funding requirements for some creators, and real and productive networking events for all involved through panel discussions and other networking events.
We will also be measuring sucess through ticket sales at the festival screenings, workshop sign ups, and testimonials left on social media and filmfreeway. As well as the estimated audience attendance at our summer screenings in the park.

Section 4: Marketing

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

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

Other please describe (250 words maximum):

Other refers to our online audience. We offer this out of a need for accessibility primarily, and secondly, we use it as a way to expand our geographical reach. We want to make our festival possible for everyone, including those experiencing mobility, sensory, or other, challenges.

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

Sault Film Festival reaches the full spectrum of adults, as both particpants and attendees. Participants include: creators, performers, people who work - and want to work - in all aspects of film production, students (both local and non), creators outside the film industry interested in workshop topics, volunteers, adjudicators, and event personnel.

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

We will promote through our own website, www.saultfilmfestival.com/ and through our social media pages, X (formerlly Twitter), Facebook, and Instagram all under @saultfilmfestival and Film Freeway at www. filmfreeway.com/saultfilmfestival. Additionally, we will produce a poster in partnership with student graphic designers and engage local media, SooToday, and Sault Star, with a combination of press releases, paid ads, and news stories.

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [x] 1,001-2,500
- [ ] 2,501+

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

☐ 1-10 ☐ 26-50

☐ 11-25 ☑ 50+

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

The participants will include creators, performers, people who work - and want to work - in all aspects of film production, students (both local and non), creators outside the film industry interested in workshop topics, volunteers, adjudicators, and event personnel. Including:
Festival Co-Director- Rebeka Herron (mixed-race Latina)
Festival Co-Director - Parth Pandey (BIPOC)
Festival Co-Director - Trish Rainone (LGBTQ+, Female)
Office Admin - Rachel Gabor (female)

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.

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of Sault Film Festival (Organization/Collective Name), I, Rebeka Herron (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.

Signature October 31, 2025 Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Interns	$44,522.74		ACAP, Gov	Grants	
Summer Films in the	$1,500.00		ACAP	Grant	
Festival Event	$11,000.00		Sponsors	Cash	
Office Rent	$3000.00		Sponsors	Cash	
Insurance	$3,075.60		Cash	Cash	
Promotion and Mark	$600.00		ACAP		
Materials & Supplies Costs					
Equipment Costs					
Artist Fees					
Other Costs					
Accounting	$1,423.80		Cash	Cash	
Bank fees yr	$72.00		Cash	Cash	
Contingency	$1,000.00		Cash	Cash	
Total Costs	$66,194.14	0			
Total Project Costs:	$66,194.14				

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

Application Project Plan Template

Name of Applicant: Sault Film Festival

Intake/Date: 40 Queen St. E, P6A 1Y3
Sault Ste Marie, ON

Page of 70

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Festival Wrap up	12/2025	02/2026	Review Festival cost and budget. Clean popcorn machine, backdrops. Review equipment.
Prep Workshop	02/2026	04/2026	Organize dates and times. Hire speakers. Market and recieve sign ups. Organize location.
Host Workshop	05/2026	05/2026	Host the workshop. Order food and drinks, travel speakers, etc.
Wrap Workshop	06/2026	06/2026	Send out for feedback from participates, volunteers, and speakers.
Prep Summer Screenings and Host them.	07/2026	08/2026	Obtain permits, stock up on popcorn ingredients, bags, etc. Check equipment. Host park.
Prep Festival	09/2026	10/2026	View submissions. Send out acceptance notices, build program, reach out to sponsors
Host Festival	11/2026	11/2026	Confirm venue, craft, media, volunteers, etc. Host Film Festival

Application Project Plan Template

Name of Applicant: Tricia Rainone-DiLuzio

Intake/Date: Co-Founder

Page of 705-

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes

2025 SFF Budget		
Revenues		
SFF 2025 roll over	$1,430.14	Cash
Income from ticket sales	$2,000.00	Cash
Income from festival submissio	$600.00	Cash
Summer Jobs - intern	$4,816.00	Grant
NOHFC - intern	$34,848.00	Grant
ACAP	$5,000.00	Grant
Sponsors - cash	$1,500.00	Cash
Sponsors - inkind/donation	$6,000.00	in-kind/donation
Other Revenue	$10,000.00	Cash
Total Revenue	**$66,194.14**	
Expenses		
Intern - summer	$5,425.71	
Intern - nohfc	$39,097.03	
Summer Films in the Park Ever	$1,500.00	
November Festival Event	$11,000.00	
Promotion and Marketing	$600.00	
Insurance	$3,075.60	
Office Rent	$3,000.00	
Accounting	$1,423.80	
Bank fees yr	$72.00	
Contingency	$1,000.00	
Total Expenses	**$66,194.14**	

SAULT FILM FESTIVAL
FINANCIAL INFORMATION

YEAR ENDED DECEMBER 31, 2024

COMPILATION ENGAGEMENT REPORT	1
FINANCIAL INFORMATION	
Balance Sheet	2
Statement of Income and Retained Earnings	3
Notes to Financial Information	4

JR PC
JOE RUSCIO
PROFESSIONAL CORPORATION

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

COMPILATION ENGAGEMENT REPORT

To Management of Sault Film Festival

On the basis of information provided by management, I have compiled the balance sheet of Sault Film Festival as at December 31, 2024, the statement of income and retained earnings for the year then ended, and Note 1, which describes the basis of accounting applied in the preparation of the compiled financial information ("financial information").

Management is responsible for the accompanying financial information, including the accuracy and completeness of the underlying information used to compile it and the selection of the basis of accounting.

I performed this engagement in accordance with Canadian Standard on Related Services (CSRS) 4200, *Compilation Engagements*, which requires me to comply with relevant ethical requirements. My responsibility is to assist management in the preparation of the financial information.

I did not perform an audit engagement or a review engagement, nor was I required to perform procedures to verify the accuracy or completeness of the information provided by management. Accordingly, I do not express an audit opinion or a review conclusion, or provide any form of assurance on the financial information.

Readers are cautioned that the financial information may not be appropriate for their purposes.

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

Sault Ste. Marie, Canada
September 9, 2025

SAULT FILM FESTIVAL
BALANCE SHEET

AS AT DECEMBER 31	2024	2023
ASSETS		
CURRENT ASSETS		
Cash	$ 14,801	$ 1,589
Sales tax recoverable	2,081	1,453
	$ 16,882	$ 3,042
LIABILITIES AND SHAREHOLDERS' EQUITY		
CURRENT LIABILITIES		
Accounts payable and accrued liabilities	$ 6,025	$ -
Income taxes payable	-	330
Due to shareholder	346	346
	6,371	676
RETAINED EARNINGS	10,511	2,366
	$ 16,882	$ 3,042

SAULT FILM FESTIVAL
STATEMENT OF INCOME AND RETAINED EARNINGS

YEAR ENDED DECEMBER 31	2024	2023
REVENUE		
Grants	$ 54,864	$ 19,410
Event and ticket revenue	10,988	16,979
Donations	1,500	-
	67,352	36,389
EXPENDITURES		
Advertising and promotion	1,162	2,070
Fees and Liceses	802	-
Insurance	3,180	3,622
Interest and bank charges	173	149
Meetings and conventions	-	1,509
Office expenses	1,664	3,281
Professional fees	3,288	1,926
Rent	6,086	6,100
Supplies	600	-
Wages and benefits	42,252	21,184
	59,207	39,841
INCOME (LOSS) BEFORE INCOME TAXES	8,145	(3,452)
INCOME TAXES (RECOVERIES)	-	(420)
NET INCOME	8,145	(3,032)
RETAINED EARNINGS, BEGINNING OF YEAR	2,366	5,398
RETAINED EARNINGS, END OF YEAR	$ 10,511	$ 2,366

1. BASIS OF ACCOUNTING

The basis of accounting applied in the preparation of the financial information is on the historical cost basis, reflecting cash transactions with the addition of:

- Accounts receivable

List of Board of Directors and Officers for Sault Film Festival

Directors
Patricia Rainone-DiLuzio
Parth Pandey
Rebeka Herron

Officers
Patricia Rainone-DiLuzio
Parth Pandey
Rebeka Herron

List of Board of Social Media and Website Film Festival

Social Medias
Instagram: @saultfilmfestival
Facebook: @saultfilmfestival
X (formerly Twitter): @saultfilmfest

Website
https://www.saultfilmfestival.com/

SFF SUMMER MOVIE NIGHTS

FREE Screening

August 21st @8:30pm

BELLEVUE Park Bandshell

Family Friendly

www.saultfilmfestival.com

SAULT STE. MARIE

SAULT FILM FESTIVAL

TRIMOUNT CONSTRUCTION GROUP

SAULT FILM FESTIVAL

Join us for the 5th Annual Sault Film Festival!

SAULT STE MARIE MUSEUM

NOVEMBER 29, 30, DECEMBER 1ST

THANK YOU TO OUR SPONSORS

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

Ontario

Indigenous Geographic

PARKA PICTURES

@SAULTFILMFESTIVAL
WWW.SAULTFILMFESTIVAL.COM

INSIDE FRONT COVER - BLANK

MESSAGE FROM SFF

After 5 years of running the Sault Film Festival, we wouldlike to thank all our past and present volunteers, staff, sponsors, the City of Sault Ste Marie, and the film community in helping us create s place to celebrate Northern Ontario filmmakers.

The arts have the power to connect us and help us better understand the world around us. This event has offered filmmakers from all backgrounds an opportunity to showcase and share their talents.

We hope that everyone in attendance will enjoy the performances and activities planned for this 5th edition of the festival.

Here's to many more years of celebrating filmmakers!

Cheers,
Co-Founders - Trish Rainone-DiLuzio & Rebeka Herron

SAULT FILM FESTIVAL

DAY ONE - NOV 29

STARTING AT 01.00 PM

MAGNETOSPHERE

Coming of age feature film, shot in Sault Ste Marie

STARTING AT 07.30 PM

OPENING CEREMONY

The Art of Steel: Artisan Blacksmithing
Finding Community: A Trail Running Community Story
Par For The Course: A Soldier's Journey

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DAY TWO - NOV 30

STARTING AT 10.00 AM

ACTING WORKSHOP

Featuring Kelly Lamb from That Creative Loft

STARTING AT 11:30 AM

A SOBERING STORY

Documentary from Thunder Bay, ON

STARTING AT 1:30 PM

STUDENT FILMS

The Fateful Encounter
A Girl and Her Doll
As I walk Alone
Notice of This Connection

STARTING AT 2:00 PM

MUSIC SHOWCASE

Featuring: Andree-Ann Deschenes

STARTING AT 5:00 PM

SHORTS BLOCK

A Day in the Life of Death
Laura
M'entends-tu ?
Day 36
The Space Left Behind
The Email
Birthday Girl
Numbers Men
Paper Planes

DAY THREE - DEC 1ST

STARTING AT 10.00 AM

KAM THEATRE LAB - THE OLD SAME STORY

Kam Theatre Lab explores an experimental theatre collective based in a remote northern town in the 1970s-80s

STARTING AT 2:00 PM

INDIGENOUS STORIES

The Salmon's Call
Hyphen
The Powley Documentary

*There will be 2 x 15min intermissions in this block *

STARTING AT 7:00 PM

CLOSING NIGHT

Tales From The Void - episodes Carry and Into the Unknown

Awards Ceremony

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INSIDE BACK COVER - BLANK

THANK YOU TO OUR SPONSORS

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

Ontario

Indigenous Geographic

RUSTY HAL PRODUCTIONS

SALT & LIGHT

PARKA PICTURES

@SAULTFILMFESTIVAL
WWW.SAULTFILMFESTIVAL.COM

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 show the Applicant's ability to successfully undertake and complete the proposed 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 Formal Name:
Ashley Aikens-McIntosh

ii. Artist Practicing Name:
Luke McAnally-Gore-Shadow

iii. Artist Mailing Address and Postal Code:

iv. Artist Contact Information (Phone Number, Email Address):

v. Please provide an artist's statement or general statement about your work (maximum 500 words):

I have been organizing drag in Sault Ste. Marie since 2017 and have been performing since 2018. I have previously organized primarily with Haus of Gore as a lead organizer but have been branching out and organizing more shows that are not under that organizational umbrella. I continue to work with a diverse cast of local drag performers. My goal is to create spaces within the Sault Ste. Marie community with members of the 2SLGBTQ+ community can feel comfortable being themselves and others within the community can feel comfortable interacting in queer art spaces, fostering community and connection. I believe that queer art should be visible and accessible all year long, not just during Pride season, and should be accessible to people of all ages and all economic backgrounds. I have recently started including more "open stage" spots at shows I organize to help reduce barriers to those looking to explore themselves through the art of drag as well as "community tickets" and "pay what you can" tickets to help reduce financial barriers for audience members. Having tried a variety of show formats, I prefer shows with diverse cast that are aimed to an audience that is all ages with adult accompaniment. This allows safe(r) spaces for people of all ages while ensuring that parents are primarily responsible for the content youth is accessing. In addition to drag shows with a focus on lipsycing and dancing, I am passionate about expanding the local drag scene to include more theatrical based and improv performances and more drag story times to ensure queer art spaces appeal to a variety of people. Over the years I have had many people thank me for creating spaces where they have been able to explore parts of themselves, whether on stage or in the audience, and it is my passion to continue providing this.

vi. 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 description (maximum 50 words):

As an organizer I create spaces where drag performers, including myself, can use elements of a variety of arts (interdisciplinary) including visual art (make up, costuming), performance art (music, movement, storytelling), and literary art (reading at storytime). Through the newly added improve shows, I have also created space for theatrical art and re-imagining of well-known characters.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Cultural Diversity Grant ☑

ACAP Request 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 or Working Title:

2026 Drag Series

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

January 2026

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

December 2026

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

Monthly drag storytimes - variety of local businesses & spaces (ssm museum & Yes I Can Music confirmed)
June 2026 Pride Show - Venue TBD
August 2026 - Drag Does Disney Improv/Storytelling - Likely Speakeasy
December 2026 - Not Christmas show - Likely Speakeasy
New Years Eve 2026-2027 - Venue TBD, potentially Marconi, lowest estimate

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

Storytimes occur monthly with myself and a different co-storyteller. This project was started in September 2026 with volunteer readers but I am hopeful to be able to have some funding for this free monthly event. The aim is to continue to partner with local organizations and/or business to move the event throughout the city, allow businesses to show support for the local 2SLGBTQ+ community, and perhaps foster additional business revenue. So far Wishart Library and OC Beauty have hosted this event with plans for The Cat Café/Thyne's Family Bakery, Café 4 Good, The SSM Museum, and Yes I Can Music to host future events. By offering an honorarium, I am hoping to attract more diverse storytellers and expand beyond just reading to include other story telling modalities.

Pride Show – This will be an all ages with adult accompaniment show. In 2025 this event saw approximately 100 audience members for an almost 3 hour show at the Marconi. This show will contain at least 4 open stage/amateur spots as well as a variety of seasoned local performers. This show will allow space for youth volunteers looking to obtain high school community hours. This show will allow youth volunteers to attend and obtain community hours for working at the door. Poster for show to employ local artist with small honorarium or local youth for high school volunteer hours. This show will have a number of "community tickets" in addition to regular fee tickets.

Drag Does Disney – This show will be an all-ages improv show with a game show like feel. Local performers will select Disney characters to embody. I am hopeful to partner with Algoma University Student Union for this show. They often provide volunteers to support the event as well as donate space at the Speakeasy. Poster for show to employ local artist with small honorarium or local youth for high school volunteer hours. This show will have pay-what-you-can tickets to ensure equitable access to queer art.

Not Christmas Show – This will be all ages with adult accompaniment. This show is specifically "not Christmas." Most events in December are focused on the Christmas holiday or other seasonal holidays. By marketing this show as explicitly "not

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful, and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities for youth, diverse, 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):

Compliment & support existing city initiatives – Goal #5 of cultural plan – helps us create spaces for youth to participate in drag as a 2SLGBTQ+ cultural art form
Contribute to economic and social diversity – Drag is inherently a 2SLGBTQ+ art form, by supporting drag artists, the city is supporting social diversity within the arts; 2SLGBTQ+ people often tend to be marginalized in society, supporting art they create helps to encourage and support economic diversity; supporting drag as an art form promotes visibility of 2SLGBTQ+ people and adults – this helps youth recognize social diversity and see their potential future selves represented among happy and functioning adults; by including lower cost/free tickets for all events, those of all economic status can access this artform
Provide mentorship/participation to youth in historically underrepresented groups – 2SLGBTQ+ community is often underrepresented; two of my events will include “open stage spots” that can go to youth; drag is an art form that highly lends itself to mentorship; seasoned performers often take drag “kids” under their wings in a mentorship style, by supporting our seasoned performers they will have more time and capacity to commit to mentoring young performers looking to grow and learn; youth volunteer opportunities to work event and create posters will allow them to gain valuable experience and connect with seasoned artists and make space for those who may not be itnersted in performance art
Increase capacity and sustainability – by supporting these shows, more performers will be able to join in and receive honorarium/payment; I can also pay for some artistic advertising which has only ever been done for free in the past
Provide professional development opportunities – by including open stage spots that are not drag specific (talent open stage), members of the community who would like to start getting involved will have space to hone their skills; providing any performance spots and increasing the variety of performances available (improv, lip sync, story-telling) seasoned performers are granted space to expand their repertoire.
Fosters community connections and partnerships – I already work with a variety of local community groups and organizations and continue to increase those connections; funding drag story time specifically will allow for increased connections and partnership between drag performers and non-drag performers/storytellers and local businesses.

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):

All involved in these events would benefit from an increased sense of belonging in our community. This is especially important for those of marginalized communities such as the 2SLGBTQ+ community. By expanding on all ages and family events we are able to expand on those who will receive these benefits. Performers are likely to benefit via increased confidence in their performances through refining of their craft and expansion of their repertoire. By partnering with local businesses for storytime, I am hopeful that local businesses can help show their brand as supportive to the community and foster increased revenue. By bringing in non-drag storytellers for the story times, I am hopeful to build connections between queer-specific art and other community artists and audiences promoting cross-cultural/cross-group connections. For audiences at the drag shows, I am hopeful to continue creating spaces where they can reflect on themselves. Many people in our society force themselves into confines they feel are appropriate and expected, by creating spaces where they can see some of those expectations shifts (such as the gender-creative expressions in drag) audiences can expand their own sense of identity. For performers, these events will give them space to hone their craft, experiment with new performance ideas, and get immediate feedback from audience members. Photographer at events will allow increased portifolio for artists and increased portfolio for photographer. Partnerships with AUSU increases access for international students to local community and events and ensures free tickets for all AUSU students. Accessible ticketing through

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):

- New business and story time connections (at least 8 locations and storytellers that have not previously participated in story time.)
- At least 4 "new" performers will accept open stage performance spots ("new" being a performer who has performed on a stage less than 4 times)
- hosting 4 drag events that are open for community members of all ages and income levels.
- providing at least 10 "community" tickets over the year (more will be available, but I am aiming to have at least 10 used.)
- Fostering connections for 2SLGBTQ+ performance community throughout Northern Ontario measured by at least one performer from another northern location to perform at an event (probably sudbury as closest major city and a frequently travelled locale).

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look to reach?

Select all that apply:

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

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

I expect most of our audiences will be from Sault Ste. Marie, however I do expect some travel from the surrounding area and am hopeful to have some travel from Sudbury with the inclusion of one out-of-town perfomer at at least one of our shows.

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

Drag Storytimes are aimed at families with young children, the stories are not always 2SLGBTQ+ specific and I hope to see a variety of demographics/family tyles.

The drag shows are aimed at people of all ages, primarily those in the 2SLGBTQ+ community, although there is always a hope for allies to come out and enjoy our shows to promote cross-group connection.

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):

Events will be primarily adverstised through my facebook and instagram pages. I will also print posters to hang at local businesses. Tickets will be available through instant messaging and at local business partners. I also adverstise on sootoday and other community calenders. All perfomers in shows are expected to advertise on their own social media accounts

Instagram - lukemcanallygoreshadow
facebook - Luke McAnally-Gore-Shadow

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [x] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

☐ 1-10	☑ 26-50
☐ 11-25	☐ 51+

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

Storytimes - up to 5 familes per event; business employees who help out; myself; one guest reader/event

Drag Shows - 10-15 performers per show; venue staff; 2-3 door volunteers; 1-2 "kittens"; one poster/ticket artists/graphic designer; 2-3 venue decor/set up; one dj/sound; one photographer

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.

i. Has the applicant 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 show 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.).

Section 7: Authorization

I, Ashley Aikens-McIntosh (Name of Artist Applicant) attest that all information contained in this application, agree to fulfill the responsibilities for all activity, project and/or event deliverables contained therein and/or agreed to by the Cultural Vitality Committee and the City of Sault Ste. Marie. This application will act as a contract between the City of Sault Ste. Marie and the Applicant should the application be successful.

_____Signature _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

Item	Cost	Notes	Tickets	Rate	Anticipated	Total ticket
Storytimes *free community event - no ticket cost						
Venue	N/A	Partner with local business				
Performer Fees	2400	$100/perfomer x 12 months				
Event organization/management	200	est. 10 hours, posters, advertising, venue/co-reader booking				
Total grant request for storytimes	2600					
Pride/Summer Show - June 2025						
Venue	1105	Average Delta quote including bar fee; Marconi quote incuding security	Advance	$15	30	$450
DJ	100	We supply equipment	Door	$20	40	$800
Performer Fees	1500	100/performer; 15 performers		Projected ticket sales		$1,250
Event organization/management	200					
Advertising	60	paid social media ads, poster printing				
Ticket printing	20					
Graphic design	100	(posters/tickets)				
Photographer	275					
Door Prizes	Local business donation					
Total cost	3360					
Total grant request for show	$2,110					
Drag Does Disney						
Venue	N/A	Speakeasy/AUSU donation	Pay What You Can (average paid ticket)	$10	40	$400
DJ	100	We supply equipment				
Performer Fees	1000	$100/performer; 10 performers				
Event organization/management	200		Projected ticket sales			$400
Advertising	60	paid social media ads, poster printing				
Tickets	20					
Graphic design for poster	NA	youth volunteer				
Graphic design for program	100					
Photographer	275					
Door Prizes	Local buiness donation (Amore/OC)					
Total cost	1480					
Total grant requist for show	$1,080					

Not Christmas Show							
Venue	N/A		Speakeasy/AUSU donation	Advance tickets	$15	25	$375
DJ		100	We supply equipment	Door tickets	$20	20	$400
Performer Fees		1500	$100/performer; 15 perormers				
Event organization/management		200			Projected ticket sales		$775
Advertising		60	paid social media ads, poster printing				
Tickets cost		20					
Graphic design (poster)	NA		youth volunteer				
Photographer		275					
Total cost		2155					
Total grant request for show		$1,380					

New Years Eve							
Venue	N/A with food		Marconi including security 1/2 ballroom	Advance tickets	$45	30	$1,350
DJ		200	We supply equipment; higher rates for NYE	Door tickets	$55	40	$2,200
Performer fees		2250	150/perfomer; 15 performers; higher rates for NYE	Community/free tickets	$0.00	10	$0.00
travel for out of town performer		500	travel for out of town headliner				
Event organization/management		200			Projected ticket sales		$3,550
advertising		60	paid social media; poster printing				
ticket cost		20					
graphic design (poster)		100					
photographer		350	higher rates for NYE				
"swag bags"		900	NYE goodies, noise makers, etc.				
Food		3000	30/plate; 100 people estimated (including performers/volunteers)				
Total cost		7580					
Total grant request for show		$4,030					

Total Grant Request & Projected Finances	
	Grant request
Storytime	2600
Pride 2026	$2,110
Drag Does Disney	$1,080
Not Christmas Show	$1,380
NYE	4030
Total Grant Request	11200

Application Project Plan Template

Name of Applicant: Ashley Aikens-McIntosh

Intake/Date: Luke

Page 1 of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Monthy Drag Storytime	01/2026	12/2026	Monthly storytimes with myself & another storyteller; partnered with local organizations/business to host each month at different location
Pride Drag Show	03/2026	03/2026	Book venue; performer call out including open stage; graphic design call out
Pride Drag Show	04/2026	06/2026	have ads made; begin advertising
Pride Drag Show	06/2026	06/2026	show happens
Drag Does Disney	05/2026	05/2026	book venue; confirm performer line up and show set up/improv style; graphic design call out
Drag Does Disney	06/2026	08/2026	have poster made; begin advertising
Drag Does Disney	08/2026	08/2026	show happens
Not Christmas & NYE	09/2026	09/2026	book venues; performer call out; graphic design call out
Not Christmas & NYE	10/2026	12/2026	have posters made, advertise

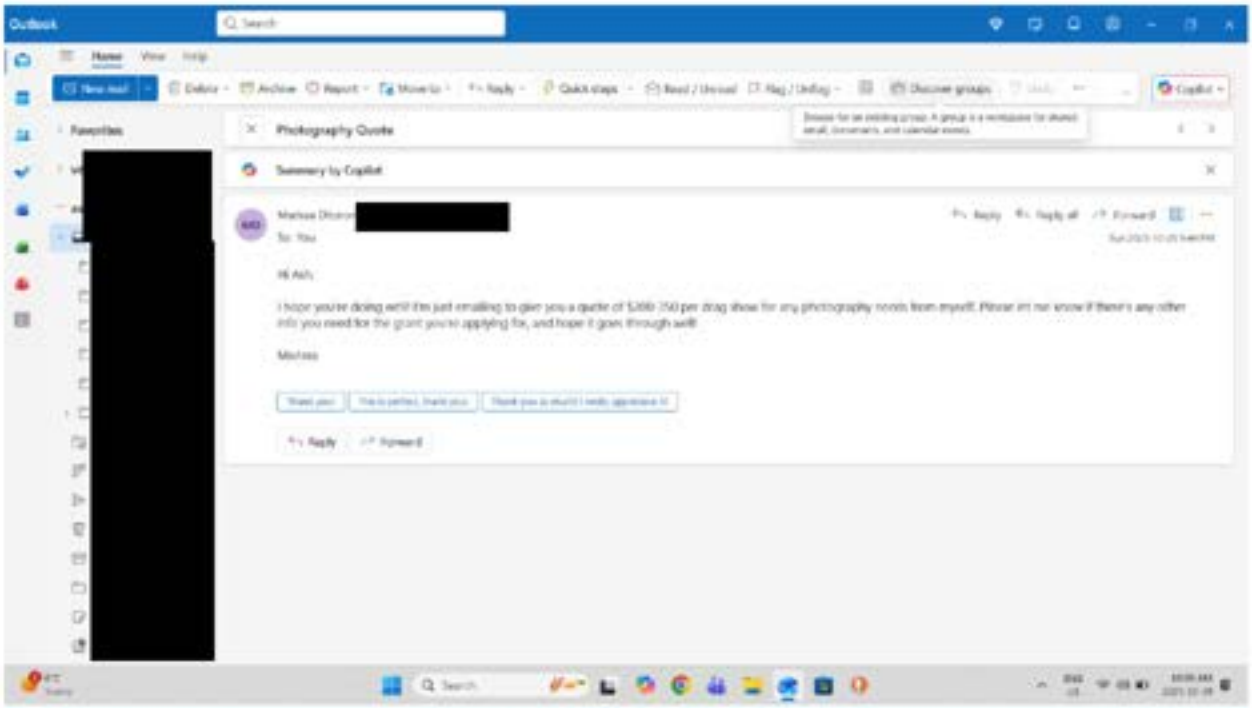
Application Project Plan Template

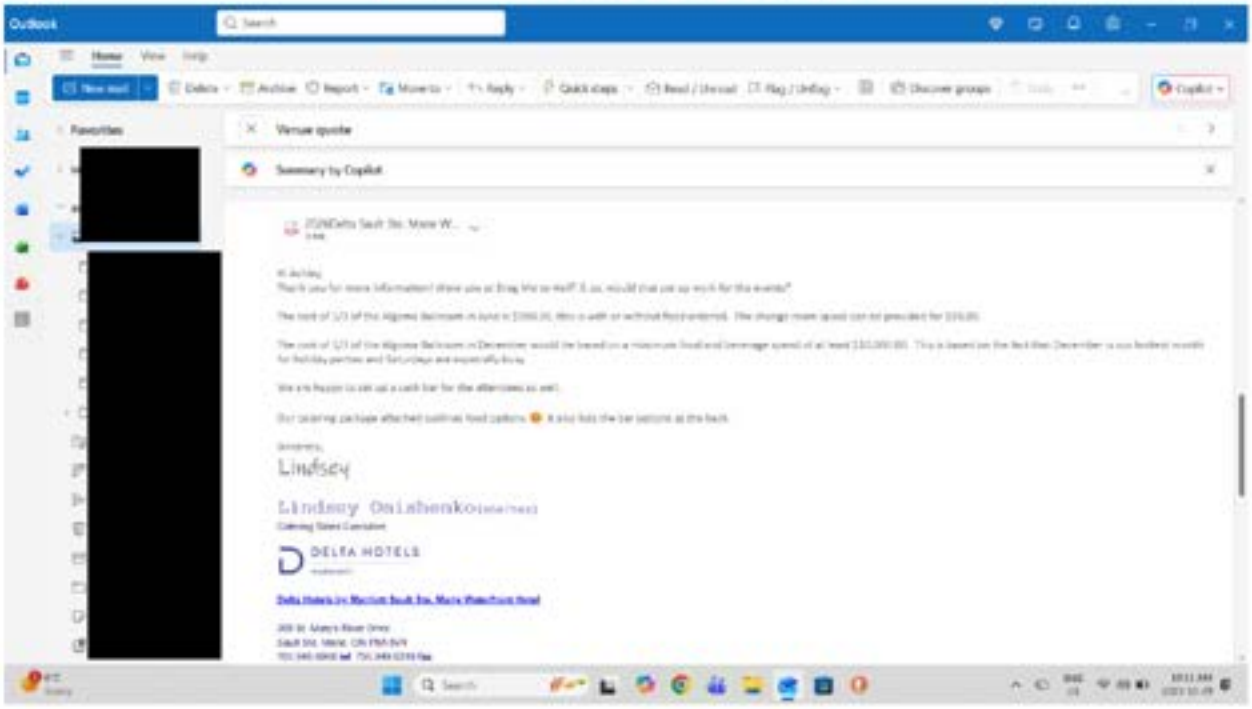
Name of Applicant:

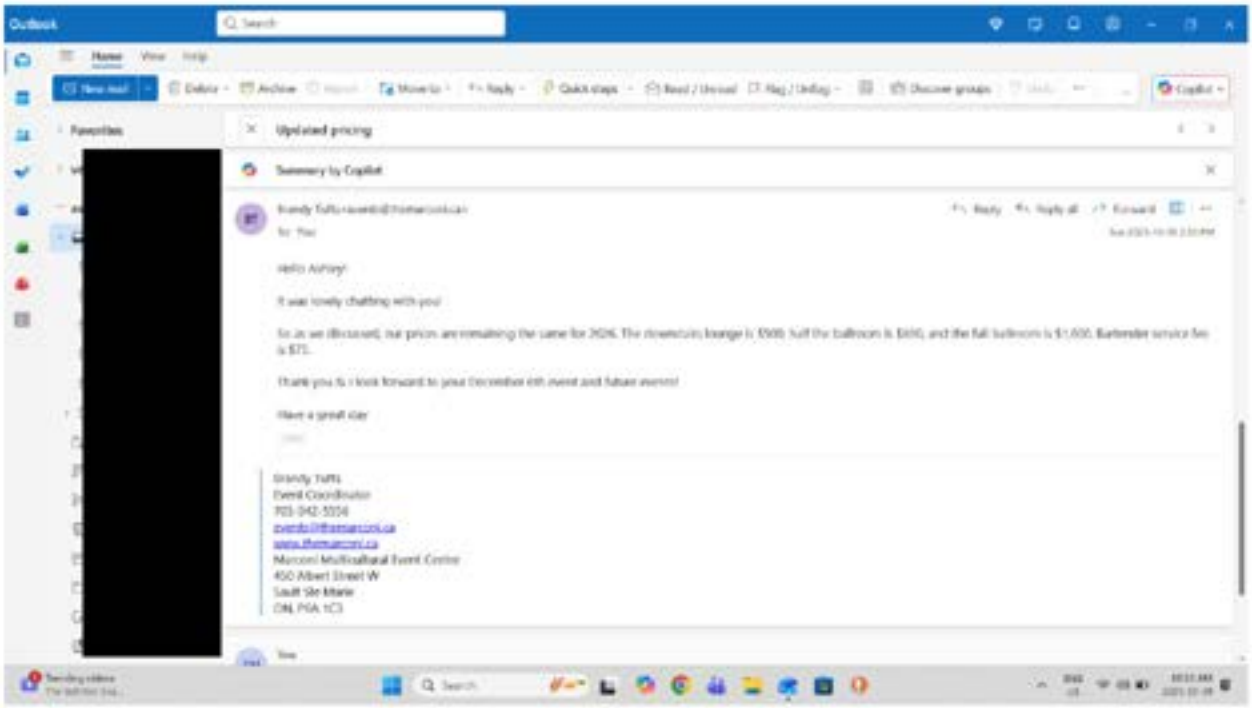
Intake/Date: I have been organizing

Page 2 **of** As

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Not Christmas/NYE	12/2026	12/2026	show happens


Outlook
Photography Quote
Summary by Copilot
Hi Ash,
Reply
Forward


Outlook
Venue quote
Summary by Copilot
Lindsey
DELTA HOTELS


Outlook
Updated pricing
Summary by Copilot
Hello Ashley!
It was lovely chatting with you!
Have a great day!
Brandy Tufts
Event Coordinator
705-942-5556
Marconi Multicultural Event Centre
450 Albert Street W
Sault Ste Marie
ON, P6A 1C3

Luke McAnally-Gore-Shadow

Drag Performer & Organizer

Sault Ste. Marie, ON

Lukemcanallygoreshadw

luke mcanally-gore-shadow

Summary	Luke McAnally-Gore-Shadow has been a staple of the Sault Ste. Marie drag scene since it's inception in 2017. Luke organizes and performs in a wide variety of events, from all ages drag shows and family-friendly story times to adult only drag events.
Titles	*King of Halloween, 2019-2021* Luke won the 2019 Drag Me to Hell competition. He has competed in this competition every year between 2018 and 2023, making it to the final round each time. In addition to the years of competition, Luke has served as judge during the shows inaugural competition in 2017 and again in 2024.
Haus Leader	Luke served as a lead organizer for the Haus of Gore from 2017 through to early 2025. In addition to a lead organizer, he served as a Head of Haus between 2019 and 2025. This role involved not only show management, but also mentorship to young performers.
Fringe North Sault ON 2021-2024	As a Head of Haus, Luke ensure the Haus of Gore formed a strong relationship with the Fringe North Festival. Luke was primary point of contact and organizer for an adult only "Fringe After Dark" event and an all ages, Drag Does Disney event. In the 2024 festival year, Luke adapted The Little Mermaid to make a script for the Drag Does Disney event.
Pride Festivities	Luke initially worked with Sault Pride in 2017, prior to starting drag. At that time he stepped into a lead organizer role when other members of the committee experienced personal time conflicts. Since then, Luke has volunteered in and out of drag for multiple Pride events with Sault Pride, Sault Pride MI, the Klub, and Minto Pride (Luke's home town). In 2025 Luke managed a Pride drag show separate from any established Pride organization.
Story Times	Luke has worked with public libraries in Sault Ste Marie and Wawa to bring drag story time events to 2SLGBTQ+ families and children. In 2025 Luke commenced a monthly story time event, partnering with local businesses and organizations throughout the city.
Workshops	Luke has facilitated workshops on drag king make up and creating art while in the public eye with the Two Spirit Organizing Committee and the Summer Moon Festival respectively
Various	Luke has hosted a number of well-received shows in Sault Ste. Marie, including two "All Kings" shows. He has travelled to Sudbury, Minto, Thessalon, and Toronto to perform and engage in fundraising activities. He has been contracted on a regular basis by Amore For Your Pleasure to perform in Drag & Fashion shows, as well as volunteered to model in similar shows. Luke volunteers for fundraisers whenever asked and has been contracted by Sault College, Algoma University, and HARP Algoma to host events.

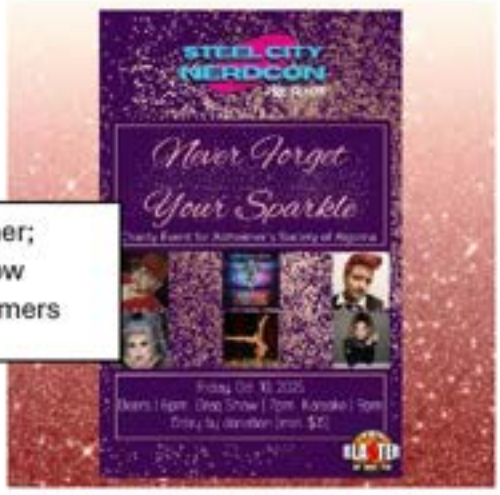
WAWA Storytime 2025- volunteer

Volunteer host - fundraiser

Volunteer perform & assist show manage

2025 storytime series; organize; volunteer/ perform

2025, organize, produce, perform; performers paid from ticket sales; amore sponsored out of town travel



2025; contracted to performer; volunteered to help with show organization/manage performers

2025; organized, performed; produced with funds from ACAP grant

In process of organizing for 2025 NYE

Organized & performed; produced with funds from acab grant

2025 projects not pictured

Amore After Darque – contracted to perform; volunteered to create setlist/manage performers

Amore Pride Fashion Show – volunteered to model

Thessalon Pride Adult Show – contracted to perform; volunteered to create setlist/manage performers

Scarlet Affair – w/Haus of Gore, co-organized event, raised $500 donation for community member living with HIV

Sault College – Sexy Bingo, contracted to perform, volunteered to manage music

AUSU Trivia – contracted to perform, volunteered to manage music

The Klub Pride event – contracted to perform; volunteered for story time

Sault Library Storytime, June (Pride) – volunteer

2 contracted performances with Two Spirit Organizing Committee

Haunted Hikes – contracted to perform; volunteered to liase between other performers and organizers

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 Organizing or Collective Members and their contact information
- 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/Contact Info	Executive Artistic Director	Title/Contact Info	

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

Piecing It Together Shows exists to:
* present original and interesting live music, art, and community programming
* provide opportunities for artists and arts professionals, with an emphasis on LGBTQ2S+, IBPOC, and other equity deserving and underrepresented artists and

*host safe(r), inclusive, collaborative, sustainable space and events for culture and community building

PITS is a queer run organization based in anti-opressive pricipals and currently in the process of non profit incorporation.

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 description (maximum 50 words):

multi & interdisiplinary arts with a focus on, but not exclusive to live music
PITS will present a variety of live music, arts, and community events.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Cultural Diversity Grant ☑

Seed Funding ☐

Total Request Amount ($) 14,124.85

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:
PITS Programming 2026

ii. Activity/Project and/or Event **Start Date:**
January 2026

iii. Activity/Project and/or Event **End Date:**
August 2026

iv. Activity/Project and/or Event Location:

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

331-A Wellington Street West
Sault Ste Marie, ON
P6A 1H9

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

PITS is seeking support for three months of programming in 2026. The project involves running a multi-use art space at 331 A Wellington Street West with the following proposed activities
12 weekly Tuesday night open mics, with a new host each week with priority given to local underrepresented artists. ($100 host honorarium)

Artisan vendor market space open minimun 3 days per week, involving minimum 7 local artisans, paying either 20% commission or contributing energy exchange to help run the space. We hope to engage minimum 20 shoppers per week in this space.

6 live music events featuring local and touring artists informed by the organization and ED's extensive experience and contacts booking live music over the past decade. Each will feature a touring and a local artist/band, providing paid opportunities to each of these artists ($500 each for touring, $200 each for local) As with open mic hosts, priority will be given to underrepresented artisits.

Holding space for collaborative arts and community programming and sliding scale space rental for individuals, commuity and arts organizations, and events with the goal of renting space at least twice per month.

Through this proposed programming PITS seeks to further establish a sustainable, permanent organization and space to acheive its organizational objectives. Any additional funds acquired by PITS during this programming will go into running the space on an ongoing basis.
Other goals and objectives of this programming are in alignment with all aspects of the Community Culture Plan impact priorities listed below.

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture, and heritage products and tourism

☑ Promote effective, meaningful, and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities for youth, diverse, 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):

1. PITS will seek to connect with city programs and initiatives to explore how our space can be involved, complement, and support.
2. PITS will contribute to economic and social diversity in SSM by hosting inclusive and cost accessible events, inviting collaboration, providing opportunities for artisan vendors to sell their wares, providing paid performance opportunities for local and touring artists with an emphasis on underrepresented artists, buying artist meals and hospitality items from local restaurants and businesses, and hosting touring artists who spend time and money in our city.
3. Our space and organization promotes effective, meaningful, and equitable community engagement and consultation by it's very nature. Our space will provide sliding scale rentals to individuals and organizations for programming and our organization is open to ideas for collaborative programming.
4. PITS continues to work on professional development opportunities within and outside our organization. We are also working to create a sustainable arts organization.
5. Through booking a combination of touring and local artists, established and emerging, there is opportunity for mentorship and participatory opportunities for youth and underrepresented artists. A regularly open arts and community space will also organically contribute to these opportunities.
6. PITS organization, space, and events are run through partnerships, networks, and collaboration. Connection is at the heart of what we do.
7. Our board members are volunteers and there will be volunteer opportunities associated with our events.
8. Having a regularly open art space with inclusive, accessible, and diverse art and community programming and paid opportunities for artists will significantly contribute to the quality of life in Sault Ste Marie

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

Audiences will have the opportunity to see diverse, original, live music programming from local and touring artists in an intimate setting at accessible costs
Participating artists will have paid performance oportunities and hospitality.
Individuals and arts organizations will have a space available to rent on a sliding scale for events and programming.
The community will have a 'third space' to participate in the arts and build a greater sense of community cohesion, shared identity, and community resiliance.

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):

Successful implementation will be:

3 months of an open art space at 331 A Wellington Street West

12 weekly open mics with 12 different hosts, each being paid a $100 honorarium. Each Open Mic attracting 5-15 in attendance.

6 live music events featuring touring and local artists, providing $700 in artist fees and artist hospitality for each event. Each event attracting 15-25 in attendance.

Artisan vendor space open 3 days a week for 3 months with minimum 7 vendors, attracting minimum 20 customers per week.

Sliding scale space rental with minimum 2 rentals per month to individuals, community and arts organizations.

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look 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 (250 words maximum):

PITS will prioritize reaching local and regional audiences through social and local media. Engagement with Sault Tourism and touring artists will also seek to reach folks traveling from outside the region

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

PITS seeks to engage a wide swath of audiences through diverse programming to contribute to intergenerational and cross cultural exchange. There will be an emphasis on creating safer, inclusive space for LGBTQ2S+ , IBPOC, youth, low income, and underrepresented and equity deserving individuals and 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 project will be promoted online and on social media at the following links:
https://itsthepits.square.site
Facebook: https://www.facebook.com/piecingittogethershows
Instagram: @piecing_it_together_shows

as well as www.artsandculturessm.ca/calendar, Sault Tourism, SooToday.com, Soo Spaces, The Borderline Radio and facebook groups.

In person promotion will occur through physical postering, flyering, and through the space at 331-A Wellington Street West.

Local news, print, and television media will be contacted with press releases regarding programming to aid in promotion.

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [x] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1001-2,500
- [ ] 2,501+

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

☐ 1-10	☑ 26-50
☐ 11-25	☐ 51+

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

This project will strive to engage a diverse mix of people to encourage intergenerational and cross cultural exchange.

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.

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 show 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.).

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 10/31/2025 _____Date

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Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
3 months rent (inc HST)	4576.50		ACAP	grant	
3 months PUC	600		ACAP	grant	
3 months internet	125.25		ACAP	grant	teksavvy
3 Board Honorariums	900		ACAP	grant	
3 months Insurance	600		ACAP	grant	
Executive Director Honorarium	500		Ticket Sales	Cash	
Executive Director Salary	10,000		Nicole Dyble	in-kind	based on $40000/yr
Materials & Supplies Costs					
Office Supplies	100		Nicole Dyble	In Kind	
Show posters 20/showx6	177.60		ACAP		$1.48+hst/copy at Stone's Office Supply
Open Mic Posters 50	83.62		Ticket Sales	Cash	$1.48+hst/copy at Stone's Office Supply
Cleaning / Maintenance	200		space rental	Cash	
Equipment Costs					
3 mic stands	120		local funders	in kind	
PA monitor speaker	200		local funders	in kind	
Artist Fees					
touring artist fees	3390		ACAP	grant	
local artist fees	1356		ACAP	grant	
Open Mic Host Honorariums	1200		ACAP	grant	
Touring Artist Accomodations	600		Nicole Dyble	in kind	
Artist Hospitality	1200		ACAP	grant	
Other Costs					
ED mentoring & training	1500		880 Cities	in kind / grant	
Total Costs	27,28.97				
Total Project Costs:	27, 428.97				

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

Application Project Plan Template

Name of Applicant: Piecing It Together Shows

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
PITS OPEN MICS every Tuesday 6-9pm	April 7, 2026	June 30, 2026	Weekly All Ages Open Mics at 331 Wellington Street West. New host each week with priority to underrepresented artists
6 Small Shows	April 2026	June 2026	Shows at 331 A Wellington Street West with local and touring artists. Providing paid performance opportunities. Artists TBD.
Sliding Scale Space Rentals for Community and Arts Organizations	April 2026	June 2026	Executive Director will connect with local organizations to secure a minimum of 2 space rentals a month
Retail Space: Artisan Vendor's Market	April 2026	June 2026	5-10 vendors selling out of 331 A Wellington Street West
Marketing and Outreach	March 2026	June 2026	Marketing and outreach through various channels - web, social and traditional media, in person in neighbourhood and at events
Coordinating shows and open mics	January 2026	June 2026	Executive Director task in collaboration with artists and artist management
Fundraising	January 2026	June 2026	Fundraising through various channels - online campaign, requests from local businesses
Evaluation and Reporting	July 2026	August 2026	Executive Director and Board involved

NICOLE DYBLE [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

GRANTS / AWARDS

2025/2026 Ontario ChangeMakers, 880 Cities, Toronto, ON (for establishing PITS Pop-Up)

2025 Seed Funding, City of Sault Ste Marie Arts & Culture (for Piecing It Together Shows)

2023 Project Funding, City of Sault Ste Marie Arts & Culture

WORK

Event Coordination, Piecing It Together Shows, Sault Ste Marie, ON

2025 Live Music Programming, January - October, multiple venues

2024 Live Music Series, March - October, multiple venues

2024 It's the Pits! (festival), June 22, Aberdeen Music Hall, Leeburn ON

2024 Humber River Arts & Music Festival, August 24, Sunnyside Beach, Toronto ON
(co-presentation)

2024 VividFest EDM / Hip Hop Night, September 21, Sault Downtown Plaza
(co-presentation with City of Sault Ste Marie and Sault Tourism)

2023 - present **Coordinator, Full Circle Mutual Aid Hub, Sault Ste Marie, ON**

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 **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**

2022 - 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

2025, 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

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McCleary, S. (2019, July 22) *Dryer fire a cookery of arts, crafts, music and local events*. Sault This Week. Retrieved April 20, 2023 from https://www.saultthisweek.com/news/local-news/dryer-fire-a-cookery-of-arts-crafts-music-and-local-events

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PITS Board Member Bios

Sam Emerson is an lesbian and currently a multidisciplinary artist focused mainly on quilting operating under the name Muel. They have been an active volunteer in the community as well as starting the independent sellers market at The Downtown Plaza. They graduated from Algoma University in 2019 with a degree in accounting, they have taught Accounting for Artists for 2 years now helping artists understand record keeping and the benefits to operating as a business. Sam is happily a part of the PITS Pop-up and has had a working relationship with Nicole since 2020 assisting in business oriented tasks.

Bill Cowen is a regular member of local arts audiences, attending all kinds of shows from theatre to music. 10 years ago, he traded in his local identity to move to Toronto where he raised a family and worked within the GTA's emerging world of Community Social Innovation (working with the Toronto Publish Spaces Initiative and other members of the CSI world). After which he returned to the Sault and area, where he was determined to bring those ideas home. Working with the P.I.T.S. Pop-Up provides Bill with a variety of ways to meet new people and get involved in his community while developing programming both online and in-person. Bill enjoys designing websites and working with emerging artists of all flavours.

upcoming shows

Thursday, September 4th 7pm
Jack Pine + Tom Peer at Broers Jansen
No Cover

Sunday, September 28th 6pm
PITS POP-UP Opening Party
Dany Laj & The Looks + Tye Lawless Co
$15 advance, $20 at the door

Friday, October 10th 6pm
Darsombra, Mean Bikini, + The Floor Between Us
+ Independent Sellers Market
at The Downtown Plaza
No Cover

Thursday October 16th 7pm
John Muirhead + Matthew James at The Art Hub
$20 advance, $25 at the door

SAULT STE MARIE

piecing it together shows

PIECING IT TOGETHER SHOWS

presents

DARSOMBRA

trans-apocalyptic galaxy rock, Baltimore

[redacted]

skate punk / hardcore, Viictoria BC

THE FLOOR BETWEEN US

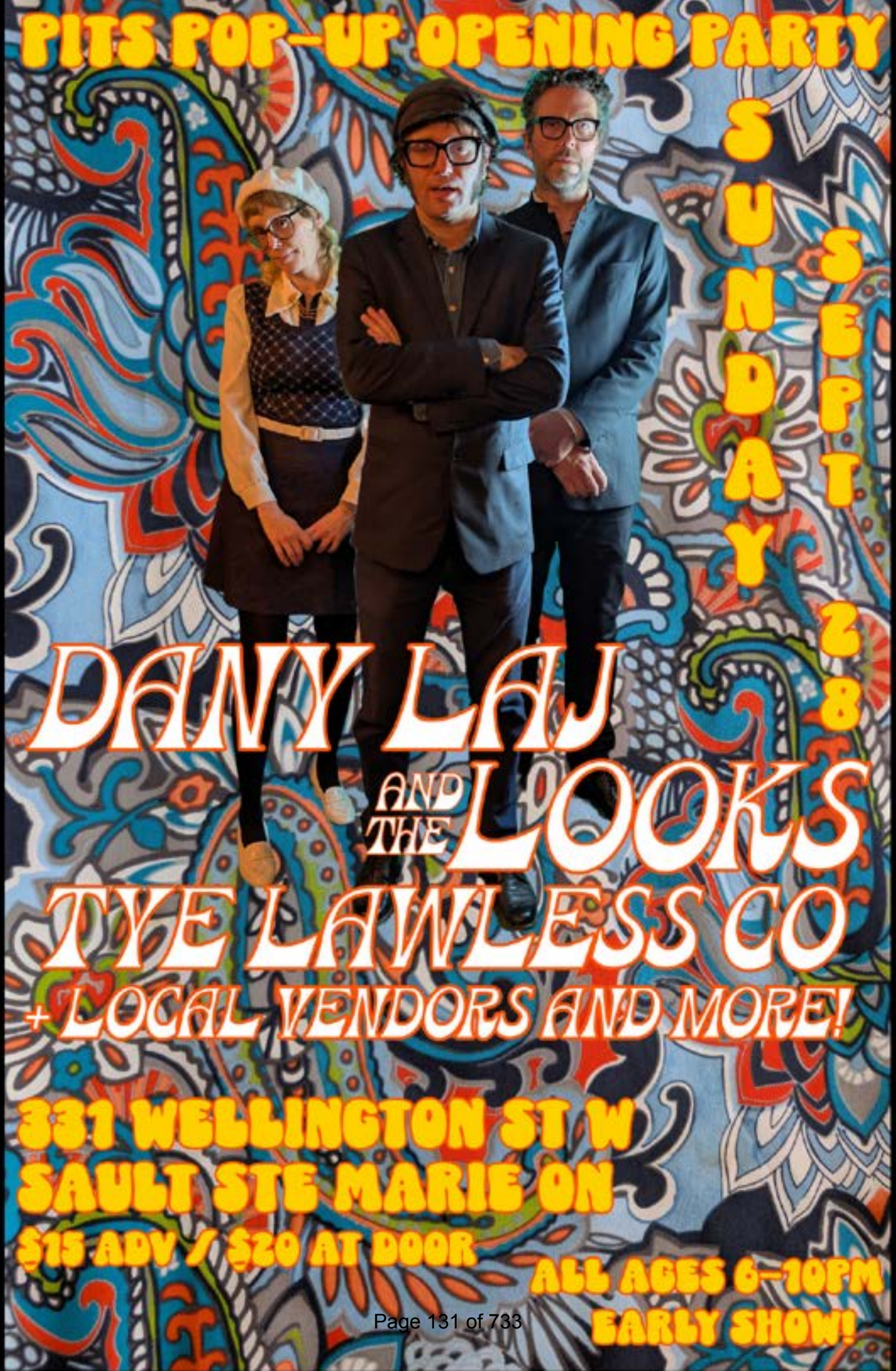
comedy rock, SSM ON

FRIDAY, OCTOBER 10, 2025 7PM

FREE SHOW

SAULT STE MARIE

SAULT DOWNTOWN PLAZA


PITS POP-UP OPENING PARTY
SUNDAY SEPT 28
DANY LAJ
AND THE LOOKS
TYE LAWLESS CO
+LOCAL VENDORS AND MORE!
331 WELLINGTON ST W
SAULT STE MARIE ON
$15 ADV / $20 AT DOOR
ALL AGES 6-10PM
EARLY SHOW!

Jack Pine

"REAL GOOD TUNES FOR REAL DARK TIMES"

with special guest, Tom Peer

Thursday, September 4, 2025 7pm

at Broers Jansen

NO COVER

piecing it together shows

SAULT STE.MARIE

BACKYARD SHOW

SATURDAY, AUGUST 9TH

7PM

ALL AGES

$10 OR PWYC

MSG FOR ADDRESS

TWINTWA

SIBLING

& SHAE TULL

SAULT STE MARIE

John Muirhead

Everything, Everywhere Tour

WITH SPECIAL GUEST, MATTHEW JAMES

THURSDAY, OCTOBER 16, 2025, 7PM

SAULT STE MARIE, ON

THE ART HUB

$20 ADVANCE
$25 AT THE DOOR

HTTPS://ITSTHEPITS.SQUARE.SITE

SAULT STE. MARIE

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 Organizing or Collective Members and their contact information
- 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:
Sault Newcomers

ii. Organization/Collective Address:

iii. Organization/Collective Contact Information: (Phone Number, Email Address)

Email: saultnewcomersgroup@gmail.com

iv. Organization/Collective Contact Person & Alternative Contact Person (if applicable):

Name	Mansi Goyal	Name	Sarvjeet Singh
Title/Contact Info	Event Coordinator /	Title/Contact Info	Event Coordinator /

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

Sault Newcomers is a volunteer-driven community collective that brings together new residents and long-term locals through inclusive cultural, social, and artistic events. The group ' s goal is to foster intercultural understanding, community engagement, and belonging among the diverse populations of Sault Ste. Marie. Our mission is to create opportunities where newcomers can share their heritage, arts, and talents while connecting with others through collaboration and creativity. Through festivals, workshops, and cultural showcases, Sault Newcomers aims to celebrate diversity, strengthen social bonds, and promote cultural participation that enriches the city ' s identity.

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 description (maximum 50 words):

Multi- and Interdisciplinary Arts – combining visual, performing, culinary, and heritage arts through multicultural programming and interactive community experiences.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Cultural Diversity Grant ☑

Seed Funding ☐

Total Request Amount ($) 6000

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:
Rang-E-Shaadi: A Celebration of Indian Culture, Weddings & Togetherness

ii. Activity/Project and/or Event **Start Date:**
March 2026

iii. Activity/Project and/or Event **End Date:**
March 2026

iv. Activity/Project and/or Event Location:

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

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

“ Rang-E-Shaadi ” (meaning Colours of the Wedding) is a two-day festival celebrating the beauty, energy, and traditions of Indian weddings through music, dance, art, and cuisine. The event transforms downtown Sault Ste. Marie into a vibrant cultural space where the community can experience the rituals, artistry, and joy of South Asian celebrations.

The festival will feature:

Day 1 – Colours & Culture:

Cultural parade and dance procession (Baraat)

Folk and Bollywood performances by local and regional artists

Henna, saree draping, and cultural art booths

Indian street food vendors

Day 2 – Feast & Festivities:

Live drumming and Dhol night

Interactive dance and workshops

Storytelling: Weddings of India

Community dinner and “ Unity Circle ” closing ceremony

The event supports cultural learning and inclusion by inviting participation from diverse community groups, youth, and families. It also provides a platform for local artists, vendors, and volunteers to collaborate in meaningful ways, promoting both social and economic engagement within the arts and culture sector.

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture, and heritage products and tourism

☑ Promote effective, meaningful, and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities for youth, diverse, 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):
“ Rang-E-Shaadi ” aligns directly with the City ’ s Community Culture Plan 2019-2024 by enhancing access to arts, culture, and community experiences. The event strengthens local identity through multicultural celebration, supports downtown activation, and provides a space for inclusive artistic expression.
It complements City goals by promoting newcomer integration and civic pride.

It encourages diversity through interactive participation from all demographics.

It builds partnerships among local organizations such as YMCA Newcomer Centre, Algoma University, Sault College, and small businesses.

It provides professional opportunities for emerging artists and cultural performers.

It fosters volunteerism and mentorship through engagement of students and community members.

It contributes to the economic vitality of the city through cultural tourism and local vendor participation.

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 celebrates inclusion, unity, and education. For newcomers, it offers a sense of pride and belonging; for residents, it provides exposure to new traditions, flavors, and art forms. Local artists and vendors gain visibility and income opportunities. The city benefits from tourism, downtown activation, and strengthened community ties.
Expected benefits include:
Increased cultural awareness and acceptance.

Enhanced collaboration among cultural, educational, and business sectors.

Opportunities for youth to volunteer and perform.

Long-term potential for establishing an annual multicultural tradition in Sault Ste. Marie.

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

Success will be measured through:
Attendance tracking and participant surveys.

Feedback from volunteers, artists, and partners.

Social media engagement and community visibility.

Post-event report including metrics on inclusion, satisfaction, and economic impact.
A successful outcome means strong community participation, positive media presence, and demonstrated local pride and inclusion.

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look 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 (250 words maximum):

The event aims to reach diverse audiences — newcomers, long-term residents, families, youth, students, and visitors interested in cultural experiences. Marketing will highlight the festival as a free, family-friendly, inclusive celebration open to everyone in the community.

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

Target groups include multicultural families, students from Algoma University and Sault College, and residents seeking cultural entertainment and community connection.

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):

Promotion will include:

Social media campaigns on Facebook and Instagram (@saultnewcomers)

Collaborations with YMCA Newcomer Centre and local media outlets

Event posters and flyers across downtown, campuses, and community centres

Press releases and radio mentions

Partnerships with local sponsors for giveaways and outreach

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [x] 501-1,000
- [ ] 1001-2,500
- [ ] 2,501+

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

☐ 1-10	☑ 26-50
☐ 11-25	☐ 51+

Please provide a brief description of participant composition (maximum 150 words):
Participants will include local artists, dancers, food vendors, student volunteers, and cultural presenters from Sault Ste. Marie ' s newcomer and community networks. Collaboration among youth, families, and seniors ensures full intergenerational participation.

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.

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 show 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.).

Section 7: Authorization

As an authorized representative of Mansi Goyal (Organization/Collective Name), I, Sault Newcomers (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.

_____Signature October 30, 2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

ACAP Project Plan – Rang-E-Shaadi

Project Title: Rang-E-Shaadi: A Celebration of Indian Culture, Weddings & Togetherness
Applicant: Sault Newcomers

Timeline and Key Activities:
• Nov–Dec 2025: Planning, outreach, and sponsorship development
• Dec 2025–Feb 2026: Artist and vendor confirmation, permits, and promotional activities
• March 2026: Event setup and Rang-E-Shaadi festival days
• April 2026: Post-event reporting and evaluation

Description:
Each stage includes collaboration with local artists, vendors, volunteers, and cultural partners. The festival will take place in downtown Sault Ste. Marie, with outdoor tents, art booths, and performances celebrating Indian wedding traditions and community togetherness.

Signature:
Mansi Goyal
Organizer / Project Lead – Sault Newcomers

ACAP Budget – Rang-E-Shaadi

Total Project Cost: $8,000
Funding Requested (ACAP): $6,000
Confirmed/Projected Contributions: $2,000 (sponsorships, vendors, donations)

Budget Breakdown:
• Venue Permits and Rentals – $1,200
• Stage, Sound, and Lighting – $1,500
• Artist Fees / Performers – $1,000
• Decorations and Cultural Setup – $800
• Printing and Promotional Materials – $600
• Food Vendor Coordination / Supplies – $900
• Volunteer Support / Training – $500
• Contingency / Insurance / Miscellaneous – $1,500

Signature:
Mansi Goyal
Organizer / Project Lead – Sault Newcomers

Past Project Documentation – Diwali Gala Party 3.0 (2024)

The Diwali Gala Party 3.0, hosted by Sault Newcomers, was a multicultural celebration featuring traditional performances, community dinner, cultural games, live DJ, fireworks, and local vendor stalls. It brought together over 300 participants, highlighting unity, inclusion, and joy among residents of all backgrounds.

The event successfully promoted newcomer integration, economic engagement for vendors, and cross-cultural understanding in Sault Ste. Marie.

Social Media Link: https://www.instagram.com/sault_newcomers/

Signature:
Mansi Goyal
Organizer / Project Lead – Sault Newcomers

Social Media and Online Presence

Instagram: https://www.instagram.com/sault_newcomers/

The Sault Newcomers Instagram page showcases past and upcoming cultural events, highlighting the organization’s work in newcomer inclusion, artistic collaboration, and community celebration in Sault Ste. Marie.

Signature:
Mansi Goyal
Organizer / Project Lead – Sault Newcomers

Applicant Resume / Biography – Mansi Goyal

Mansi Goyal is a community organizer and cultural project lead for Sault Newcomers, a collective focused on creating inclusive, multicultural experiences for the residents of Sault Ste. Marie. With strong leadership in event planning, partnership building, and cross-cultural engagement, she has successfully coordinated community gatherings, vendor shows, and cultural galas including the Diwali Gala Party series.

Mansi’s background combines volunteer management, budgeting, and creative arts direction, with a passion for connecting diverse communities through shared traditions. Her organizational skills and commitment to inclusivity help create safe, welcoming spaces that celebrate cultural exchange and belonging.

Signature:
Mansi Goyal
Organizer / Project Lead – Sault Newcomers

MANSI GOYAL

[redacted]

PROFESSIONAL SUMMARY

Motivated and detail-oriented Event Coordinator with over 10 years of experience in hospitality, event planning, and operations management. Proven ability to plan and deliver large-scale community and corporate events from concept to completion. Skilled in coordinating logistics, managing budgets, securing sponsorships, and leading diverse teams of staff and volunteers. Passionate about delivering engaging, well-organized events that foster community and industry collaboration.

KEY ACHIEVEMENTS

• Winner – Public & Social Service Industry (2024), Algoma Visionary Awards – Recognized by STRIVE Young Professionals Group for outstanding contributions to community engagement and event organization.
• Successfully coordinated large-scale community events such as Color Blast Holi (2023 & 2024), Diwali Gala Party (2023, 2024 & 2025) boosting participation and cultural awareness across Sault Ste. Marie.

CORE SKILLS

• Conference & Event Planning
• Budgeting & Financial Reporting
• Vendor & Sponsorship Management
• Volunteer Coordination & Training
• Venue Booking & Logistics
• Marketing & Communications (Social Media, Email, Canva)
• Microsoft 365 & Event Management Software

RELEVANT EXPERIENCE

Assistant Banquet Manager – Water Tower Inn, SSM, ON | March 2023 – Present

• Coordinate all stages of event planning, including contracts, venue setup, catering, and A/V logistics.
• Liaise with corporate, community, and private clients to ensure event goals are achieved.
• Prepare post-event financial reports and maintain accurate budgeting records.
• Manage scheduling and training for event staff, ensuring operational excellence.
• Oversee compliance with AGCO, health and safety, and municipal regulations.

Event Coordinator (Freelance & Volunteer) Sault Ste. Marie, ON | 2016 – Present

• Plan and execute high-profile cultural events such as Color Blast Holi and Diwali Gala Party, engaging over 500 attendees annually.
• Develop and manage event budgets, vendor agreements, and permit applications.

• Coordinate volunteers and oversee on-site event logistics and guest experience.
• Design marketing content and campaigns to boost attendance and community engagement.

Assistant Operations Manager (Events & Admin) – Marconi Club

Sault Ste. Marie, ON | 2023 (Seasonal)

• Organized weddings, community fundraisers, and conferences for up to 400 guests.
• Coordinated vendor contracts, décor, catering, and staff scheduling.
• Supported budget management, invoicing, and payroll reporting.

Operations Manager & Event Planner – Khaki Drill Restaurant & Catering Pvt. Ltd.

Mumbai, India | Oct 2019 – Sept 2021

• Managed large-scale events (1,000+ attendees) including government and corporate functions.
• Secured sponsorships, vendor partnerships, and required permits.
• Directed event logistics, staffing, and marketing strategies.

EDUCATION

• Postgraduate Certificate – Public Relations & Event Management | Sault College (2022)
• Postgraduate Certificate – Hospitality & Tourism Management | Sault College (2021)
• Bachelor of Arts (Hons.) – Culinary Management | University of Huddersfield, UK (2018)

CERTIFICATIONS

• Smart Serve Certified
• Advanced Food Safety & WHMIS Certified
• G-Class Driver's License
• Marriott Leadership, Customer Service & Business Writing Training

COMMUNITY INVOLVEMENT

• Board Member, Helping Hands (2023 – Present)
• Volunteer, Sault College Cultural Programs, Bon Soo, Downtown Association Poutine Fest
• Social Media Manager, Sault Newcomers Instagram Page

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
The Klub Community Centre

ii. Organization: Address: (Street, Postal Code, City)
[redacted]

iii. Organization Contact Information: (Phone, Cell, Email)
Katrina Francella [redacted] katrina@theklub.ca

iv. Organization Contact Person & Alternative Contact Person:

Name	Pedro Caio	Name	
Title	Ribeiro Schuurhuis	Title	
Phone	[redacted]	Phone	
Email		Email	

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

The KLUB is a 2SLGBTQIA+ community organization based in Sault Ste. Marie dedicated to creating inclusive, accessible, and empowering spaces for queer and trans people, allies, and underrepresented groups. Our mandate is to foster connection, education, celebration, and wellness through arts, culture, and community programming that reflects the diversity of our region.

We believe in the transformative power of culture and creativity to strengthen community bonds and promote belonging. Our goals are to provide safer spaces where everyone feels valued, to support 2SLGBTQIA+ artists and cultural workers, and to increase public awareness and acceptance through inclusive and accessible events.

The KLUB's objectives include:

Hosting cultural programs and public events that celebrate 2SLGBTQIA+ identities and intersectional experiences.

Delivering community education and inclusion training that builds understanding and allyship.

Supporting local queer and trans creators through employment, mentorship, and opportunities for artistic expression.

Advancing accessibility and wellness within community spaces and creative practices.

Since our founding, The KLUB has grown into a community for collaboration among artists, cultural organizations, and equity-seeking groups. Through our programs—including Pride celebrations, art workshops, youth hubs, and inclusion training—we continue to nurture a vibrant, diverse, and equitable cultural landscape in Sault Ste. Marie.

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 description (maximum 50 words):
The KLUB works across artistic disciplines—visual, performing, and community arts—to celebrate 2SLGBTQIA+ creativity and foster inclusion in Sault Ste. Marie.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

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

ACAP Request Amount ($) 8450

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:
2SLGBTQIA+ Wellness, Art & Team-Building Retreat

ii. Activity/Project and/or Event **Start Date:**
April 2026

iii. Activity/Project and/or Event **End Date:**
June 2026

iv. Activity/Project and/or Event Location:

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

Northern Skies Resort, a family-owned wilderness retreat in Thessalon, ON, offers lakeside cottages, forest trails, and a dedicated gathering space for workshops and events. Nestled along Chub Lake, it provides a peaceful setting ideal for wellness, art, and team-building retreats, combining relaxation, creativity, and connection with nature.

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

The KLUB would like to host a 2SLGBTQIA+ Wellness, Art & Team-Building Retreat in May 2026 at Northern Skies Resort (Rainbow Registered) in Thessalon, ON. This weekend retreat is designed for the artists, facilitators, and volunteers who sustain The KLUB's inclusive community events, including the annual Pride Festival. These individuals dedicate significant time, energy, and emotional labour to fostering safe, accessible, and celebratory spaces for Sault Ste. Marie's 2SLGBTQIA+ community.

We would like to create a retreat that offers rest, connection, and healing for those who make The KLUB's community events possible. Many of us experience ongoing transphobia, homophobia, and hostility in our daily lives and public work. We've lost peers, locally and globally, to violence, burnout, and grief related to identity. This collective pain is real and present—yet so is our commitment to joy. Seeking and building joy together is a literal lifeline for us. This retreat would offer space to reconnect, recharge, and strengthen the bonds that sustain our work and our community.

The retreat would integrate wellness, art, and team-building. Wellness activities such as guided mindfulness, movement, and nature walks along Chub Lake would support mental health, self-care, and resilience. Art workshops, led by local 2SLGBTQIA+ and Indigenous artists, would encourage visual, performing, and collaborative creative expression, fostering skill development and generating tangible outputs that celebrate queer identities and diverse cultural experiences.

Team-building sessions would focus on communication, collaboration, and accessible event planning. Participants could engage in problem-solving exercises, reflective discussions, and peer-sharing circles to strengthen cohesion, knowledge exchange, and cultural understanding. These activities would reinforce strategies for inclusion, equity, and accessibility in all community programming.

Objectives:

Support wellness, resilience, and self-care for 2SLGBTQIA+ facilitators.

Foster creative expression and interdisciplinary arts skill-building.

Strengthen team cohesion, collaboration, and event facilitation capacity

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):
The KLUB's proposed 2SLGBTQIA+ Wellness, Art & Team-Building Retreat aligns closely with the City of Sault Ste. Marie's initiatives and priorities for arts, culture, and heritage. By investing in the well-being, skills, and creative capacities of local 2SLGBTQIA+ facilitators, artists, and volunteers, this retreat complements existing cultural programs and strengthens the sustainability of inclusive community arts. Participants are key contributors to The KLUB's public events, including the annual Pride Festival, and this retreat supports their ability to deliver high-quality, accessible, and culturally meaningful programming.

The retreat contributes to the economic and social diversity of Sault Ste. Marie by supporting underrepresented cultural leaders, fostering interdisciplinary arts practice, and generating creative outputs that enhance local cultural tourism and engagement. Workshops, collaborative art projects, and wellness activities provide mentorship and participatory opportunities for historically underrepresented groups, including youth and emerging queer artists, promoting inclusive leadership in the local arts ecosystem.

Through team-building, reflective sessions, and peer-sharing circles, the retreat increases organizational capacity and sustainability for The KLUB and its network of facilitators. Participants strengthen skills in event coordination, accessibility, and inclusion, ensuring that future community programs remain equitable, innovative, and resilient. By fostering community connections, partnerships, and volunteer engagement, the retreat builds a supportive network of cultural practitioners who can collaborate across disciplines and

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

The proposed 2SLGBTQIA+ Wellness, Art & Team-Building Retreat offers significant benefits for participants, audiences, and the broader Sault Ste. Marie community by investing in the people who create, facilitate, and support inclusive cultural programming.

For Participants:
The retreat provides a restorative and supportive environment where facilitators, artists, and volunteers can recharge physically, mentally, and emotionally. Through wellness activities such as Indigenous sacred space sharing, movement sessions, and nature walks, participants gain tools to manage stress, reduce burnout, and maintain resilience in their community roles. Art workshops and collaborative creative projects foster self-expression, skill development, and interdisciplinary artistic growth, enabling participants to explore new mediums and approaches that can be applied in future programming. Team-building and reflective exercises enhance communication, collaboration, and inclusive planning skills, strengthening participants' ability to deliver accessible and culturally rich events for the public. Participants also benefit from peer mentorship and networking opportunities, fostering supportive relationships that extend beyond the retreat and enhance their professional and personal growth.

For Audiences:
While this retreat is primarily focused on supporting facilitators, the benefits extend to audiences who attend The KLUB's events and programs. By enhancing

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 KLUB considers the successful implementation of the 2SLGBTQIA+ Wellness, Art & Team-Building Retreat to be a fully realized weekend where participants are able to engage in wellness, creative, and team-building activities in a safe, accessible, and inclusive environment. Success will be reflected in participants feeling recharged, supported, and better equipped to deliver high-quality, accessible programming for The KLUB's events, including Pride.

Measures of success will include both qualitative and quantitative indicators:

Participant engagement: All invited facilitators and volunteers attend and actively participate in sessions, workshops, and reflective discussions.

Satisfaction and feedback: Participants complete post-retreat surveys and feedback forms assessing wellness, skill development, team cohesion, and overall experience. Positive testimonials and constructive insights will help evaluate impact.

Skill and network development: Participants report improved collaboration, event planning, and creative skills, as well as strengthened professional and peer networks.

Section 4: Marketing

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

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

Other please describe (250 words maximum):

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

The primary audience for the 2SLGBTQIA+ Wellness, Art & Team-Building Retreat is the artists, facilitators, volunteers, and community leaders who contribute to The KLUB's events, including the annual Pride Festival. These individuals are essential to creating safe, inclusive, and accessible spaces for Sault Ste. Marie's 2SLGBTQIA+ community.

Indirectly, the retreat benefits community audiences who attend The KLUB's programs, workshops, and events by enhancing the quality, accessibility, and inclusivity of cultural experiences. The creative outputs generated during the retreat—such as art, performances, or collaborative projects—will be shared publicly, engaging broader audiences and fostering appreciation for 2SLGBTQIA+ culture.

The retreat also strengthens connections across underrepresented and equity-seeking groups, supporting cross-cultural dialogue, mentorship, and collaboration that extend beyond the immediate participants to enrich the city's cultural and social landscape.

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

The KLUB will promote the 2SLGBTQIA+ Wellness, Art & Team-Building Retreat primarily through its own digital platforms to reach artists, facilitators, and volunteers who contribute to its events. Promotion will be via The KLUB's website (www.theklub.ca) and social media channels: Instagram (@theklub_) and Facebook (The Klub 2SLGBTQ+ Community Centre). Posts will include retreat details, programming highlights, and accessibility supports, emphasizing the wellness, creative, and team-building opportunities available.

Digital promotion will also include direct email communication to past and current participants and facilitators, ensuring key community members are informed and can register for the retreat. Updates will highlight the benefits of the retreat, creative activities, and opportunities for connection and skill development.

Following the retreat, The KLUB will share outcomes, creative outputs, and participant experiences via its website and social media, engaging the broader community and showcasing the impact of supporting underrepresented 2SLGBTQIA+ cultural leaders.

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

- ☐ 0-18
- ☐ 60-75
- ☑ 19-34
- ☐ 76+
- ☑ 35-59

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

- ☑ 1-50
- ☐ 501-1,000
- ☐ 51-100
- ☐ 1,001-2,500
- ☐ 101-250
- ☐ 2,501+
- ☐ 251-500

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

☐ 1-10 ☐ 26-50

☑ 11-25 ☐ 50+

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

The retreat will include approximately 20 participants who are artists, facilitators, and volunteers actively involved in delivering The KLUB's events, including the annual Pride Festival. Participants will primarily identify as 2SLGBTQIA+, representing diverse gender identities, sexual orientations, cultural backgrounds, and life experiences.

The group will include emerging and experienced community leaders, creative practitioners, and event facilitators, many of whom contribute significant time and expertise to The KLUB's programming. This diversity ensures a rich mix of perspectives, skills, and experiences, fostering collaboration, peer mentorship, and knowledge sharing.

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.

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of The Klub Community Centre (Organization/Collective Name), I, Katrina Francella (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.

K Francella Signature October 30, 2025 Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Venue & Accommodation	3503				attached
Coordination & Administration	1200				
Cook				In Kind	
Materials & Supplies Costs					
Meals & Refreshments	1747				
Art & Workshop Supplies	200				
Art & Workshop Supplies				In Kind	
Movement Equipment				In Kind	
Safety Supplies				In Kind	
Tech Equipment				In Kind	
Equipment Costs					
Artist Fees					
Artist & Facilitator Fees	1200				
Other Costs					
Accessibility Supports	600				
Total Costs	$ 8,450.00	$ 0.00			
Total Project Costs:	$ 8,450.00				

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

Application Project Plan Template

Name of Applicant: The Klub Community

Intake/Date: [redacted]

Page of K

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Logistics & Planning (Pre-Retreat)	April 2026	May 2026	Internal planning meeting(s) to coordinate venue, accommodations, transportation, meals, accessibility, materials, and registration. Ensure inclusivity and cultural safety considerations are integrated.
Retreat Prep with Facilitators & Volunteers	April 2026	May 2026	Orientation and training session for facilitators and volunteers. Covers roles, schedules, accessibility support, trauma-informed practices, and emergency procedures.
Opening Circle & Land Acknowledgement	May 22, 2026		Welcome participants, introduce facilitators, acknowledge the land and local Indigenous communities, and set community agreements (confidentiality, respect, pronouns).
Identity & Belonging Workshop	May 22, 2026		Guided discussion and creative exercises exploring identity, intersectionality, and belonging in queer and trans communities.
Healing Through Movement	May 23, 2026		Gentle yoga, dance, or somatic movement encouraging body connection, self-acceptance, and joy. Accessible for all bodies and abilities.
Storytelling Circle	May 23, 2026		Safe, supportive space for participants to share personal stories, poetry, or art about identity, resilience, and healing.
Art Therapy / Creative Expression	May 23, 2026		Hands-on creative session (painting, collage, zine-making, journaling) for emotional release and self-expression.
Nature Walk or Outdoor Reflection Time	May 23, 2026		Mindful walk or solo reflection in nature; optional journaling prompts or quiet meditation time.
Community Care Workshop	May 23, 2026		Activities and conversations around mutual aid, healthy boundaries, and sustaining wellness within queer and trans networks.

Application Project Plan Template

Name of Applicant: [redacted]

Intake/Date: [redacted]

Page of [redacted]

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Evening Fire Circle or Candlelight Gathering	May 23, 2026		Evening reflection and connection through storytelling, music, gratitude, or intention-setting.
Self-Care & Boundaries Session	May 24, 2026		Tools and reflections on maintaining wellness after the retreat, preventing burnout, and integrating self-care into daily life.
Cooking a Meal Together	May 24, 2026		Collaborative cooking experience that fosters connection, cultural sharing, and nourishment. Can include recipes from diverse queer and trans communities.
Open Stage & Dance Party	May 23, 2026		Celebration of self-expression
Pride Preparation & Facilitation Workshop	May 24, 2026		Interactive session focused on
Sauna & Relaxation Time	May 22 - 24, 2026		Guided or open sauna session promoting body positivity, relaxation, and self-care. Space held with clear consent, privacy, and inclusivity practices for all bodies and identities. Optional aromatherapy or quiet reflection.
Closing Circle & Reflections	May 24, 2026		Group gratitude, sharing, and commitment to carrying wellness and community practices beyond the retreat.
Feedback Forms & Evaluations (Post Retreat)	May - June 2026		Participants complete feedback forms or digital surveys to assess impact, accessibility, and experience. Debrief with facilitators to review outcomes and areas for growth.
Social Media Recap	May - June 2026		Post-event sharing of photos, testimonials, and highlights celebrating community connections and outcomes. Emphasizes confidentiality, consent, and positive representation.

The Klub Community
Profit & Loss
January through December 2024

	Jan - Dec 24
Ordinary Income/Expense	
Income	
46400 · Other Types of Income	
43300 · Grant Income	10,986.00
43335 · Rent Income	700.00
46420 · Donation Income	25,158.30
46430 · Miscellaneous Revenue	2,700.00
46400 · Other Types of Income - Other	21.58
Total 46400 · Other Types of Income	39,565.88
47200 · Program Income	
47240 · Program Service Fees	5,600.00
Total 47200 · Program Income	5,600.00
Total Income	45,165.88
Expense	
62100 · Contract Services	
62110 · Accounting Fees	3,813.75
62120 · Honourariums expense	25,048.80
Total 62100 · Contract Services	28,862.55
62800 · Facilities and Equipment	
62890 · Rent expense	13,560.00
Total 62800 · Facilities and Equipment	13,560.00
65000 · Operations	
65005 · Advertisement expense	20.00
65006 · Bank Charges	222.50
65015 · Food expense	143.70
65040 · Program Supplies	6,329.99
Total 65000 · Operations	6,716.19
65100 · Other Types of Expenses	
65120 · Insurance - Liability, D and O	1,322.84
65130 · Vehicle Expenses	40.01
Total 65100 · Other Types of Expenses	1,362.85
66000 · Payroll Expenses	
66100 · Wages	1,500.00
66200 · CPP expense	2,601.48
66300 · EI expense	1,059.87
66000 · Payroll Expenses - Other	44,107.15
Total 66000 · Payroll Expenses	49,268.50
Total Expense	99,770.09
Net Ordinary Income	-54,604.21
Net Income	**-54,604.21**

Katrina Francella katrina@theklub.ca (Vice Chair and Treasurer)
Pedro Caio Ribeiro Schuurhuis (Chair) caio@theklub.ca
Madison Mary Jean Brown (Thomas) (Secretary) t[redacted]

Letter of Support
For The KLUB's 2SLGBTQIA+ Wellness, Art & Team-Building Retreat
May 2026 at Northern Skies Resort, Thessalon, Ontario

To Whom It May Concern,

I am writing on behalf of Northern Skies Resort to express our wholehearted support for The KLUB's 2SLGBTQIA+ Wellness, Art & Team-Building Retreat, planned for May 2026 at our resort on Chub Lake in Thessalon, Ontario.

I was deeply moved when The KLUB approached us with the idea for this gathering. The individuals who bring The KLUB's events to life - the artists, facilitators, and volunteers - give so much of themselves to create spaces of belonging, care, and celebration for the 2SLGBTQIA+ community in Sault Ste. Marie and beyond. This retreat offers them the chance to slow down, reconnect with the land, themselves and each other, and nurture their own wellness - a necessary and too often overlooked part of community organizing.

At Northern Skies, we believe deeply in the importance of rest and reconnection for those who are leading in this important and often difficult work for our communities, especially given the challenging social and political climate we are all living through. At Northern Skies we hope to create a space where people can come together to enact community care, and experience a much deserved respite. The KLUB's vision for a weekend that integrates wellness, art, and team-building aligns perfectly with what we strive to offer - a space that encourages creativity, healing, connection and joy.

Northern Skies is proud to be a partner in this work. We see this retreat as an investment in the health and sustainability of the people who dedicate themselves to building inclusive and joyful community spaces in Algoma. It would be an honour to host and support this important initiative. As a community partner in this work we are pleased to be able to offer The KLUB special pricing for the full use of our resort and Gathering Place to ensure this retreat is accessible for this deserving community organization.

Sincerely,

Robin Sutherland
Owner, Northern Skies Resort
robin@northernskiesresort.com | 7[redacted]

Northern Skies Resort Inc.

8404 Highway 129
Thessalon ON P0R1Lo
7052064066
robin@northernskiesresort com

[redacted]

Estimate

ADDRESS
Katrina Francella

ESTIMATE 1611
DATE 10/30/2025

DATE	DESCRIPTION	TAX	QTY	RATE	AMOUNT
05/22/2026	Group Retreat - Full Resort	HST ON	2	2,300.00	4,600.00

SUBTOTAL	4,600.00
DISCOUNT	-1,500.00
HST (ON) @ 13%	403.00
TOTAL	**$3,503.00**

TAX SUMMARY

RATE	TAX	NET
HST (ON) @ 13%	403.00	3,100.00

Accepted By

Accepted Date

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
The West Village

ii. Organization: Address: (Street, Postal Code, City)

iii. Organization Contact Information: (Phone, Cell, Email)

iv. Organization Contact Person & Alternative Contact Person:

Name	Name
Title	Title Program Coordinator
Phone	Phone
Email	Email info@westvillagereinvented

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

The West Village Revitalization Project is a not-for-profit organization dedicated to renewing Sault Ste. Marie's West Village through housing, community care, small business development, and cultural programming. It operates alongside West Village Developments under the broader West Village Reinvented initiative, with a shared purpose of revitalizing the neighbourhood while honouring its unique spirit.

Mission: To restore the vitality, connection, and opportunity of the West Village through housing, services, arts, and community collaboration—ensuring every resident feels supported, safe, and proud to belong.

Vision: A thriving, inclusive, and self-sustaining community where families flourish, businesses grow, and creativity brings people together.

Goals & Objectives:
-Reimagine housing and services to meet diverse community needs.
-Strengthen local arts, culture, and wellness programming.
-Support economic growth through small business development.
-Build partnerships that promote inclusion, compassion, and pride of place.
-Empower residents to shape their community's renewal through collaboration and creativity.

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 description (maximum 50 words):

Interdisciplinary arts: uniting music, visual arts, food, and wellness to celebrate cultural identity, inspire connection, and foster creativity in the West Village community.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Large Project Grant ☐

Operating Grant ☐

Seed Funding ☐

Community Events Grant ☐

Major Cultural Celebrations Grant ☐

Cultural Diversity Grant ☑

ACAP Request Amount ($) 10,000

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:

WestFest 2026 – A Celebration of Community, Culture & Connection

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

July 25th, 2026

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

July 26th, 2026

iv. Activity/Project and/or Event Location:

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

West Fest Official Website: https://www.westfestlive.ca/
All information (including our inaugural West Fest 2025 festival details and social media links) can be found on our website.

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

WestFest 2026 is a two day, family-friendly community festival celebrating the creativity, diversity, and resilience of Sault Ste. Marie's West Village. The festival aims to celebrate the empowered and energetic community already present in the neighbourhood with live music, art installations, cultural exhibitions, lawn games and food vendors. We also have games and activities for our sanctioned "kid's day".

With the success of last year's West Fest community festival, we're well positioned to once again transform the West Village neighbourhood into a vibrant hub of culture and connection. Programming will include food vendors, local bands, lawn games, children's games and activities (including "Northern GellyBall", "Touch-a-Truck" in partnership with the Sault Ste. Marie Fire Department, face painting, and an interactive science table in partnership with Entomica).

The festival is designed to support artists, engage youth, and promote inclusion while strengthening local businesses and creating paid opportunities for cultural producers. By celebrating community identity through creativity, WestFest 2026 will inspire civic pride, encourage collaboration, and contribute to the long-term revitalization of the West Village.

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):

WestFest 2026 supports the City of Sault Ste. Marie's Community Cultural Plan by:

-Leading revitalization efforts: By drawing visitors, showcasing small businesses, and supporting local vendors, the event stimulates sustainable growth while driving economic and social renewal within the West Village area.

-Fostering connection and belonging: The festival encourages participation and pride among residents through accessible, inclusive programming.

-Private sector development via building local capacity: WestFest enhances our organization's ability to deliver meaningful cultural events and to strengthen partnerships with the private sector. WestFest falls under our Arts & Culture initiatives; as a not-for-profit organization, our four pillars of community building include Arts & Culture, Community Services, Housing Solutions and Economic Development. Increased visibility of our operations supports long-term community engagement, builds trusting rapport and fosters successful private and public partnerships.

-Advancing artistic excellence and diversity: WestFest integrates local talent, multicultural

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):

WestFest 2026 provides tangible benefits to residents, artists, and businesses by uniting the community in a positive, inclusive celebration.
The festival will:
-Offer accessible cultural programming that is free or low-cost for all.
-Provide paid opportunities and visibility for more than 30 artists and vendors.
-Strengthen partnerships between residents, local organizations, and cultural groups.
-Encourage volunteerism and civic engagement among youth and adults.
-Promote economic activity for local businesses and create tourism draw.
-Reflect the West Village's renewal through creativity, compassion, and collaboration.

By celebrating local identity and creativity, WestFest strengthens community bonds, supports recovery and inclusion, and builds momentum toward a revitalized, sustainable West Village.

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 evaluated through:
-Attendance and participation (target: 2,500+ attendees).
-Participant and partner satisfaction surveys (goal: 90% positive feedback).
-Social media and media reach (goal: 10,000+ online impressions).
-Volunteer and artist retention rates for future programs.
-Post-event reporting that captures economic, cultural, and social impact.

The West Village Revitalization Project will prepare a comprehensive ACAP Post-Project Report including outcomes, testimonials, and recommendations for continuous improvement.

Section 4: Marketing

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

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

Other please describe (250 words maximum):

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

WestFest will engage local residents, families, artists, and small business owners while welcoming visitors from the wider Algoma region. Efforts will prioritize inclusion of youth, newcomers, 2SLGBTQIA+ community, and equity-deserving groups, ensuring everyone feels represented and welcomed.

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):

Brooks Creative House will lead the marketing campaign, combining digital and print promotion. Social media campaigns, community posters, local radio, and press coverage will highlight participating artists, vendors, and cultural stories. Partnerships with local media outlets (i.e. SooToday) will amplify visibility.

Branding will emphasize renewal, unity, and local pride, continuing to position WestFest as a signature community event and cultural destination for Sault Ste. Marie.

Please see our WestFest Live Official website for full details:
https://www.westfestlive.ca/

Please see our WestFest 2025 SooToday articles for more details:
https://www.sootoday.com/spotlight/sault-ste-marie-gears-up-for-inaugural-westfest-celebration-10955460

https://www.sootoday.com/local-entertainment/gallery-westfest-brings-music-food-and-fun-to-james-street-10996684

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [x] 2,501+

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

☐ 1-10 ☐ 26-50

☐ 11-25 ☑ 50+

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

As we say, it takes a village to make a change. Participants will include local artists, musicians, vendors, and community partners, supported by volunteers and students. Last year we partnered with emergency services to include on-site local police presence, security and EMS services.

The event will celebrate diverse cultural voices and creative disciplines, providing mentorship opportunities and professional exposure for emerging talent.

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.

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of The West Village Revitalization Project (Organization/Collective Name), I, Claudia Daniels (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.

_____Signature October 30th, 2025 _____Date

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a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
EMS (on-site emerg	1184.26				
Norpro (security pre	915.00				
Insurance (full day e	570.24				
			Winmar, 25	Sponsor	
			Rinone Cor	Sponsor	
			Perzia Grou	Sponsor	
			Event Sales	Merch sales	
Materials & Supplies Costs					
Cliffe's Printing (all s	1785.40				
Staples (sponsorshi	53.66				
Merch (Team Esser	2378.65				https://www.s
Show stoppers ever	586.24				
Dumanski's Signs (s	271.49				
Porta Potties/ Handv	1393.31				
R&M Tent Rentals	3390.00				
Equipment Costs					
Sail Shades (sun sh	1599.60				
Home depot (setup,	940.72				
Poles (sun shade ar	400.00				
Amazon (sun shade	212.99				
Best Buy (tent & equ	33.89				
Walmart (coolers for	426.07				
Lyons (hardware for	88.49				
Artist Fees					
Musician fees	2450.00				
Northern Gellyball	734.50				
Entomica	678.00				
Face Painters	305.00				
705 Sound (stage, s	3353.60				
	23751.11				
Other Costs					
Misc.		172.35			
Value Village (Volur		30.81			
Generator (Power s	466.94				
Total Costs	24218.05	203.16	6470.03 (sp		
Total Project Costs:	24421.21				

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

Application Project Plan Template

Name of Applicant: The West Village

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
(Completed) WestFest 2025	May, 2025 (began planning)	July, 2025 (festival day)	We hosted WestFest 2025 as a one day family-friendly community festival celebrating the creativity, diversity, and resilience of Sault Ste. Marie's West Village. The festival celebrated the empowered and energetic community already present in the neighbourhood with live music, art installations, cultural exhibitions, lawn games, food vendors and kid's activities (including "Northern Gellyfish", "Touch-a-Truck" in partnership with the Sault Ste. Marie Fire Department, face painting, and an interactive science table in partnership with Entomica). The inaugural festival was designed to support artists, engage youth, and promote inclusion while strengthening local businesses and creating paid opportunities for cultural producers. By celebrating community identity through creativity, WestFest 2025 will inspire civic pride, encourage collaboration, and contribute to the long-term revitalization of the West Village.
Continued	"	"	Creative writer and marketing coordinator volunteers managed and actioned all festival related activities including: community, sponsorship, vendor and city partnerships, volunteer recruitment, day-of operations, design and marketing management, set up and take down of festival site.
(Upcoming) Kid's Holiday Party 2025	November, 2025 (began planning)	December, 2025 (Holiday Party day)	This description is for information purposes only, we're not seeking any support for this specific event. We will be hosting a Kid's Holiday Party in partnership with Brooks Creative House to host a welcoming and fun Holiday Party that the children and families of the West Village community deserve.
Continued	"	"	Volunteers manage and action all party related activities including: community and event space partnerships, design and marketing management, kid's wish list toy procurement and preparation, day-of operations, set up and take down of holiday party venue.
(Upcoming) WestFest 2026	November, 2025 (began planning)	July, 2026 (festival weekend)	WestFest 2026 is a two day, family-friendly community festival celebrating the creativity, diversity, and resilience of Sault Ste. Marie's West Village. The festival aims to celebrate the empowered and energetic community already present in the neighbourhood with live music, art installations, cultural exhibitions, lawn games and food vendors. We also have games and activities for our sanctioned "kid's day". With the success of last year's WestFest community festival, we're well positioned to once again transform the West Village neighbourhood into a vibrant hub of culture and connection. Programming will include food vendors, local bands, lawn games, children's games and activities (including "Northern Gellyfish", "Touch-a-Truck" in partnership with the Sault Ste. Marie Fire Department, face painting, and an interactive science table in partnership with Entomica). The festival is designed to support artists, engage youth, and promote inclusion while
Continued	"	"	Creative writer, marketing coordinator, program coordinator volunteers will manage and action all festival related activities including: community, sponsorship, vendor and city partnerships, volunteer recruitment, day-of operations, design and marketing management, set up and take down of festival site.

Application Project Plan Template

Name of Applicant:

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes

West Fest 2025 Budget

Percentage of Income Spent

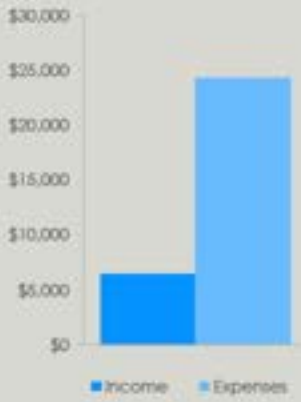
Summary

TOTAL Sponsorship Money
$6,470

TOTAL EXPENSES
$24,258

TOTAL SAVINGS
$0

CASH BALANCE
-$17,788



Sponsorship Money

ITEM	AMOUNT
Winmar	$2,500.00
Rinone Construction	$2,500.00
Perzia Group	$1,000.00
Event Sales	$470.03

Expenses

ITEM	Time	AMOUNT	Column
Music			
Cameron Oliver	1 hour	$300.00	
Lucy's Diner	1 hour	$500.00	
Matthew James	1hour	$300.00	
Jupiter Marvelous	1 hour	$750.00	
Golden Scoundrels	1 hour 45 mins		
Handsome Sandwich	2 hours	$600.00	
705 Sound	Full Day	$3,353.60	
Kids Day Vendors			
Northern Gellyball	4 hours	$734.50	
Entomica	2 hours	$678.00	
Fire Truck	1 hour	$0.00	
Face Painters	2 hours	$305.00	
Food Vendors			
BakingByCookie		$300.00	for 40
All Vendors	Full Day	$0.00	for 18 (comes in packs of 2)
Equipement			
Sail Shades		$1,599.60	for 100 chairs
Home Depot		$355.54	for 10 tables
Poles		$400.00	
Showstopers event rentals		$586.24	
Dumanski's Signs		$271.49	$75 per week
Porta Potties/Handwash Stations		$1,393.31	
R&M Tents		$3,390.00	
Cliffe's Printing		$1,785.40	

Potenital Savings

DATE	AMOUNT
Vendor Takeawa	$0.00
Team Essentials	$0.00
Other Discounts	$0.00

Sponsorship Money

ITEM	AMOUNT

Expenses

Walmart		$426.07
Lyons		$88.49
Dollarama		$3.39
Amazon		$212.99
Staples		$53.66
Best Buy		$33.89
Value Village		$30.81
Home Depot		$585.18
Security		
EMS		$1,184.26
Norpro		$915.00
Insurance/Location		
Spadoni's		$0.00
Insurance	Full Day	$570.24
Merch		
Team Essentials		$2,378.65
Miscellaneous		$172.35

Potenital Savings

DATE	AMOUNT

Ontario

Ministry of Public and Business Service Delivery

Articles of Incorporation

Not-for-Profit Corporations Act, 2010

1. Corporation Name
THE WEST VILLAGE REVITALIZATION PROJECT

2. Registered Office Address
267 Cathcart Street, Sault Ste. Marie, Ontario, P6A1E5, Canada

3. Number of Directors
Minimum/Maximum Min 3 / Max 10

4. The first director(s) is/are:
Full Name CLAUDIA DANIELS
Address for Service [redacted]

Full Name TRAVIS DANIELS
Address for Service [redacted]

Full Name AMANDA RICHARD
Address for Service [redacted]

5. The purposes of the corporation are:

Object:

The endorsed Articles of Incorporation are not complete without the Certificate of Incorporation.

Certified a true copy of the record of the Ministry of Public and Business Service Delivery.

V. Quintanilla-W

Director/Registrar, Ministry of Public and Business Service Delivery

The organization is an altruistic movement inspired to advance the cultural and social revitalization of the West Village neighbourhood in Sault Ste. Marie, dedicated to unifying communities, fostering growth, and instilling hope through community-based events, placemaking initiatives, and public programming that support the social and economic vibrancy of the neighbourhood.

Purposes:

- To provide affordable housing, to managing housing projects.
- To advance the cultural and social revitalization of the West Village neighbourhood in Sault Ste Marie, Ontario through community-based events, festivals, and public programming.
- To enhance public spaces and foster civic pride through beautification projects, community art, and placemaking initiatives.
- To collaborate with residents, local businesses, artists, and other community stakeholders to support the social and economic vibrancy of the neighbourhood.

6. The special provisions are:

a. Commercial purposes, if any, included in the articles are intended only to advance or support one or more of the non-profit purposes of the corporation. No part of a corporation's profits or of its property or accretions to the value of the property may be distributed, directly or indirectly, to a member, a director or an officer of the corporation except in furtherance of its activities or as otherwise permitted by this Act.

1. Membership

- The Corporation shall have one class of members.
- Membership is open to all individuals aged 18 and over who support the objects of the Corporation and reside in or have an interest in the West Village community.
- Each member shall have one (1) vote at all meetings of members.
- Membership rights, including admission, withdrawal, and termination, shall be governed by the bylaws.

2. Borrowing Powers

The directors may from time to time:

- Borrow money on the credit of the Corporation;
- Issue, reissue, sell, pledge or hypothecate debt obligations of the Corporation;
- Give a guarantee on behalf of the Corporation to secure performance of an obligation of any person; and
- Mortgage, hypothecate, pledge or otherwise create a security interest in all or any property of the Corporation, owned or subsequently acquired, to secure any obligation of the Corporation.

3. Restrictions on Profit Distribution

The Corporation shall be carried on without the purpose of gain for its members, and any profits or other accretions to the Corporation shall be used solely in promoting its objects.

4. Distribution of Property on Dissolution

The endorsed Articles of Incorporation are not complete without the Certificate of Incorporation.

Certified a true copy of the record of the Ministry of Public and Business Service Delivery.

V. Quintanilla-W

Director/Registrar, Ministry of Public and Business Service Delivery

Upon the dissolution of the Corporation, any remaining assets shall be distributed to one or more qualified donees as defined in the Income Tax Act (Canada), preferably to charitable or not-for-profit organizations with similar community support objectives.

5. Governance

- The Corporation shall be governed by a Board of Directors consisting of a minimum of three (3) directors.
- Directors shall be members of the Corporation.
- Directors must act in the best interest of the Corporation and adhere to fiduciary duties as required under the ONCA.
- Issue, reissue, sell, pledge or hypothecate debt obligations of the Corporation;
- Give a guarantee on behalf of the Corporation to secure performance of an obligation of any person; and

7. The name(s) and address(es) of incorporator(s) are:

Full Name	AMANDA RICHARD
Address for Service	390 Bay Street, Sault Ste. Marie, Ontario, P6A1X2, Canada
Full Name	CLAUDIA DANIELS
Address for Service	267 Cathcart Street, Sault Ste. Marie, Ontario, P6A1E5, Canada
Full Name	TRAVIS DANIELS
Address for Service	57 Curran Drive, Sault Ste. Marie, Ontario, P6B1L2, Canada

The articles have been properly executed by the required person(s).

The endorsed Articles of Incorporation are not complete without the Certificate of Incorporation.

Certified a true copy of the record of the Ministry of Public and Business Service Delivery.

V. Quintarilla-W

Director/Registrar, Ministry of Public and Business Service Delivery

Supporting Information - Nuans Report Information

Nuans Report Reference #	122581850
Nuans Report Date	July 02, 2025

The endorsed Articles of Incorporation are not complete without the Certificate of Incorporation.

Certified a true copy of the record of the Ministry of Public and Business Service Delivery.

V. Quintanilla-W

Director/Registrar, Ministry of Public and Business Service Delivery

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
Black Fly Jam

ii. Organization: Address: (Street, Postal Code, City)

iii. Organization Contact Information: (Phone, Cell, Email)

Black Fly Jam, c/o Robin MacIntyre
(blackflyjam@gmail.com)

iv. Organization Contact Person & Alternative Contact Person:

Name Robin MacIntyre	Name Enn Poldmaa
Title Executive Director	Title Technical Director
Phone	Phone
Email	Email

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

Our mandate is to present and facilitate world class performance and education of contemporary musical arts, within an intimate and convivial concert setting.

As well as delivering our mandate with expertise and the best experience possible for all, our goals include seeking out "value-added" opportunity outside singular presentations for performers and audience. This includes extended days of perfomance for other audiences (schools, or satellite communities), as well as chance to provide education and performance space for local musicians and artists, and creative workshops and seminars for disciplines like songwriting, instrumentation, or seminars in music production or engineering.
We also co-present with other NFP organisations to raise awareness and funds for their projects. Doing so helps us achieve our goal of reaching new audience as well as having impact beyond our own communities. This includes supporting our venue by encouraging clients from outside of Sault Ste. Marie to use their audio-visual recording services. Our objective is to deliver these goals with consistency through financial security and yearly planning to build our audience, communities and opportunities.

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 description (maximum 50 words):

Black Fly Jam presents professional touring performing arts and alternative/acoustic original live music concerts(Performing arts include original music, genres such as alternative, acoustic, roots, traditional, ethnic and contemporary singer/songwriter, literary readings, poetry)
Heritage and Literary Arts include related master classes and makers workshops in music - as well as independent authors and film screenings.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

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

ACAP Request Amount ($) 20,000

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:
Black Fly Jam Presents

ii. Activity/Project and/or Event **Start Date:**
January 1 2026

iii. Activity/Project and/or Event **End Date:**
December 31st 2026

iv. Activity/Project and/or Event Location:

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

The Loft, Algoma Conservatory of Music, 75 Huron St. Sault Ste. Marie ON https:// algomaconservatory.com/the-loft
Sault Community Theatre https:// saultctc.ca
Algoma District School Board various locations (not secured)

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

Black Fly Jam presents eight to ten shows a year, featuring professional touring alternative and acoustic music concerts and performing arts, continuing many years of experience in promoting original content performance events in Sault Ste. Marie. We are aware that an intimate and comfortable experience is a draw for our audience and a factor in success. Our goals include building on our wish to facilitate 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 hired for a short set before the main act.

The Project Template included with this application describes shows for 2026 that have already been confirmed, several are still pending.

Security of budget allows us to have consistant ability to promise extra days of engagement or additional workshops for community. It allows us to feature local opening acts when possible. We would continue to seek partnerships to benefit in building audience for us and awareness and funds for other NFP community projects, and afford more popular name performers to build on those events. We could ensure that ticket prices remain constant, and are not affected by fees required by performer. A consistent budget would allow for some travel funds available for payments to bring artists in by air. Our objective is to expand on these goals to continue to build audience and consistent income, accessible arts within community and opportunities for local learning.

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

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

Please explain these selections (750 words maximum):

Please see attached document, entitled “BFJ-CC Plan Support - ACAP2025.pdf”

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):

Presenting calibre entertainment at an affordable price is of great benefit to an audience. The opportunity to see a performance in a comfortable and intimate venue, with chance to talk with the performer is very special. Offering that opportunity to a northern audience, 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 and inspiring music students, bringing performances to other less mobile audiences, through additional performances and matinee events, hosting workshops for audio 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 musicians, and creating other social connections between individuals and businesses.Of benefit to the economy we are able to present our interested performers with access to 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 Sault Ste. Marie become known as a destination for recording arts.

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 is measured in sustainability, robust ticket sales and finishing out the season with enough income generated to begin a new one. But for us sustainability is also measured by how to achieve that state - which means continually attracting new audience, being pertinent in a community, and the variety of events you present and the amount of community interactions/ partnerships you engage with. Being able to afford a higher performance fee, and to present notable performers is success, because that keeps an audience avid. It will also be measured in enough income available to hold over artists for one more day, and subsidize school shows and workshops.
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. To that end, this past year we have partnered with The Algoma Conservatory of Music to include several shows into their series concerts, which makes discounts available to youth and students.

Section 4: Marketing

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

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

Other please describe (250 words maximum):

Through the added attraction of being able to record both audio and visual components of a performance, our attentive and intimate size of audience is an asset to any performer seeking a live recording, either as a product for sale or as a tool in their promotional package for other buyers. In this way the venue and event and the city become part of a much bigger world-wide audience. Keeping that in mind, the artists who use this promo material are asked to promote the facility and organisation where it was filmed. Sault Ste. Marie gains an audience in that way. The opportunity to present live-stream concerts is also a possibility.
If we did have a committed budget per show, we would be able to diversify our performances to attract specific and new audiences. The committed funds would offset any downturn in regular audience attendance. Engaging diverse performers outside of our audience favourites would 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):

We strive 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. Several different genres of music will be represented in 2026, from seasonal, blues-roots, celtic, bluegrass, written word, political protest and bluegrass, traditional instrumental, indie-folk and singer-songwriter.

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):

Please see the attached links/media page for technical link addresses.
There is an established email list that recieves advance notice of all events, written as a newsletter.
We also have a Facebook and Instagram account as Black Fly Jam, that has close to 1000 followers. Interaction is encouraged, and events and news items are published regularly. 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 SooToday/Village Media, for front page as well as event listings, and arrange interviews between the artist and published news media - SooToday, Sault Star, CBC Radio and Adrian Vilaca on The Borderline. Adrian Vilaca often incorporates that interview and music into his podcast “The Great Lakes Odyssey” that is sold to NPR Public Radio and available as a podcast world-wide. 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 does the activity, project, or event look to reach? (Select all that apply)

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [x] 1,001-2,500
- [ ] 2,501+

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

☐ 1-10 ☐ 26-50

☑ 11-25 ☐ 50+

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

Viewership noted above at over 1000 takes into account alll of the 8 shows per year, combined audience, excluding schools and workshops. Audience is up to 150 people per show, at a maximum number of shows per season of 8 shows.Venue has up to 12 people involved for some shows - from managerial and office and student help to house cleaners and caterers, bartenders, audio-visual technical help. Black Fly Jam has 6 volunteers per show. Opening acts, performance band size, tour planner, the amount of artists varies, but typically 2-5 in performance including the opening act. This does not take into account media, interviews, delivering hospitality, travel, school workshops or additional events.

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.

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of BLACK FLY JAM (Organization/Collective Name), I, Robin MacIntyre (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.

Signature October 27th 2025 Date

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

a.moore@cityssm.on.ca

Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

v. How does this activity, project, or event support the current Community Culture Plan?

We support every effort by Algoma U to continue its music program, and offer A.V. work experience to students. This year, we have seen an increase in private business partnerships to deliver these shows, such as technical support from EchoTechnology, and collaborating for workshops with The Algoma Conservatory of Music, Case Music and The Algoma District School Board. We also invite and pay for “opening acts”; amateur local musicians who gain income and stage experience in a professional setting. We offer youth and artists the chance to directly talk with career artists and professional musicians in an educational setting, following the promise of making Sault Ste. Marie known as a “Music City”.

Additional services we engage, such as catering, technical services, hospitality, room rental, advertising are all beneficial to the economy. Instead of travelling to Toronto for entertainment value, people enjoy world class acts here in the Sault. Online advertising and our email list attracts tourists and satellite communities to the city for our events. Through our online ticket sales, we are able to identify that our audience is growing and people do travel and stay overnight to attend our shows.

Our consultation with other programmers, and assessing gaps within the local event community help us deliver our shows without competition and in conjunction with other presenters. Consultation with audience makes people feel invested in their community and their preferences. Within smaller focus, social time is an important part of each event. We are able to complement other performing arts groups within our region, by offering different music programming. There is no other intimate “listening room” presenter within the city. However community building goes beyond a dedicated audience, and where partnerships are possible we seek them out. Recently we were pleased to partner with the local NFP group “Connect The Dots” to raise awareness of the work they do to procure food to deliver to multiple agencies engaged in food security for lower income families. Please see the attached letter of recommendation from this organisation.

Mentorship and participation for youth has been described previously. Through teaching opportunities, supporting local musicians, encouraging students through exposure to professional and world class artists,

mentorship is one of our goals. We are hoping to build on this to reach out more within communities that are under-represented in our programming, both culturally and regionally.

By co-presenting with other arts collectives and not for profit groups and events we have increased sustainability and intend to continue that outreach. By hiring and partnering with individuals (caterers, musicians, commercial artists) at our events that positivity continues.

We have a core group of volunteers who help with our events. We make room for people who may not be able to attend events on a regular basis due to income or accessibility. Our social media is interactive and always open for discussion.

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
venue rental	16000		ACAP	6000	
			cash sales	100000	
sound production	2400		ACAP	1200	
			cash sales	1200	
advertizing	1200		ACAP	600	
			cash sales	600	
credit card fees	1800		cash sales	1800	
Materials & Supplies Costs					
Equipment Costs					
Artist Fees					
performance fees	23000		ACAP	8000	
			cash sales	15000	
travel	3000		ACAP	1500	
			cash sales	1500	
Other Costs					
volunteer hours		250 hrs @ 30		volunteer	
hospitality	5000		ACAP	2500	
			cash sales	2500	
Total Costs	52400	7500		52400	
Total Project Costs:	59900				

Application Project Plan Template

Name of Applicant: Black Fly Jam

Intake/Date:

Page of Bl

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
The Andrew Collins Trio workshop	March 28/26 1 pm	March 28/26 4 pm	school concert ADSB senior students
The Andrew Collins Trio Concert	March 28/26 7 pm	March 28/26 10 pm	Concert
Kim Churchill and Mia Kelly	April 11/26 7 pm	April 11/26 10 pm	Concert and social
James Gordon Connie Murch	April 24/26 7 pm	April 24/26 10 pm	Concert
James Gordon Authors talk	April 25/26 1 pm	April 25/26 3 pm	Author's presentation, Sault Library
TBA	August		
TBA	October		
Maggie's Wake	Nov 28/26 7 pm	Nov 28/26 10 pm	Concert, seasonal celtic

Column 1	Column 11	Column 2	Column 3	Column 4	Column 5	Column 6	Column 7	Column 8	Column 9	Column 10
ARTIST AND DATE	GRANTS & DON/	TICKET SALES	VENUE COST	PRODUCTION COST	TRAVEL	ACCOM/HOSPITA	ADVERTISING	ARTIST FEE	OPENING BALANCE	CLOSING BALA
JAN26/25 A. CAMPAGNE		3520	1623.2	0	0	326	30	2000	9191.87	8731.87
APR27/25 P.TEMPLE BAND		3160	1588.2	0	400	1120.25	30	3027.5	8731.87	5603.42
Arts and Culture SSMarie	11266								5603.42	16869.47
JUL21/25 MAJA BANNERMAN		650	0	0	200	664.55	0	1000	16869.47	15744.87
SEPT04/25 IAN TAMBLYN		1690	0	0	0	350	28.25	1600	15744.87	15456.62
OCT02/25 TIA MCGRAFF		2400	1242	300	0	368.94	28.25	1500	15456.62	14417.68
OCT24/25 WENDELL AND WHEAT		4067	1342.34	300	0	752	28.25	2000	14417.68	14062.09
Oct25/25 Donation	1000								14062.09	15062.09
NOV29/25 DON ROSS JULIE MALIA										
DEC01/25 DON ROSS WKSHP										
year to date Totals	12266	15487	5759.74	1050	600	3581.74	173	11127		

BLACK FLY JAM PRESENTS
Links to Social Media Accounts
Facebook
https://www.facebook.com/groups/blackflyjam

Facebook Events listings
https://www.facebook.com/groups/blackflyjam/events

Instagram
“blackflyjam”

Black Fly Jam Newsletter email list (400 addresses)
(Private list)

Algoma Conservatory of Music website
https://algomaconservatory.com/the-store/black-fly-jam-concerts

email list and subscription partnership
https://algomaconservatory.com/

BLACK FLY JAM PRESENTS

Application Submission: **Early Intake**
Large Project Grant
ACAP Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie
Thursday, October 30th 2025

c/o Ms. Aliesha Moore,
Arts and Culture Lead
705.989.8240 a.moore@cityssm.on.ca

Dear Ms. Moore, and Cultural Vitality Committee Members,

Thank you for this opportunity to apply for funding from The City of Sault Ste. Marie as we enter our 36th year of presenting live music and arts events in the region.

Our present A.C.A.P. award has been vital to support fees for secondary shows for performances and workshops, and paying for associated overall costs, artist fees, hospitality, travel and production, that are not always possible to guarantee with box office returns.
Freedom to extend our community reach and securely plan future presentations has been realized, and acted upon.
Although we were constrained in our planning for the first half of 2025 until receiving the funds in April, this security supports all our goals, especially engaging with community partners, and taking advantage of opportunities for extending performances of visiting artists to bring greater value to all involved.

Most recently, we partnered with the Sault Ste. Marie not for profit

group “Connect The Dots - Harvest Algoma” to focus attention to their work. I have included a letter of support from them that speaks to that advantage.
We continue to work with other presenters and teachers, arranging master classes, and presenting satellite shows for youth and schools. In fact, master guitarists and educators Don Ross and Julie Malia will be here for a Black Fly Jam concert at the end of November, and will also stay two more days to present two workshops, a seminar for high school music students and also a master class for music instructors and conservatory players.

Success in reaching youth and disparate audience can be vital to growth, and is difficult to maintain without sponsorships and grant funding in a community as small as the Sault. We have also noticed a drop in our audience from Sault Michigan, as concerns about border crossing can be an issue for them in this political climate.

We hope to continue to build on this winning situation in the upcoming year with continued outreach of programming, and the security of planning ahead, knowing we will not have a solvency risk.

I wish to extend our thanks to the city and especially Aliesha for her accessibility and help in this process, and to The Cultural Vitality Committee members for your outlay of time spent assessing our 2026 application for the Arts and Culture Assistance Program for Black Fly Jam.
On behalf of Black Fly Jam,

Robin
Robin MacIntyre,
Director BLACK FLY JAM

[redacted]

[redacted]

ANDREW COLLINS TRIO

Contract

c/o Lisa Weitz, LW Communications
416-624-3466 | 416-846-6877 cell | lw@lwcommunications.ca
www.andrewcollinstrio.com

Presenter: Black Fly Jam
Presenter Representative: Robin MacIntyre | macintyrerobin@gmail.com
Venue Address: The Loft @ Algoma Conservatory of Music, 75 Huron St, Sault Ste. Marie, ON P6A 5P4
Venue capacity:
Ticket price(s): $
Box Office: 705-971-4197 | Cell/Day of show:
Website: https://www.facebook.com/groups/blackflyjam

Date of Performance: Thursday, March 26, 2026

Artist Billing: Andrew Collins Trio CD Release
5x JUNO nominee/7x Canadian Folk Music Awards winner

Arrival/Sound-check: _____
1] Workshop Start time: _____ | End time:
2] Performance Start time:
Performance Format: Two 45min sets

Fee: $3500
($2000 – performance + $1500 – workshop)
+ $455 hst = $3955

% of CD Sales to Artist: ___

Tech contact name/email/phone:
Marketing/Social Media contact name/email/phone:

Hospitality: cut fruit/veggies, coffee/tea upon arrival, dinner between sound check and show

Accommodation: 1 night-March 26th – 3 single rooms or shared accommodation with 3 single beds.

Radius/Market Conflict:

FORCE MAJEURE: The Agreement of Artist to perform is subject to proven detention by sickness,

accident, riot, acts of God, or any other legitimate conditions beyond their control and in such case this contract shall be considered null and void and Artist shall not be responsible for any of sponsor's expenses. Any deposits will be returned less any non-refundable travel expenses incurred by artist. In such event this contract may be renegotiated by mutual agreement of both parties. If Purchaser cancels this agreement for any other condition other than above, Purchaser will be responsible to pay 50% of the contracted fee, or actual expenses, whichever is greater.

MERCHANDISING: Unless otherwise arranged, Artist shall retain 100% of income from the sale of Artist's own merchandise. Presenter agrees that its arrangement for presenting the engagement provided for herein shall prohibit the sale or giving away of similar merchandise on the premises in connection with this engagement other than official Artist.
(*not applicable to festivals/multi-artist event of which the Artist is a part*).

- Please return signed contract by email to lw@lwcommunications.ca
- Please email us your media list and we'll double up on your publicity efforts.
- 25% deposit ($875) upon signing of contract is requested by either e-transfer to Andrew Collins at sytesounds@gmail.com, or by cheque (payable to Andrew Collins), mailed to address below. Balance due at end of performance.

ARTIST ADDRESS/EMAIL:

Andrew Collins
[redacted]

October 30, 2025

Lisa Weitz, Manager _____ Date

Presenter Representative _____ Date

October 23, 2025

Dear Robin,

On behalf of Connect the Dots I am indebted to you for your effort in co-presenting a concert with Tia McGraff through Black Fly Jam. The concert, held on October 2, 2025, was very successful in fulfilling several of our joint objectives and more.

The advertising for the concert provided unique exposure to Connect the Dots which would not have been possible without our partnership with Black Fly Jam. We heard from individuals who did not attend the concert but still expressed interest and support in what we do.

The concert provided the opportunity for the attendees to learn about the work of Connect the Dots and the impact it has for individuals in need in our community. The event drew a unique audience therefore we were able to educate many who knew little or nothing about the organization.

As a result of this new exposure, we were able to share that the demand for services provided by Connect the Dots is growing, and we are open to expanding our volunteer base. The concert provided the opportunity to plant a seed about volunteerism, which may over time help to increase the numbers.

There was an increase in individual donations to Connect the Dots following the concert. It is not clear if all donations were a direct impact of the concert; however, we do know that donations were made by individuals who indicated they were not able to attend the concert but expressed their support through a personal donation to the organization.

Tia McGraff was enthusiastic from the outset about performing in Sault Ste Marie and helping to shine a light on the work of Connect the Dots. Tia has become a champion for the organization. Thanks to Tia she added a Connect the Dots link to her Face Book page and as a result it has generated many more hits on the Connect the Dots Face Book page. Educating others beyond our community about the work of Connect the Dots was an unintended outcome of the concert but a very welcome one, thanks to Tia's generosity.

Sincerely,

Pam Dalseg

Connect the Dots

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

26 October 2025
Document 1
BLACK FLY JAM PRESENTS
List of Board of Directors and Officers of the Organization

Executive Director
Robin MacIntyre, [redacted]

Technical Director
Enn Poldmaa, [redacted]

Director
Sheila Aho, [redacted]

Officer
Ursula Schleen, [redacted]

Officer
Bert Ffrench, [redacted]

Black Fly Jam is an Incorporated Not-For-Profit entity under the Ministry of Consumer and Business Affairs, Number 1541591

LAKE SUPERIOR
WATERSHED CONSERVANCY
Edited by Nature. Protected by People

[redacted]
2345 Meridian Street, Sault Ste. Marie, MI 49783
C: 705-975-0631
E: joanie.mcguffin@superiorconservancy.org

To whom it may concern,

In March 2024, our organization, the *Lake Superior Watershed Conservancy,* collaborated with Black Fly Jam to host Dianne Whelan and her award-winning film *500 Days in the Wild.*

Black Fly Jam provided our organization with an amazing public awareness and fundraising opportunity when we opened the evening with a presentation about our conservation work to a packed audience of 500 people at the Sault Community Theatre. Black Fly Jam's reputation encouraged Village Media and Algoma Kinniwabi Travel Assoc., to step up as major sponsors for the event, which meant even greater financial support went back into the conservation work of LSWC.

Black Fly Jam provided excellent administrative assistance to organize and promote the evening, they generously shared their extensive mailing list to help with ticket sales, and, *as with all their shows,* they provided superb sound engineering!

Working with the Black Fly Jam team was undoubtedly one of the best fundraising and awareness events in LSWC's 20-year history.

We can highly recommend working with their generous and creative team led by Robin MacIntyre and Enn Poldmaa.

Kind regards,

Joanie McGuffin, Executive Director LSWC

October, 2024

Arts and Culture Committee Community Development and Enterprise Services,
To Whom it May Concern:

Sault Ste. Marie is blessed with a truly unique abundance of creative talent. Black Fly Jam organizers recognized this over 30 years ago and have been at the grassroots forefront of developing that talent. By consistently bringing in acclaimed and successful acts, Black Fly Jam has presented local musicians with an up close vantage point of learning from Canada's finest. Music fans of our city would have had to travel to other far-away places, like Massey Hall perhaps, to enjoy the quality of artist the Black Fly Jam folks have regularly brought to local stages.

Black Fly Jam has evolved in their work to assist the local talent flourish. As examples, we cite the respective songwriter/producer workshops taught by influential talents, Colin Linden and Lynn Miles. These celebrated multi-award-winning artists were able to educate the aspiring participants in an intimate session. That is powerful experience, at any location, but to have that available in "outpost Northern Ontario" is an incredible testament to the vision Black Fly Jam has. We could use much more of this knowledge learning to push local creatives ahead in a very competitive market.

We, at The Borderline Radio & Podcast Station SSM, can attest to Sault Ste. Marie's position as a super-creative centre. Our hyper-local internet radio station is the only one of its kind in the entire country, directly attributable to the fact that there are thousands of artists creating, writing and recording original material in this amazing hub we call the Sault. One of The Borderline's many locally produced programs, the Great Lakes Odyssey Radio Hour, is currently playing on four National Public Radio (NPR) networks, to a Great Lakes market audience of over 10 million and getting 300,00 listeners an episode. The series, heading into its fourth season, is Sault-centric yet with many of the featured guests brought to our attention by, and linked to the amazing work done by Black Fly Jam.

This is very important stuff. We fully support Black Fly Jam wherever we can as a hyper-local media centre for the city's arts and culture and entertainment. The feedback our station receives directly from U.S. and Canadian media and agency outlets leads us to believe that our own city's population has yet to really and truly grasp the power to be harnessed in our creative people. But, Black Fly Jam knows! We all need to support them, and work together, on this incredible opportunity.

Sincerely, Adrian Vilaca

Program Director, The Borderline [redacted]

500 DAYS
IN THE WILD
LAKE SUPERIOR WATERSHED CONSERVANCY
Thank You to All who have Supported this Event!
BLACK FLY JAM
SOOTODAY.com
Algoma
That real.

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
Sault Ste. Marie Airport Development Corporation

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

iii. Organization Contact Information: (Phone, Cell, Email)
705-779-3031 x204 , 705-255-6556, paate@saultairport.com

iv. Organization Contact Person & Alternative Contact Person:

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

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

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

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

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

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

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

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Large Project Grant ☑

Operating Grant ☐

Seed Funding ☐

Community Events Grant ☐

Major Cultural Celebrations Grant ☐

Cultural Diversity Grant ☐

ACAP Request Amount ($) 20,000

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:
Echoes of the Land, Water, and Sky: Art in Motion

ii. Activity/Project and/or Event **Start Date:**
December 1, 2025

iii. Activity/Project and/or Event **End Date:**
January 1, 2026

iv. Activity/Project and/or Event Location:

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

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

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

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

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):

This mural installation at the Sault Ste. Marie Airport aligns with key priorities in the Community Culture Plan and responds to previous feedback by emphasizing broader community impact, inclusivity, and sustainability.

The project complements the City's efforts to enhance public spaces through art and storytelling. Featuring a mural that reflects the region's cultural heritage, Indigenous history, and natural beauty supports the City's goals to promote local identity and pride. It also aligns with the emerging Public Art Master Plan by demonstrating the value of public art in high-traffic areas.

As a gateway to the city, the airport is an ideal location to showcase local art and culture. A vibrant mural will enhance the terminal's visual appeal, create a memorable first impression, and encourage cultural tourism. Highlighting local artists and stories contributes to the creative economy and promotes Sault Ste. Marie as a culturally rich destination.

The mural's design will be informed by community consultation, including outreach to Indigenous communities, youth, and cultural organizations. This inclusive process ensures the artwork reflects diverse perspectives and fosters shared ownership and pride.

Mentorship opportunities will be provided for emerging artists, especially youth and underrepresented groups. Through workshops and collaborative sessions, participants will gain hands-on experience and exposure to professional artistic practices.

By commissioning local artists and partnering with community arts organizations, the project offers financial and promotional support that contributes to long-term sustainability. It strengthens the local arts ecosystem by creating new opportunities for collaboration and

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

The successful completion of the mural project at the Sault Ste. Marie Airport will bring meaningful cultural, social, and economic benefits to our community.
Enriched Visitor Experience Art installations throughout the airport, including the main terminal, holdroom, and waiting areas, will offer travelers an immersive introduction to Sault Ste. Marie's landscapes, history, and culture. These visual stories will leave lasting impressions, encouraging visitors to explore our city more deeply and helping foster a stronger connection to the region. This enhanced experience supports tourism and positions the airport as a welcoming gateway to our community.
Support for Local Artists and Cultural Organizations Local artists will have the opportunity to showcase their work in a prominent public space, gaining professional exposure and experience in public art. This project supports both emerging and established artists in building their portfolios and reaching wider audiences. Cultural organizations will benefit through collaboration, strengthening the arts sector and creating new opportunities for engagement.
Community Engagement and Inclusion The project will actively involve diverse voices from across Sault Ste. Marie, including Indigenous artists, youth, and historically underrepresented groups. Through mentorship and participation, these community members will help shape the local art landscape. Collaborations with schools and cultural organizations will further broaden involvement and foster a sense of shared ownership and pride.
Strengthening Local Identity and Pride By celebrating our city's rich heritage, natural beauty, and cultural diversity, the mural will reinforce a sense of pride and belonging among residents. The airport is a vital entry point to Sault Ste. Marie

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

This project proposes the installation of regionally inspired public art throughout the Sault Ste. Marie Airport terminal, including the holdroom and waiting areas. The initiative will be completed on time and within budget, with artworks professionally installed to ensure visibility and integration into the airport's environment. The selected pieces will reflect the area's landscapes and cultural heritage, offering a welcoming experience for travelers and reinforcing local identity.
To enhance community impact, the project will include outreach activities such as artist talks, educational signage, and partnerships with local schools and cultural organizations. These efforts will extend the project's reach beyond the airport, fostering civic pride and cultural engagement.
Success will be measured through passenger and community surveys, tracking emotional resonance, perceived value, and suggestions for future initiatives. Economic benefits will be monitored via increased tourism, local business engagement, and media coverage.
This initiative aligns with broader municipal goals to position Sault Ste. Marie as a cultural destination and supports the development of a Public Art Master Plan. It lays the groundwork for future public art investments and demonstrates a scalable model for integrating art into civic infrastructure.
By combining artistic excellence with community engagement and measurable outcomes, this project offers a meaningful contribution to the city's cultural and

Section 4: Marketing

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

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

Other please describe (250 words maximum):

The first installation of Echoes of the Land, Water, and Sky will center on Indigenous art, reaching a broad and diverse audience through its location, message, and collaborative approach.

Travelers and Airport Users: As a gateway to the region, the airport welcomes thousands of passengers annually. The installation will offer a meaningful cultural experience to both local and international travelers, introducing them to the rich Indigenous heritage of Sault Ste. Marie.

Local Indigenous Communities: The project will directly engage Indigenous artists, elders, and cultural leaders, ensuring authentic representation and fostering pride and visibility for Indigenous voices and traditions.

General Public and Educational Institutions: Through outreach efforts, including digital storytelling, educational signage, and partnerships with schools, the project will extend beyond the airport to reach students, educators, and community members, promoting awareness and dialogue around truth and reconciliation.

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

The first installation of Echoes of the Land, Water, and Sky will focus on Indigenous art, intentionally designed to reach and engage the following key audiences:

Travelers and Airport Users
As a regional gateway, the airport serves thousands of passengers annually. The installation will offer a culturally enriching experience to both local and international travelers, introducing them to the Indigenous heritage of Sault Ste. Marie and Northern Ontario.

Local Indigenous Communities
This project will directly involve Indigenous artists, elders, and cultural leaders, ensuring authentic representation and fostering visibility, pride, and cultural continuity. It will serve as a public acknowledgment of Indigenous presence and contributions.

Youth and Educational Institutions
Through partnerships with local schools and educational organizations, the project will

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

The first Indigenous art installation will be promoted through a locally focused strategy that highlights the cultural significance of the project and encourages public engagement.

Sault Ste. Marie Airport Website and Social Media
The airport's website (https://saultairport.com) will feature a dedicated section with artist bios, cultural background, and educational content about the installation. Social media platforms (@saultairport on Facebook and Instagram) will share updates, behind-the-scenes content, and video interviews with participating Indigenous artists and cultural leaders.

Local Media Outreach
We will engage local outlets such as SooToday, Sault Star, and CTV Northern Ontario to publish press releases, interviews, and event coverage. This will help raise awareness and encourage community participation.

Community and Indigenous Partnerships
Collaborations with organizations such as the Indian Friendship Centre, Shingwauk Kinoomaage Gamig, and local First Nations will support promotion through shared digital content, community bulletins, and cultural events.

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [x] 2,501+

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

☐ 1-10 ☑ 26-50

☐ 11-25 ☐ 50+

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

The Echoes of the Land, Water, and Sky installation will involve a diverse group of participants rooted in the Sault Ste. Marie region. Indigenous artists will lead the project, creating works that reflect the cultural and spiritual significance of the land, water, and sky. Elders and cultural advisors from local Indigenous communities will guide the process to ensure authenticity and respect for traditional knowledge. Regional artists from Sault Ste. Marie and surrounding areas will contribute to showcasing the area's creative diversity. The Sault Ste. Marie Airport Development Corporation (SSMADC) will oversee the project, ensuring it aligns with the airport's mission and values. A professional installation team will manage the setup, and local tourism partners will assist with promotion. This collaborative effort will celebrate the region's cultural identity and foster

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.

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of the SSMADC (Organization/Collective Name), I, Emma Paat (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.

_____Signature 10/27/2025_____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

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

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

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

SAULT STE. MARIE AIRPORT DEVELOPMENT CORPORATION
FINANCIAL STATEMENTS

YEAR ENDED MARCH 31, 2024

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JR PC JOE RUSCIO PROFESSIONAL CORPORATION

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

INDEPENDENT AUDITOR'S REPORT

May 15, 2024

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

Opinion

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

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

Basis for Opinion

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

Other Matters

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

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

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

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

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

Auditor’s Responsibilities for the Audit of the Financial Statements

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

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

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

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

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

SAULT STE. MARIE AIRPORT DEVELOPMENT CORPORATION
STATEMENT OF FINANCIAL POSITION

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

Commitments (note 7)

APPROVED ON BEHALF OF THE BOARD:

_____ Director _____ Director

The accompanying notes are an integral part of these financial statements

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

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

The accompanying notes are an integral part of these financial statements

SAULT STE. MARIE AIRPORT DEVELOPMENT CORPORATION
STATEMENT OF CASH FLOWS

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

The accompanying notes are an integral part of these financial statements

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

a) Revenue recognition:

The Organization follows the deferral method of accounting for contributions.

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

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

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

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

Investment income is recognized as revenue when earned.

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

b) Cash:

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

c) Financial instruments:

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

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

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

d) Property, plant and equipment:

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

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

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

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

e) Use of estimates:

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

2. PORTFOLIO INVESTMENTS

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

3. PROPERTY, PLANT AND EQUIPMENT

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

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

4. LONG-TERM DEBT

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

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

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

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

5. DEFERRED CAPITAL CONTRIBUTIONS

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

Details of these contributions are as follows:

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

5. DEFERRED CAPITAL CONTRIBUTIONS (CONTINUED)

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

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

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

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

6. INTERNALLY RESTRICTED RESERVE

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

7. COMMITMENTS

The Organization is committed to the following contracts:

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

8. FINANCIAL RISKS

a) Credit risk:

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

b) Liquidity risk:

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

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

9. COMPARATIVE INFORMATION

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

SSMADC SLATE OF DIRECTORS AND OFFICERS 2023/2024

Jerry Dolcetti **- Chairman**

Doug Lawson **– Vice Chair**

Allan Frederick **– Treasurer**

Tyler Wilson - **Secretary**

Pelham Matthews
Gino Cavallo

Joe Krmpotich
Sandra Hollingsworth

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
Ontario Culture Days

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

iii. Organization Contact Information: (Phone, Cell, Email)

416-881-1617, info@onculturedays.ca

iv. Organization Contact Person & Alternative Contact Person:

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

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

Ontario Culture Days' (ONCD) purpose is to inspire through creative expression and cultural exchange. The Ontario Culture Days festival, which takes place each fall, is the pinnacle of our organization's programming. Hundreds of organizers from across the province host over 2,000 free, engaging arts and culture activities for the public during this annual three-week event. Sault Ste. Marie has been active in the Festival over the years, and we have worked closely with Sault organizers to develop and support programming that serves at the local level.

ONCD is now working on building a more substantial presence in the Algoma region. In 2023, we established our Northern Office at the Sault Ste. Marie Museum, and now have two full-time staff in the area. This supports our goals in amplifying the arts and culture scene at local and provincial levels, creating a higher profile for community-focused artistic programming, and using our marketing platforms to amplify and champion an inclusive and accessible arts and culture sector within Sault Ste. Marie and the broader Algoma region. We do this by uncovering and presenting the stories that define who we are, where we are, and how we got here, and by celebrating the role of arts and culture in our day-to-day lives.

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

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

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Large Project Grant ☐

Operating Grant ☐

Seed Funding ☐

Community Events Grant ☐

Major Cultural Celebrations Grant ☑

Cultural Diversity Grant ☐

ACAP Request Amount ($) 10,000

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:

Ontario Culture Days: Sault Ste Marie 2026

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

September 18, 2026

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

October 4, 2026

iv. Activity/Project and/or Event Location:

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

Art Gallery of Algoma - 10 East Street, Sault Ste. Marie
Sault Ste. Marie Museum - 690 Queen St. E., Sault Ste. Marie

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

The 2026 Ontario Culture Days festival will run from September 18 to October 4, with Sault Ste. Marie serving as a provincial Festival Hub for its fourth year. As a hub city, Sault Ste. Marie will be a focal point for celebrating diverse local arts, heritage, and cultural expressions, with events produced by Ontario Culture Days (ONCD), hub partners and independent organizers across the city. ONCD will collaborate with the Art Gallery of Algoma (AGA), the Sault Ste Marie Museum, and local artists to present a series of free, accessible programs that highlight community creativity, support local talent, foster connection, and engage residents and visitors in meaningful cultural experiences.

The 2026 Sault Festival Hub will feature exhibitions, performances, and participatory art activities that animate cultural spaces across the city. Through collaborations with local partners, the festival will showcase Sault Ste. Marie's creative community, highlight diverse voices, and provide accessible entry points for audiences of all ages and backgrounds.

Art Gallery of Algoma - Natalie King & Indigenous Voice Project
ONCD will partner with the Art Gallery of Algoma to present an exhibition and workshops by Natalie King, a queer interdisciplinary Anishinaabe artist, facilitator and member of Timiskaming First Nation. Kings' series, What I Forgot is Better Than Whatever They Remember, honours the rich history of the Algonquin people while embracing the contemporary journeys of queer, urban Indigenous peoples. The exhibition will be featured in one of the Gallery's main spaces throughout the festival, accompanied by free, hands-on workshops and drawing activity led by King, inviting participants to engage in art-making through storytelling and collective expression.

During the festival, the Gallery will also host a reception on the National Day for Truth and Reconciliation, unveiling an Indigenous Youth Art exhibition as the culmination of the Indigenous Voices Project, an AGA initiative supporting local Indigenous youth through a series of Woodland Art workshops led by artist Lucia Lafard. Working closely with the AGA, ONCD will collaborate on program planning

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

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

Please explain these selections (750 words maximum):

These anchor programs will complement independent events and continue to strengthen the city's cultural landscape by aligning closely with the goals and priorities of the Sault Ste. Marie Community Cultural Plan and supporting the city's broader arts, culture, and heritage initiatives. Through a collaborative partnership model, Ontario Culture Days (ONCD) will work with the Art Gallery of Algoma (AGA), the Sault Ste Marie Museum, and local artists to present accessible, community-centred programming that celebrates creativity, local history, and cultural expression.

Complement and support existing City initiatives, plans, and projects
The Festival Hub supports the City's priorities to promote Sault Ste Marie as a vibrant cultural destination and increase access to arts and heritage programming. Working collaboratively with the AGA and Museum, ONCD enhances local partners by presenting engaging, free programming that brings residents and visitors together. Events such as Natalie King's exhibition and workshops, the Indigenous Voices Project youth exhibition, and the Cultural Café series reflect the City's commitment to celebrating local identity, Indigenous culture, and heritage through inclusive community events.

Increase organizational capacity and sustainability of local arts organizations, collectives

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 Ontario Culture Days: Sault Festival Hub 2026 will benefit audiences, organizers, and the region's broader arts and culture community. It will enrich the cultural landscape and foster lasting connections that resonate long after the festival conclusion.

Audiences will benefit from participating in events and hands-on activities that facilitate cultural exchange and learning. By presenting events that showcase diverse perspectives and cultures, such as Natalie King's exhibition or the Indigenous Voices project at the AGA, the festival promotes open dialogue, reflection, and a deeper appreciation for the historical and contemporary contributions of various cultural groups.

The Festival Hub’s programming is designed to be inclusive and accessible. These experiences allow community members and attendees to share their voices and stories, fostering a stronger sense of belonging. Our goal is to nurture inclusive and welcoming communities.

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

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

The program's successful implementation will produce and deliver the Sault Ste. Marie Festival Hub for the 2026 Ontario Culture Days. It will feature diverse, accessible events that showcase the city's culture, engage the community, and attract residents and visitors.

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

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

- Surveys will be collected in person and digitally at Hub events. This data will help us assess attendee satisfaction, feelings of belonging, representation in programming, and likelihood of future participation. We will also gather travel and demographic data to enhance our understanding of event attendance data.

Section 4: Marketing

i. What audiences do the Activity, Project and/or Event look 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):

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

The 2026 Sault Ste. Marie Festival Hub aims to engage a wide range of audiences, including:

- Local Residents: The festival is designed to be inclusive and accessible for all community members, with programming catering to diverse age groups, backgrounds, and interests. We expect to engage the local Finnish and other cultural communities through the Sault Museum's cafés. We expect to connect with the local Indigenous community through the AGA's programming for the NDTR and King's project.

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

- Tourists and Visitors: The Hub will attract visitors travelling Highway 17 or touring from

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

The program will be marketed via SooToday, posters and postcards, and geo-targeted social media advertising within the municipality/region. This program will be marketed provincially through our website, newsletter, social media, and other PR initiatives, as part of the 2026 Provincial Festival Hub program. The hub will have a landing page on the Ontario Culture Days website, and all events will be registered on the Ontario Culture Days website. We will leverage the support of our Sault Ste. Marie Festival Hub partners and networks to market the project at the local level, leveraging their existing networks.

Marketing data related to the 2025 Ontario Culture Days festival is still being reviewed and developed. However, our past marketing strategies have shown great success, with 92 million marketing impressions (advertising, signage, social media, and e-news), 172,000 unique website sessions, and 125 million media impressions generated through our 12-week PR campaign during our 2024 Ontario Culture Days Festival.

Ontario Culture Days website: https://onculturedays.ca/

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [x] 2,501+

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

☐ 1-10 ☐ 26-50

☑ 11-25 ☐ 50+

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

The festival hub programming will be supported by the staff and volunteers provided by our local partners, such as the Art Gallery of Algoma and Sault Ste. Marie Museum. Local artists and educators will work directly with our partners to present hands-on workshops and interactive activities.

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

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.

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 ☐

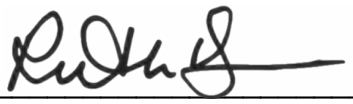
Section 6: Project Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of Ontario Culture Days (Organization/Collective Name), I, Ruth Burns (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.



Signature October 30, 2025 Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
ONCD Admin and Staff Costs		45000	Other Gov. Funders	Grant	
			Earned Revenues	Cash	
Event and Volunteer Coordinator	4000		Other Gov. Funders	Grant	
Materials & Supplies Costs					
Creative Exchange Event	2500		ACAP	Grant	
Creative Exchange Workshop	1000		ACAP	Grant	
Natalie King Workshop	3500		Other Gov. Funders	Grant	
Equipment Costs					
AV equipment and support for events	1500		Other Gov. Funders	Grant	
Artist Fees					
Natalie King Artists Fee	2000		Other Gov. Funders	Grant	
Natalie King Artists Fee	1500		ACAP	Grant	
Creative Exchange Artists Fee	2000		Other Gov. Funders	Grant	
Creative Exchange Artists Fee	1500		ACAP	Grant	
Indigenous Performer Fees (For AGA event)	400		Other Gov. Funders	Grant	
Artist Fees (Cultural Cafe artists/performers)	600		Other Gov. Funders	Grant	
Artist and Performer Fees (for AGA and Museum)	1000		ACAP	Grant	
Other Costs					
Advertising, creative and PR	12000		Other Gov. Funders	Grant	
Signage and Marketing Collateral	3000		Other Gov. Funders	Grant	
Marketing and communications (brochure, targeted print ac	2500		ACAP	Grant	
Total Costs	$ 39,000.00	$ 45,000.00			
Total Project Costs:	$ 84,000.00				

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

Ontario Culture Days - 2025/26
Annual Budget
April 1, 2025 - March 31, 2026
Circulated Oct 29, 2025

	2025-26 Revised and Proposed
BALANCE	**27,365**
REVENUE	**827,810**
Public	**542,500**
Federal	**195,000**
Provincial	**320,000**
Municipal	**27,500**
Private	**155,000**
Sponsorship - Cash	**65,000**
Sponsorship - In-Kind	**90,000**
Earned	**130,310**
Fundraisers	**3,000**
Interest Income	**210**
Program Fees + Services	**127,100**
EXPENSES	**800,445**
Programming	**184,000**
Festival	**169,500**
Talent Fees	52,000
Copyright, reproduction and royalty	

Production	60,000
Travel Costs	12,500
Seasonal Staff and Contractors	45,000
Year-Round Programming Expenses	**14,500**
Consultant Fees	10,500
Event Costs	2,000
Travel + Accomodation + PD/Meals	2,000
Marketing and Editorial	**213,676**
Marketing Collatoral	9,900
Publications / Documentation	8,000
Advertising	100,000
Seasonal Staff	37,756
Consultants	37,520
Public Relations	
Other	
Brand development	
Website	15,000
Software	5,000
Translation	500
Payroll	**326,119**
Salary + MERCS	
Admin	
Marketing	
Artistic Programming / Network	
General Adminstration	**76,650**
Professional Fees	
Bookkeeper	9,500
Grant + Strategic Development	
Legal and Audit	7,500
Other	
Fundraising Expenses	1,500
Rent	29,400
Other	
Professional development	1,500
Office furniture & moving expenses	1,000
Benefits	6,000

Travel		1,250
Bank Fees		1,000
Insurance		2,250
Meetings, Hospitality		2,000
Memberships & subscriptions		1,000
Equipment		1,000
Supplies		500
Printing, photocopying, postage		750
Software		6,000
Internet and telephone		4,000
Other Admin		500
misc		

Application Project Plan Template

Name of Applicant: Ontario Culture Days

Intake/Date: 690 Queen St E, Sault Ste.

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Project Initial Planning and Coordination	September 2025	December 2025	ONCD meets with partners and local artists to confirm 2026 programming, event logistics, and community engagement goals.
Program Development & Partnership Confirmations	January 2026	April 2026	ONCD works collaboratively with Partners and artists to develop exhibition details, workshop plans, and public event outlines. Partner agreements and venue scheduling confirmed.
Marketing & Communications Planning	January 2026	April 2026	ONCD communications team develops marketing materials and digital assets; partners contribute to local promotion plan.
Festival Event Registration	May 2026	July 2026	Festival Registration opens and partners and ONCD register programming.
Festival Promotion & Community Outreach	May 2026	August 2026	ONCD and partners roll out festival-wide marketing campaign across digital and print platforms. Local partners engage schools, community groups, and tourism outlets to boost attendance.
Programming Finalization & Preparation - Natalie King	May 2026	August 2026	AGA and ONCD coordinate logistics, shipping, and installation planning for What I Forgot Is Better Than Whatever They Remember. ONCD and King work with AGA curatorial staff on exhibition layout and workshop preparation.
Programming Finalization & Preparation - Cultural Cafes	May 2026	August 2026	ONCD and the Sault Ste. Marie Museum co-develop Finnish Café (Kahvitauko) and plan additional Cultural Café events (Dutch, Jewish, Francophone). Recruitment of local cultural groups, musicians, and performers coordinated by Museum and ONCD.
Programming Finalization & Preparation - Indigenous Voices	May 2026	August 2026	ONCD provides planning support and coordination for recruitment of local Indigenous performers for project reception.
Programming Finalization & Preparation - Creative Exchange	May 2026	August 2026	ONCD collaborates with project artists to develop participatory activities. ONCD oversees artist coordination, supplies, and scheduling.

Application Project Plan Template

Name of Applicant: Ruth Burns

Intake/Date: Executive Director

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Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Volunteer Coordination and On-site Support	July 2026	September 2026	Recruitment and training of volunteers to assist with visitor engagement, event operations, and accessibility support. Coordinated jointly by ONCD and partner organizations.
Installation and Setup	September 2026	September 2026	ONCD supports on-site setup for exhibitions, interactive installations, and event materials. Coordination with AGA and Museum technical teams and artist facilitators.
Ontario Culture Days Sault Festival Hub Delivery -	September 2026	October 2026	Public presentations and participatory events take place throughout the festival period. Includes: Natalie King exhibition and workshops; Indigenous Voices youth exhibition and reception; Cultural Cafés; and Creative Exchange activities.
Documentation & Evaluation	October 2026	November 2026	ONCD and Hub Partners gather attendance data, community feedback, and partner evaluations. Photography and media coverage compiled. Debrief meetings held with to review outcomes and future opportunities.
Reporting & Wrap-Up	November 2026	December 2026	ONCD finalizes grant reporting, financial reconciliation, and partner acknowledgments. Evaluation summary shared with partners and funders.

ONTARIO CULTURE DAYS

FINANCIAL STATEMENTS

MARCH 31, 2024

INDEPENDENT AUDITOR'S REPORT

To the Members of Ontario Culture Days,

Opinion
We have audited the financial statements of Ontario Culture Days (the Organization), which comprise the statement of financial position as at March 31, 2024, and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

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

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

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

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

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

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

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

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

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

Pennylegion Chung LLP

Chartered Professional Accountants
Licensed Public Accountants

September 26, 2024
Toronto, Ontario

ONTARIO CULTURE DAYS

STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31, 2024

	2024	2023
ASSETS		
Current assets		
Cash (note 3)	$ 207,434	$ 148,674
Accounts receivable	99,942	103,230
Prepaid expenses	416	523
	$ 307,792	$ 252,427
LIABILITIES AND NET ASSETS		
Current liabilities		
Canada Emergency Business Account (CEBA) loan	$ -	$ 40,000
Accounts payable and accrued liabilities	97,862	58,047
Deferred contributions (note 4)	60,000	38,500
	157,862	136,547
Net assets		
Unrestricted	149,930	115,880
	$ 307,792	$ 252,427

Approved on behalf of the Board:

_____, Director

_____, Director

see accompanying notes

ONTARIO CULTURE DAYS

STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

FOR THE YEAR ENDED MARCH 31, 2024

	2024	2023
REVENUE		
Grants (note 6)	$ 622,188	$ 889,576
Sponsorships	25,000	21,000
Program fees and other	51,047	29,518
	698,235	940,094
EXPENSES (note 7)		
Programming	271,725	400,272
Marketing and communications	263,851	331,042
Office and administration	104,238	134,272
Rent	23,234	21,793
Professional development	1,137	1,270
Fundraising	-	29,293
	664,185	917,942
EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR	34,050	22,152
Net assets, beginning of year	115,880	93,728
NET ASSETS, END OF YEAR	$ 149,930	$ 115,880

see accompanying notes

ONTARIO CULTURE DAYS

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED MARCH 31, 2024

	2024	2023
OPERATING ACTIVITIES		
Excess of revenue over expenses for the year	$ 34,050	$ 22,152
Net change in non-cash working capital items (see below)	64,710	18,415
Net cash generated from operating activities	98,760	40,567
NET INCREASE (DECREASE) IN CASH FOR THE YEAR	98,760	40,567
Cash, beginning of year	108,674	108,107
CASH, END OF YEAR	$ 207,434	$ 148,674

Net change in non-cash working capital items:

Decrease (increase) in current assets-		
Accounts receivable	$ 3,288	$ 74,766
Prepaid expenses	107	4,522
Increase (decrease) in current liabilities-		
Accounts payable and accrued liabilities	39,815	(89,998)
Deferred contributions	21,500	29,125
	$ 64,710	$ 18,415

see accompanying notes

Ontario Culture Days (the Organization) is incorporated under the Canada Not-for-profit Corporations Act without share capital. The Organization is exempt from income tax in Canada as a not-for-profit organization under Section 149(1)(L) of the Income Tax Act (Canada).

Ontario Culture Days supports and promotes arts and culture in Ontario by operating an annual festival with activities taking place in communities across Ontario and by collaborating with other entities on projects that support and promote arts and culture in Ontario.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Management is responsible for preparation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations. Outlined below are those policies considered particularly significant:

Revenue recognition
The principal sources of revenue and recognition of these revenues for financial statement purposes are as follows:

i) The Organization follows the deferral method of revenue recognition for contributions, which include grants. Contributions related to current expenses are recorded as revenue in the current year. Contributions received in the year for expenses to be incurred in the following fiscal year are recorded as deferred contributions.

ii) Donated materials and services which are normally purchased by the Organization are not recorded in the accounts.

iii) Sponsorship revenue is recognized when the event takes place.

iv) Program fees and other is recognized when the services are rendered.

Allocation of expenses
Salaries are allocated to administration and program expenses based on time spent on each function.

2. FINANCIAL INSTRUMENTS

The Organization records financial instruments, which include cash, accounts receivable, accounts payable and accrued liabilities and CEBA loan payable initially at fair value. Subsequently, financial instruments are recorded net of any provisions for impairment in value.

3. CASH HELD AS SECURITY

Included in cash is $2,000 which acts as security for the Organization's credit card.

4. DEFERRED CONTRIBUTIONS

Continuity of deferred contributions for the year is as follows:

	2024	2023
Deferred contributions, beginning of year	$ 38,500	$ 9,375
Grants received	643,688	918,701
Grants recognized as revenue	(622,188)	(889,576)
Deferred contributions, end of year	$ 60,000	$ 38,500

5. LEASE COMMITMENT

The Organization leases office space in Toronto, Ontario. Minimum annual lease payments until the lease expires on May 31, 2027 are as follows:

2025	26,156
2026	27,025
2027	27,835
2028	4,673

6. GRANTS

Grant revenue recognized in the year was as follows:

	2024	2023
Federal		
Federal Economic Development Agency for Southern Ontario	$ 125,000	$ 375,000
Canada Council for the Arts	105,000	30,000
Federal Economic Development Agency for Northern Ontario	32,033	40,000
Department of Canadian Heritage	20,000	61,500
Canada Summer Jobs	4,871	4,701
Provincial		
Ontario Ministry of Tourism, Culture and Sport	185,000	310,000
Ontario Arts Council	50,000	54,375
Ontario Cultural Attraction Fund	42,000	-
NOHFC Internship	7,454	-
Municipal		
Toronto Arts Council	10,000	14,000
Other		
Cultural Human Resources Council	40,830	-
	$ 622,188	$ 889,576

7. ALLOCATION OF EXPENSES

Included in the statement of operations are salary expenses, which are allocated to the following activities:

	2024	2023
Programming	$ 167,706	$ 201,382
Marketing and communications	125,510	126,870
Office and administration	66,592	79,022
	$ 359,808	$ 407,274

ON CULTURE DAYS

List of Board of Directors
Last Updated:10/2025

Gary Filan (Chair and President)
Toronto, ON
[redacted]

Isabelle de Bruyn (Treasurer)
Cantley, QC
[redacted]

Jasmina Jovanovic (Vice-Chair)
Sault Ste. Marie, ON
[redacted]

Marsha McFadgen (Secretary)
Toronto, ON
[redacted]

Gallant Law
Toronto, ON
[redacted]

Amanda Scriver
Toronto, ON
[redacted]

Tim Jennings
St Catharines, ON
[redacted]

Ontario Culture Days:
2026 Sault Ste Marie Festival Hub
Supporting Materials

Ontario Culture Days
Supporting Materials: Summary

The following includes a selection of works and projects produced by Ontario Culture Days in Sault Ste. Marie and Northern Communities, and which demonstrates our experience and capacity in delivering the events within our application.

1) SARAH GARTSHORE AND ADAM FRANCIS PROULX, *Project Nishin Niizh*, 2022

Sault Ste. Marie

Project Nishin featured a roster of makers and focused on mentorship and creative processes. The final project included a series of short films installed at the Sault Ste. Marie Museum for the duration of the Ontario Culture Days Festival at the Sault Ste. Marie Museum. The artists also hosted a screening and artist talk at the Museum.

2) BETTY CARPICK, *The Land is Dancing*, 2023

Thunder Bay

Community participants were invited to explore inks and make ink blots using Boreal Forest inks, made by Betty Carpick. Betty is a multidisciplinary land-based artist, educator, and environmentalist who offers stewardship of land and water shaped by her Cree and Eastern European heritage. The participants' images were photographed and assembled as patterns in a galaxy. The resulting film was projected for three nights during the 2023 Ontario Culture Days Festival in Thunder Bay.

PROJECT NISHIN NIIZH

The Land is Dancing

3) LUCIA LAFORD, *Dibajiimo. She Tells a Story*, 2024

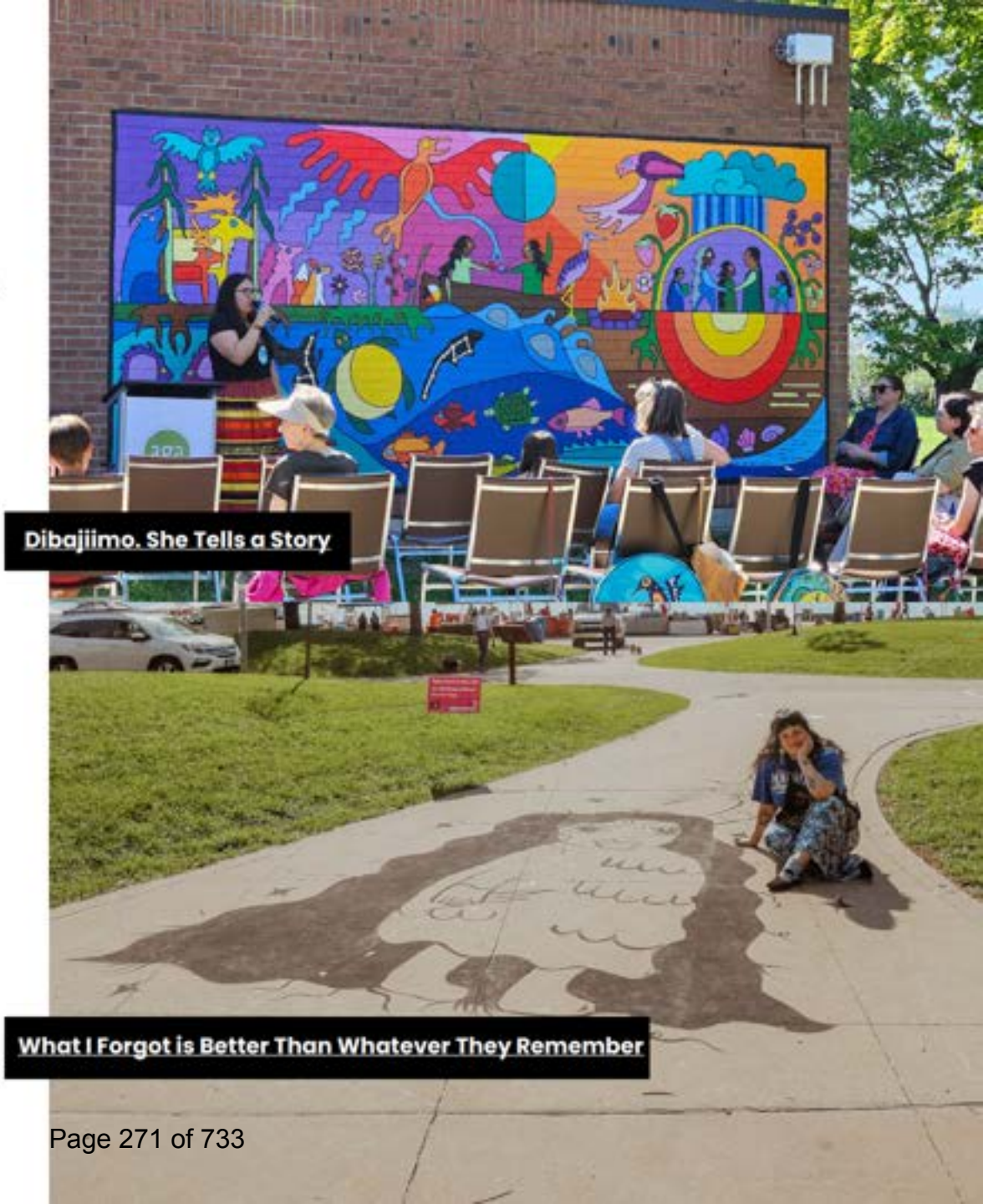
Sault Ste Marie

Lucia Laford presented a multi-site installation for four Woodland-style works in Sault Ste. Marie, each featuring an Anishinaabemowin word related to significant cultural sites. The installation spoke to the indigenous visibility in urban settings. During the Ontario Culture Days Festival, Laford hosted educational programming during the Cultural Family Fun Day at the Sault Ste. Marie Public Library, a gathering and artists' talk at the Art Gallery of Algoma, and walking tours to each installed work.

4) NATALIE KING, *What I Forgot is Better Than Whatever They Remember*, 2025

Temiskaming

Natalie King presented an exhibition at the Temiskaming Art Gallery that explores the meaning of returning to somewhere, both in spirit and place. She presented her work at the Temiskaming Art Gallery during the Ontario Culture Days festival. Along with exploring the concept of returning home, her work also seeks to celebrate the joys of queer urban Indigenous people. Along with this project, King had also led a collaborative drawing installation in Toronto where she invited the public to fill sidewalks with drawings as an ecology of memory.



Dibajiimo. She Tells a Story

What I Forgot is Better Than Whatever They Remember

Ontario Culture Days
Sault Ste. Marie Festival Hub

Ontario Culture Days (ONCD) has led the Provincial Festival Hub program during the Ontario Culture Days festival, with Sault Ste. Marie participating annually since the program's inception in 2022. The following includes a selection of programs and projects presented by partners in Sault Ste. Marie as part of the Festival Hub Program.

1) ART GALLERY OF ALGOMA, National Day for Truth and Reconciliation Programming 2022-2025

Since 2022, the Art Gallery of Algoma (AGA) has presented a series of impactful National Day for Truth and Reconciliation programs as part of the Ontario Culture Days Festival. These annual events have offered meaningful opportunities for education, reflection, and dialogue through the arts.

In 2022, the AGA presented Gathering in Honour alongside feather-wrapping workshops for all ages led by local Indigenous artist Lucia Laford. The following year, the Gallery unveiled the Celebrate Future mural, created by Indigenous youth in partnership with the Indigenous Friendship Centre, accompanied by a talk from The Honourable Patricia Bovey on Reconciliation through the Arts. In 2024, the AGA hosted Laford's Gathering for *Dibajiimo: She Tells a Story* and *Shingwauk Kwe* by Janice Toulouse, with an artist talk and reception on the National Day for Truth and Reconciliation. Most recently, in 2025, the AGA's Indigenous Voices program featured speaker Dr. Rose Cameron, who shared *Truth & Reconciliation: An Anishinaabekwe Perspective*, followed by Lucia Laford's presentation *Reconciliation & Art*, exploring the role of Indigenous art in healing and cultural resurgence.

Indigenous Voices

Feather Wrapping

2) SAULT MUSEUM, *Kahvitauko*, 2024-2025

During the 2024 and 2025 Ontario Culture Days Festivals, the Sault Ste. Marie Museum hosted *Kahvitauko*, a Finnish cultural celebration whose name translates to "coffee break." The event invited participants to enjoy Finnish coffee and pulla (coffee bread) while exploring the Museum's Finnish collections and heritage archives. The Sault Museum has expanded this to include Café Causerie, a French-language gathering encouraging conversation, cultural exchange, and connection among local Francophone community members.

Kahvitauko

3) GALERIE SANS CLOUS/ ISA MICHAUD, *L'Échange Créatif / The Creative Exchange*, 2025

Presented during the 2025 Ontario Culture Days Festival, *L'Échange Créatif* brought together multidisciplinary artists Isa Michaud, DJ Seith, and MyColourfulMesses (Suzie Deplonty) for a series of interactive, community-engaged art experiences. The project combined visual art, music, and performance to encourage creative participation and cultural exchange. Attendees were invited to create and trade Artist Trading Cards, collaborate on sound loops with DJ Seith's *"Soul Plug"* sessions, and contribute to Michaud's participatory installation exploring language and connection.

The Creative Exchange/L'Échange Créatif

THANK YOU!
ontario culture days
Racon
votre exp
Remplissez notre sondage en ligne pour courir
de gagner une carte-cadeau VISA d'une valeur de 200 $.
fête de la culture de l'ontario
ontario culture days

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
Algoma Conservatory of Music

ii. Organization: Address: (Street, Postal Code, City)

iii. Organization Contact Information: (Phone, Cell, Email)

iv. Organization Contact Person & Alternative Contact Person:

Name	Name
Title	Title Chairman
Phone[7]	Phone
Email	Email

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

To maintain and develop our distinctive heritage building at 75 Huron Street as a regional Music Education, Performance and Recording Centre - and to offer quality and excellence in Music Education programs, Concert Series with a variety of music genres and professional audio and video recording services.

Through this we strive to offer music lessons on all instruments and voice for all age groups, a variety of music ensembles including youth orchestras and choirs, an extensive concert series of more than 30 events per year in our performance venue - THE LOFT, featuring local, regional and touring Canadian and international artists, workshops with the touring artists, and professional recording services to assist in developing the careers of local and regional artists, as well as touring artists.

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 description (maximum 50 words):

Performing Arts Presentation - presenting more than 30 concerts each season in THE LOFT with renowned touring artists as well as local and regional artists. Music Education - maintaining a core of professional teachers and performers that offer group classes for young children, music lessons on all instruments and voice for all ages and a variety of music ensembles.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Large Project Grant ☐

Operating Grant ☑

Seed Funding ☐

Community Events Grant ☐

Major Cultural Celebrations Grant ☐

Cultural Diversity Grant ☐

ACAP Request Amount ($) 22,000

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:
Operating Grant - Algoma Conservatory of Music

ii. Activity/Project and/or Event **Start Date:**
1/1/2026

iii. Activity/Project and/or Event **End Date:**
12/31/2026

iv. Activity/Project and/or Event Location:

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

75 Huron Street
A full list of our Music Education Programs and Concerts are on our website at www.algomaconservatory.com

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

The Algoma Conservatory has an extensive number of projects each season. These are primarily a large series of concerts, many also with recordings, as well as extensive music education programs for the community with a core of 17 professional instructors. While the individual concerts vary from season to season - the basic range and level of activity, and the number of people benefiting from the programs, is consistent year to year - with growth now projected as we expand in our new facility. Because of this it would seem clearer to consider an annual operating grant, rather than looking at every concert and education program as a separate activity. Our scale and range of activiity is far larger than other music organizations in the region.

The Algoma Conservatory of Music has just completed the purchase of the heritage building at 75 Huron street and the development of a distincitive new performing arts and recording venue - THE LOFT. This was a $3,000,000 renovation project with the assistance of Canadian Heritage, FedNor, NOHFC and many generous contributors. This now establishes an outstanding regional music education, performance and recording centre - something quite unique and exceptional for a community of our size. Now a couple of years out of Covid we are now expanding all programming. This season will feature more than 30 concerts, including classical, jazz, singer/songwriters and world music. The outstanding acoustics and professional audio and video capabilities of The Loft and the adjoining recording studio are making this a hub for regional and local artists, as well as for touring artists coming to perform and record. We also offer a variety of workshops with the touring artists each season.

We continue to expand our music education programs with additional instructors and programs - including, a new junior youth orchestra, 3 new choirs with Denine Williams from Korah Collegiate and group guitar classes with Greg MacLachlan. There are several hundred music students that come for lessons every week. They include group introductory classes for young children, youth orchestras and choirs, and private lessons on all instruments and voice. There are 19 teaching studios and classrooms that are utilized for these programs. In addition,through

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):
The Conservatory supports and enhances the City Cultural Plan on many levels:
- Youth, extensive programs that make Sault Ste. Marie attractive to families considering relocation
- Engaging Young Artists: The Loft performance and recording facility caters to regional and local artists, producing professional audio and video content and helping them to present and promote concerts. They also work with professionals in the field that serve as mentors.
- Engaging other community arts organizations: Other organizations are utilizing THE LOFT for presentations and jointly working with the Conservatory to promote and collaborate with events.
- A variety of Indigenous artists are presenting concerts and holding special events at The Loft.
- Volunteerism: We have an expanding group of people that are assisting with events and enjoy assisting at this heritage building.
- Heritage Arts: Our renovations and programs have brought this distinctive community landmark building into the next century and have made it a centre that can be enjoyed by the whole community.
- Performing Arts, Literary Arts, Visual Arts: The Loft has become a hub for the presentation of concerts, book launches, art displays and a host of special events. It is a special community venue that is the perfect meeting and presentation venue for groups of up to 175

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 Conservatory greatly benefits our community.
- There are concerts of all genres to interest virtually everyone in the city. These are offered throughout the year - providing outstanding year-round entertainment in our geographically isolated community.
- Special events enable people to come and enjoy this special heritage building
- Professional teachers offer excellence in music education for young children, students in elementary and secondary school, as well as for adults and seniors who wish to hone their skills - or start a new hobby.
- Group ensembles provide an inexpensive option to develop music skills.
- Regional and local artists can utilize a professional recording and performance venue - without the exhorbitant cost of traveling to larger centers.

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):

As a non-profit, charitable organization all funds help to provide the highest quality, and largest scope of activities possible. Producing high quality concerts in smaller communities requires support in addition to what is generated from ticket sales. Ongoing support from the City of Sault Ste.Marie assists with our funding applications to the Ontario Arts Council and Canadian Heritage - both of which assist with our concert presentations. They expect to see that there is also municiipal support. Your support will assist in making an exceptional concert series of more than 30 events possible. It will also assist with added workshops, and our extensive music education programs. There is really just one measure of success - that the concerts, workshops and music education programs are provided for the community. The Algoma Conservatory has been doing this since 1971. We maintain very low administrative costs with the bulk of our funding and revenue used to produce quality programming.

Section 4: Marketing

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

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

Other please describe (250 words maximum):

While our music education programs primarily serve local residents, our expanding concert series assists in attracting tourism - and The Loft performance and recording facility is attracting local, regional and both Canadian and international artists to come to Sault Ste. Marie to perform and record. There are very few facilities where artists can produce professional audio and video recordings, in such a distinctive venue - all under one roof.

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

Expanding our concert series to a multi-genre series attracts very specific audiences with a variety of cultural backgrounds. The concerts include classical, jazz, country, singer/songwriters, as well as a variety of world music 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):

In addition to ads articles in sootoday and the Sault Star, we are building an extensive email list - which already has over 7,000 names. In addition we manage ongoing social media content for the Conservatory - facebook, instagram and others. Our main website is www.algomaconservatory.com

While we still use traditional mailed brochures for our core concert subscriptions, many of our events are now promoted only online - as we transition away from print media. We also manage all of our own ticket sales through our website.

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [x] 2,501+

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

☐ 1-10 ☐ 26-50

☐ 11-25 ☑ 50+

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

Our activities benefit thousands in the community every season.
An estimation of the participation:
- 100 performing artists
- 500 students
- 3000 concert goers
- 2500 attending special events
- 17 instructors
- 40 volunteers

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.

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of Algoma Conservatory of Music (Organization/Collective Name), I, Guy Traficante (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.

_____Signature October 30, 2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

Music Lessons - Concerts - Recordings - Special Events
Algoma Conservatory of Music
the loft
75 Huron Street, Sault Ste. Marie, ON, P6A 5P4 - 705-253-4373 - algomaconservatory@algomau.ca

October 29, 2025

To: Cultural Financial Assistance Coordinator:

With an annual budget of over 1.2 million – the Algoma Conservatory of Music has an extensive number of projects each season. These are primarily a large series of concerts, many also with recordings, as well as extensive music education programs for the community with a core of 17 professional instructors.

While the individual concerts vary from season to season - the basic range and level of activity, and the number of people benefiting from the programs, is fairly consistent year to year - with growth now projected as we move away from Covid - and expand in our new facility.

Because of this we have selected the annual operating grant category – as we did last year – rather than looking at every concert and education program as a separate activity, or group of activities. Our scale and range of activity is far larger than other music organizations in the region. Based on this I feel that our request for $22,000 is modest and reflects the limited funds that you have available.

The Algoma Conservatory purchased the heritage building at 75 Huron street and developed a distinctive new performing arts and recording venue - THE LOFT. This was a $3,000,000 renovation project with the assistance of Canadian Heritage, FedNor, NOHFC and many generous contributors. This now establishes an outstanding regional music education, performance and recording centre - something quite unique and exceptional for a community of our size.

We are now expanding all programming. This season will feature more than 30 concerts, including classical, jazz, singer/songwriters and world music. The outstanding acoustics and professional audio and video capabilities of The Loft and the adjoining recording studio are making this a hub for regional and local artists, as well as for touring artists coming to perform and record. We also offer a variety of workshops with the touring artists each season.

We are also now expanding our music education programs with additional instructors and programs. There are several hundred music students that come for lessons every week. They include group introductory classes for young children, youth orchestras and choirs, and private lessons on all instruments and voice. There are 19 teaching studios and classrooms that are utilized for these programs. In addition, through an annual lease arrangement, Algoma University utilizes this exceptional music facility for Algoma University Music Department classes - and they plan to develop new programs utilizing The Loft recording studio. While Algoma Conservatory is affiliated with Algoma University, the Conservatory is a fully separate non-profit, charitable organization - with its own Board of Directors.

Many thanks for your consideration,

Guy Traficante

Principal – Algoma Conservatory of Music

Application Project Plan Template

Name of Applicant: Algoma Conservatory of

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Booking Artists for Concert Series	Ongoing	Ongoing	Most of our concerts are touring artists that book 1 or two years in advance. Some bookings are closer to the event date to accommodate artists that are in the region.
Development of Music Education Programs	Ongoing	Ongoing	Most new programs are started in September or January
Weekly marketing with emails, press releases and social media	Ongoing	Ongoing	With 35 events this past fiscal year - this is a continuous process.
Mailing of concert and music program brochures	April 2026	June 2026	While most of our advertising is moving online, we still have limited print materials.
Applications for funding: City Sault Ste. Marie, Canadian Heritage, Ontario Arts Council	Sept 2025	March 2026	Various applications and year-end reports
Booking of Special Events	Ongoing	Ongoing	We give weekly tours of our facility with most bookings ranging from 6 months to 24 months in advance
Recordings	Ongoing	Ongoing	These accommodate touring artists performing in The Loft, local artists, and artists traveling to utilize our recording facility.

Application Project Plan Template

Name of Applicant:

Intake/Date:

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, In-kind, etc.)	Quotes/Estimates (Links where applicable)
Operational Costs					
	This form seems				
	designed for				
	smaller, more				
	specific projects				
	PLEASE SEE OUR				
	ATTACHED BUDGET				
Materials & Supplies Costs					
Equipment Costs					
Artist Fees					
Other Costs					
Total Costs	$ 0.00	$ 0.00			
Total Project Costs:	$ 0.00				

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

Music Lessons - Concerts - Recordings - Special Events
Algoma Conservatory of Music
the loft
75 Huron Street, Sault Ste. Marie, ON, P6A 5P4 - 705-253-4373 - algomaconservatory@algomau.ca

BUDGET NOTES - 2026

The budget template supplied in the application is more focused on individual or smaller projects. The Conservatory annual budget included with the application is for all activities at the Conservatory

All funds from the City of Sault Ste. Marie would be directed to help with costs to produce an extensive concert series, enable the production of audio and video recording, and to provide quality music education programs. These are the core areas of our activities and are the areas that help the most to enhance the quality of life in Sault Ste. Marie, and help to make it an attractive community for tourists and people considering relocation.

ALGOMA CONSERVATORY OF MUSIC - 2026

2026 Calendar Year

BOTH OPERATING and PROJECT BUDGET - Balanced

(This does not include revenue and expenses related to the capital campaign)

Lesson fees	410,000
Algoma Conservatory Concerts - Mixed-Genre, special events & space rental	587,000
Sault Ste. Marie Music Festival	5,000
Musical Instrument sales	10,000
Rentals	5,000
Donations – concert and other (not including capital campaign)	26,000
Registration fees	13,000
Grants – concert - Ontario Arts Council, Canadian Heritage	53,000
Grants - City of Sault Ste. Marie	22,000
Recording Studio	25,000
TOTAL REVENUE	**1,156,000**

Teachers' fees	319,000
Administration and payroll costs	177,000
Musical instruments and supplies	6,000
Algoma Conservatory Concerts Mixed-Genre and special events	360,000
Recording Studio	15,000
Sault Ste. Marie Music Festival	4,000
Advertising and promotion	9,000
Repairs and maintenance - instruments	3,500
Repairs and maintenance - building	27,000
Yard upkeep and snow and garbage removal	4,500
Insurance	45,000
Cleaning	15,000
Heat and Hydro	30,000
Photocopier	3,000
Telephone, internet and alarm service	2,000
Bank charges	98,000
Office and general	18,000
Professional fees	20,000
TOTAL EXPENSES	**1,156,000**

ALGOMA CONSERVATORY OF MUSIC
FINANCIAL STATEMENTS

YEAR ENDED JULY 31, 2024

DRAFT

INDEPENDENT AUDITOR REPORT	1-2
FINANCIAL STATEMENT	
Statement of Financial Position	3
Statement of Operations and Changes in Net Assets	4
Statement of Cash Flows	5
Notes to Financial Statements	6-9

JR PC
JOE RUSCIO
PROFESSIONAL CORPORATION

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

INDEPENDENT AUDITOR'S REPORT

May 25, 2025

To the Board of Directors of Algoma Conservatory of Music

Qualified Opinion

I have audited the accompanying financial statements of Algoma Conservatory of Music which comprise the statement of financial position as at July 31, 2024 and statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, i cluding a summary of significant accounting policies.

In my opinion, except for the possible effects of the matter described in t e *B sis for Qualified Opinion* section of my report, the accompanying financial statements present fairly, in all material spects, the financial position of the Organization as at July 31, 2024 and its financial performance nd its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis of Qualification

In common with many charitable organizations, Algoma Conser t y of Music derives revenue from donations, admissions, fundraising and food and beverage, the completene of which is not susceptible of satisfactory audit verification. Accordingly, my verification of t e revenues w limited to the amounts recorded in the records of the Organization. Therefore, I was not ab to de mine whe er any adjustments might be necessary to revenues and excess of revenues over expenditu s, and ca flows for the years ended July 31, 2024 and 2023 and assets and net assets as at July 31, 2024 an 20 3.

I conducted my audit in accordance w h Ca dian ge erally accepted auditing standards. My responsibilities under those standards are further describe in the *Auditor's Responsibilities for the Audit of Financial Statements* section of my repor I am in ependent the Organization in accordance with the ethical requirements that are relevant to y audi of the ncial statements, and I have fulfilled my other ethical responsibilities in accordance with th requirements. I believe that the audit evidence I have obtained is sufficient and appropriate t p de a ba for my qualified opinion.

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

Management is respon ible for the pre aration and fair presentation of these financial statements in accordance with Canadian accounting tandards fo not-for-profit organizations, and for such internal control as management determines is necessary enabl the preparation of financial statements that are free from material misstatement, whether due to u or error.

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

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

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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 o er to design audit procedures that are appropriate in the circumstances, but not for the purpos of expressing an opinion on the effectiveness of the Organization's internal control.
- Evaluate the appropriateness of accounting policies us d and the r asonableness of accounting estimates and related disclosures made by management
- Conclude on the appropriateness of management's se of the going concern basis of accounting and, based on the audit evidence obtained, whether a materia uncertainty exists related to events or conditions that may cast significant doubt on the Organiz i n s ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required draw attention in my auditor's report to the related disclosures in the financial statement r if such d closures are inadequate, to modify my opinion. My conclusions are based on the a dit evide obtained up to the date of my auditor's report. However, future events or conditions may use he Organization to cease to continue as a going concern.
- Evaluate the overall presen ation, st cture a d content of the financial statements, including the disclosures, and whether t e financial statements epresent the underlying transactions and events in a manner that achieves fair pr entati n.

I communicate with thos charg d with g vernance regarding, among other matters, the planned scope and timing of the audit and significant a dit find gs, including any significant deficiencies in internal control that I identify during my au .

DRAFT

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

ALGOMA CONSERVATORY OF MUSIC
STATEMENT OF FINANCIAL POSITION

AS AT JULY 31,	2024	2023
ASSETS		
CURRENT ASSETS		
Accounts receivable	$ 3,513	$ 38,151
Government sales tax receivable	5,093	6,615
	8,606	44,766
CAPITAL ASSETS (note 2)	4,827,338	4,948,674
	$ 4,835,944	$ 4,993,440
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Bank indebtedness (note 3)	$ 32,768	$ 68,605
Accounts payable and accrued liabilities (note 4)	83,139	155,309
Deferred revenue	16,100	24,695
Deferred contributions (note 5)	8,000	8,000
Current portion of long-term debt (note 7)	82,000	112,000
	367,007	368,609
DEFERRED CAPITAL CONTRIBUTIONS (note 6)	1,780,094	1,817,968
LONG-TERM DEBT (note 7)	1,924,600	2,006,600
TOTAL LIABILITIES	4,071,701	4,193,177
NET ASSETS		
Unrestricted	764,243	800,263
	$ 4,835,944	$ 4,993,440

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APPROVED BY THE BOARD:

The accompanying notes are an integral part of these financial statements

ALGOMA CONSERVATORY OF MUSIC
STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

YEAR ENDED JULY 31,	2024	2023
REVENUE		
Lesson fees	$ 401,226	$ 349,180
Musical instrument sales	3,366	26,327
Concerts and special events	386,765	366,949
Rental Income	200,637	193,062
Donations	22,251	15,174
Donations in-kind (note 2)	-	57,872
Grants and subsidies	54,300	70,350
Registration fees	12,263	12,073
Miscellaneous	4,997	4,503
Amortization of deferred capital contributions	37,874	37,874
	1,123,679	1,133,364
EXPENDITURES		
Advertising and promotion	8,587	5,398
Amortization	120,803	127,268
Bank charges	14,961	16,021
Concerts and special events	3 8 705	296,297
Insurance	30,456	24,109
Loan interest	83,445	84,288
Musical instruments and supplies	2,274	20,069
Office and general	17,968	14,942
Principal's salary	41,862	41,654
Professional fees	19,916	9,687
Repairs and maintenance	31,728	35,896
Scholarship and awards	-	10
Teachers' fees	314,391	270,909
Utilities	29,670	29,466
Wages and payroll costs	114,933	123,393
	1,159,699	1,099,407
EXCESS (DEFICIENCY) O REVEN E OVER EXPENDITURES	(36,020)	33,957
NET ASSETS, BEGINNING OF EAR	800,263	766,306
NET ASSETS, END F YEAR	$ 764,243	$ 800,263

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The accompanying notes are an integral part of these financial statements

ALGOMA CONSERVATORY OF MUSIC
STATEMENT OF CASH FLOWS

YEAR ENDED JULY 31,	2024	2023
OPERATING ACTIVITIES		
Excess (deficiency) of revenue over expenditures	$ (36,020)	$ 33,957
Add charges to income not involving cash:		
Amortization of capital assets	120,803	127,268
Amortization of deferred capital contributions	(37,874)	(37,874)
Donations in-kind	-	(57,872)
	46,909	65,479
Changes in non-cash working capital:		
Accounts receivable	34,638	(19,978)
Government sales tax receivable	1,522	8,563
Accounts payable and accrued liabilities	(72,170)	3,211
Deferred revenue	136,405	21,695
Deferred contributions	-	(36,300)
	147,304	42,670
INVESTING ACTIVITIES		
Purchase of capital assets	(,507)	-
Sale of capital assets	2,040	20,007
	533	20,007
FINANCING ACTIVITIES		
Proceeds from long-term debt	-	-
Principal payments on long-term debt	(112,000)	(72,000)
	(112,000)	(72,000)
INCREASE (DECREASE) IN CASH	35,837	(9,323)
INDEBTEDNESS, BEGINNING OF YEAR	(68,605)	(59,282)
INDEBTEDNESS, E D OF Y AR	$ (32,768)	$ (68,605)
COMPRISED OF:		
Cash	$ (22,768)	$ (18,612)
Bank indebtedness	(10,000)	(49,993)
	$ (32,768)	$ (68,605)

DRAFT

The accompanying notes are an integral part of these financial statements

The Algoma Conservatory of Music (the "Organization") provides an educational resource for the community by supporting and maintaining a core of highly qualified teachers and performers and a facility for instruction, masterclasses, festivals, concerts and examinations. The Organization is a registered charity and exempt from income taxes under the Income Tax Act of Canada.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Accounting

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations and include the following significant accounting policies:

Revenue Recognition

The Organization follows the deferral method of accounting for c ntributions.

Operating revenue, including unrestricted contributions, are cog zed as revenue in the period when received or receivable if the amount to be received can be easonably estimated and collection is reasonably assured.

Restricted contributions are recognized as revenu in the year in which the specific related approved expenditures are incurred.

Restricted contributions related to the purchase of ca ita assets are deferred and recognized as revenue on the same basis as the amortization expens related to the acquired capital assets.

Cash

Cash and cash equivalents consist of cash on ha d and ank balances.

Financial Instruments

The Organization initiall measure its financi assets and financial liabilities at fair value and subsequently measures ll its fin ts and financial liabilities at amortized cost.

Financial assets measured a mortized cost include cash and receivables.

Financial liab ties mea ured a amortized cost include bank indebtedness, accounts payable and accrue liabilities, an ong-te m debt.

Impairment f Property, P ant and Equipment

Property, plant d equ pment are tested for impairment whenever events or changes in circumstances indic t that their carrying value may not be recoverable. An impairment loss is recognized when their carrying value exceeds the total undiscounted cash flows expected from their use and eventual disposition. The amount of the impairment loss is determined as the excess carrying value of the asset over its fair value.

Property, Plant and Equipment

Land and building are recorded at cost. Equipment and musical instruments are recorded based on the estimated net realizable as at January 1, 2013.

Amortization of equipment is recorded annually at a rate of 20% on the straight-line basis.

Amortization of musical instruments is recorded annually based on any decrease in the carrying value as determined by management.

Amortization of the building is recorded annually on a straight-line basis over 50 years. No amortization was taken on construction in progress.

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1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Use of Estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from management's best estimates as additional information becomes available in the future. Significant areas requiring the use of estimates relate to the assessment of impairment of long-lived assets such as capital assets and the useful lives of assets for amortization.

Contributed Materials

The Organization recognizes contributions of used instruments hen the fair market value can be reasonably estimated. When a fair market value cann t e reasonable estimated, the contribution is recorded at a nominal amount. Contributed anos a used in the Organization's operations or for eventual sale.

2. CAPITAL ASSETS

			2024	2023
	Cost	A cumulated Am rtization	Net Book Value	Net Book Value
Land	$ 100,00	$ -	$ 100,000	$ 100,000
Building	4 709 68	282,568	4,426,900	4,521,089
Equipment	27 ,530	165,319	107,211	132,318
Musical instruments	2 7,136	13,909	193,227	195,267
	$ 5,289 34	$ 461,796	$ 4,827,338	$ 4,948,674

3. BANK INDEBTEDNESS

The Organi ation also ha an uns ured line of credit with Royal Bank of Canada in the amount of $95,00 The line of cre is due upon demand and bears interest at 8.70%. At July 31, 2024, $10,000 has een drawn on he line of credit.

4. ACCOUNTS PAY BLE ND ACCRUED LIABILITIES

Included in accounts payable and accrued liabilities are government remittances payable of $1,159 (2023 - $1,721) which includes amounts payable for payroll related taxes.

5. DEFERRED CONTRIBUTIONS

Deferred contributions represents restricted contributions from funders for specific purposes with which the Organization has not yet incurred any expenditures. The deferred contributions balance at July 31 is as follows and relates performance programming and building improvements respectively:

	2024	2023
Mchesney Foundation	8,000	8,000

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6. DEFERRED CAPITAL CONTRIBUTIONS

	2024	2023
BALANCE, BEGINNING OF YEAR	$ 1,817,968	$ 1,855,842
Less: amounts amortized to revenue	(37,874)	(37,874)
BALANCE, END OF YEAR	$ 1,780,094	$ 1,817,968

7. LONG-TERM DEBT

	2024	2023
BDC loan payable with interest at an annual rate of 3.75%, payable $6,000 principal plus interest monthly, maturing September 1, 2035; secured by a First mortgage on land and building, a general security agreement and Assignment of Rents	$ 626,000	$ 1,698,000
Unsecured loans payable with interest at an annual ate of 5%, payable both interest and principal. $10,000 aturing in 2025 fiscal and $370,600 maturing in 2028 fiscal	380,600	380,600
Canada Emergency Business Account L an Initial term with 25% loan forgiveness inc uding pansion w 50% loan forgiveness, 0% interest if repai by Dec r 31, 2023; Extended term 3 year loan repayable mont y at % interest commencing January 1, 2024 ecured.	-	40,000
	2,006,600	2,118,600
Less: current portion	82,000	112,000
	$ 1,924,600	$ 2,006,600

Principal payments req ed on ng-term debt for the next five years is due as follows:

2025	-	$ 82,000
2026	-	$ 72,000
2027	-	$ 72,000
2028	-	$ 442,600
2029	-	$ 72,000

In 2024, $83,445 was paid in interest on long-term debt (2023 - $84,288).

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8. FINANCIAL RISKS

a) Credit risk

Credit risk arises principally from the Organization's accounts receivable. The Organization is exposed to credit risk resulting from the possibility that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation.

b) Interest rate risk

Interest rate risk arises from the Organization's credit facility. It is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The Organization's credit facility has a variable interest rate. Changes in the bank's prime lending rate can cause fluctuat ns in interest payments and cash flows. The Organization does not use derivative fi ancial instruments to alter the effect of this risk.

c) Liquidity risk

Liquidity risk is the risk that an entity will e counter difficulty n meeting obligations associated with financial liabilities. The Or anization is exposed this risk mainly in respect of its accounts payable, bank ndebtedn ss and long-term debt payment requirements.

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Algoma Conservatory of Music - BOARD OF DIRECTORS

NAME AND ADDRESS TELEPHONE

DIRECTORS:

President Mr. Vincent Greco Elected Oct 17, 2006 [redacted]

[redacted]

Treasurer Kim Caldwell [redacted]

[redacted]

Scientist

Secretary Mrs. Barbara Connell Elected: May 7, 1996 [redacted]
Elected to Secretary - Dec. 15, 2016

[redacted]

Retired science teacher

Principal Guy Traficante (Principal, ex-officio) [redacted]

[redacted]

Mrs. Patty Gartshore Elected May 7, 1996 [redacted]

[redacted]

Choir Director

Leslie Foster Elected July 7, 2015 [redacted]

[redacted]

Retired Nurse

Dr. Richard Myers [redacted]
Director Elected January 12, 2016

[redacted]

University President

Algoma Conservatory Concerts

Announcing the 2025/2026 Season

Bringing the finest Canadian & international soloists & ensembles to Sault Ste. Marie

Our 34th Season - with 23 Spectacular Concerts

To Order: Print Order Form or go to Events at www.algomaconservatory.com

WITH OUR SUBSCRIPTION SAVINGS LIVE CONCERTS ARE NOT JUST OCCASIONAL EXPERIENCES THEY BECOME A REGULAR LIFESTYLE - LIVE IT UP AT THE LOFT!

I have been shocked by the rapid increase in the cost of live performances. Many local productions are $70, $80, $90 or more, once all of the fees are added - and it is thousands of dollars to travel to Toronto, New York or Ottawa for a single performance. With our subscription savings - the thrill of hearing outstanding touring ensembles live - can be part of your regular lifestyle. 5 concerts are only $165, or come to all 23 concerts for only $759! This is still less than one trip to Toronto - plus THE LOFT provides an intimate 180 seat venue like no other - with outstanding acoustics and comfort.

Build Your Own Series (from 5 to 23 concerts): ***It is your design*** - Several concerts per month, a Seasonal Festival, JUNO Award Winners, a Classical Series, a Mixed Genre Series, a Jazz and Blues Series, a Singer/Songwirter Series. You choose from 23 great mixed-genre concerts - and we give you the flexibility to switch or add concerts should you change your mind!

For 34 years Algoma Conservatory Concerts has brought a full season of outstanding Canadian and international touring artists to Sault Ste. Marie..

Your annual commitment as Season Subscribers and Contributors is what has made the series possible.

Thank you for another great season!

Season Sponsors

Canadian Heritage / Patrimoine canadien — Canada

Ontario Arts Council / Conseil des arts de l'Ontario

Sault Ste. Marie

Subscription Benefits:

YOU HAVE A TICKET! The main benefit is that you will have a ticket! Last season 10 concerts Sold Out.

SAVE! You save lots on our already low single ticket prices - plus all fees are included.

SAVE EVEN MORE IF YOU ARE 30 YEARS or UNDER - Just $28 per concert

SWITCH CONCERTS - FLEXIBILITY:
As a subscriber you have flexibility to substitute concerts in the same season with just an email to the Conservatory info@algomaconservatory.com As there are various presenters at The Loft - the concerts that you are substituting must be listed under Algoma Conservatory Concerts. Choices will have a variety of genres, including Classical, Jazz and Singer/Songwriters. They must be in the 2025/2026 Season (September 2025 through May 2026).

EXTRA TICKETS - GREAT GIFTS:
As subscribers you can purchase additional tickets to events at subscription prices. For example: If you are at subscriber, all additional tickets are only $33! You can purchase two $48 tickets for friends for $33 each - $66 instead of $96! They make GREAT GIFTS and your tickets are fully transferrable. There is a discounted price option for Subscribers under each concert listing online.

ADVANCE NOTICE: You will receive advance email notices for all concerts as they are added. Only part of the season is currently posted. If you respond quickly you will be able to purchase tickets before the events are advertised to our full mailing list. Many concerts will be sold-out this season.

DONATIONS:
It is the combination of our "CONCERT TEAM" of Subscribers, and the additional contributions, that makes it financially feasible to bring these exceptional touring artists to Sault Ste. Marie.

As fundraising events - we do not charge tax on the tickets - plus there are no ticketing fees. **Please consider making a donation that at least equals the tax and fees that often would be charged!**

A charitable receipt for income tax purposes will be issued for all donations.

Algoma Conservatory Concerts

2025/2026 Concert Series

All Concerts are at THE LOFT at 7:30 pm

Algoma Conservatory - 75 Huron Street

Celebrating 34 Years with 23 Sensational Mixed-Genre Concerts

Ray Bonneville - Friday September 12, 2025
ROOTS/AMERICANA/BLUES

Annual Sault Concert Celebration

Now for the fourth straight year we have the opportunity to enjoy an evening with this sensational touring artist, before he packs up his summer camp in Goulais River and hits the international road.

Matt Warnock Guitar Presents - Jazz Guitar Summit 2025
Friday September 19, 2025 - JAZZ

Join us for an unforgettable evening of world-class jazz guitar at The Loft. This special event brings together talented jazz guitarists from the US, Canada, the UK, and India, accompanied by a local jazz rhythm section, offering an evening of exceptional music with an international flavor.

Jack de Keyzer - Friday September 26, 2025
BLUES/SINGER/SONGWRITER

Juno Award Winner, Blues Album of the Year, Guitarist of the Year, Entertainer of the Year - Jack de Keyzer, performs his high energy original blues, rock and soul charged music across Canada and the world in a career that is still going strong after 50 years. De Keyzer's music is steeped in Chicago blues, London England's blues rock, Detroit's Motown, Muscle Shoals' deep soul, Memphis' rock and roll, and Philadelphia's funky soul jazz .

CelloFellos - Tuesday September 30, 2025 - CLASSICAL SERIES

The two renowned cellists Leonard Disselhorst and Bryan Cheng are old friends and united by their desire to transcend the boundaries of traditional classical literature. After decades of concert experience and international tours as two of the most in-demand solo and chamber musicians of their generation, they decided in 2020 to subsequently also work together as a recognized duo. As the Berlin-based CelloFellos, they immerse themselves in the worlds of jazz, tango, folk and other international dance influences. All pieces are arrangements or compositions by their own hand, and their "Global Grooves" programme spans across centuries and continents, from ancient Chinese melodies to traditional Balkan folk tunes, all the way to newly-penned contemporary pop.

Classically Sublime Meets Jazz Innovation
Friday October 10, 2025 - CLASSICAL/JAZZ

Opposites Attract! This concert sold-out last year. An all new program juxtaposing Classical and Jazz. The first half of the program will feature violinist **Erica Mancuso**, a graduate from the Glenn Gould School, and a Conservatory faculty member, performing a Mozart violin and piano sonata with Conservatory faculty member, pianist **Stephen Mallinger.**

After intermission the **Josh Norling Quartet** is featured (Josh Norling - Saxophone, Frank Deresti - Bass, Lindsay Pugh - Guitar, and Cliff Alloy - Drums) with American Songbook classics and some of Josh's original compositions. Josh Norling is also a Conservatory faculty member.

Percussiano3 - Wednesday October 22, 2025
CLASSICAL SERIES

Percussiano3 is a veritable pageant for the eye and the ear

The two hands of percussionist **Rod Thomas Squance** and the four hands of **Elizabeth and Marcel Bergmann** join together to perform a six-handed musical marvel. With their dazzling array of instruments and brilliant display of virtuosity, Percussiano3 deliver all of the excitement of a percussion ensemble without losing the classical touch of a traditional concert, presenting great masterpieces and unique transcriptions for percussion and piano. Their repertoire spans across musical styles and periods and includes works by composers like Bach, Schubert, Ravel, Chabrier, Copland, Rachmaninoff, Piazzolla, Brubeck, Saint Saëns as well as their own original compositions.

Wemdell & Wheat - Friday October 24, 2025 - SINGER/SINGWRITERS

Presented by Black Fly Jam in collaboration with Algoma ConservatoryConcerts

Katherine Wheatley and Wendell Ferguson are the best of musical pals - her heartfelt lyrical vision and poignant voice, and his honest yet irreverent humour make for both a moving and hilarious show. Here's what one presenter said: "It was an absolutely transcendent concert...she didn't leave a dry eye in the house and he didn't leave a dry seat". Six time Canadian Country Music Association Guitar Player of the Year, Wendell Ferguson has traveled the globe and accompanied a veritable who's who in both the country field - (George Fox, Duane Steele, Tommy Hunter) and the folk arena - (Gordon Lightfoot, Quartette, Bob Snider, Cindy Church). He is one of the best loved and most respected guitar players in the country.

Trio Bohemo - Thursday November 6, 2025 - CLASSICAL SERIES

From The Czech Republic - One of Europe's finest chamber music ensembles

In 2021, Trio Bohémo not only received the first prize, but also the audience prize at the "International Johannes Brahms Competition" in Austria and only a few weeks later they won the "International Parkhouse Award" in London.

Zachary Lucky - Saturday November 15, 2025

SINGER/SONGWRITER

In 2025 his tour includes concerts in the Netherlands, Germany, Belgium, Japan, Alberta, Manitoba, Quebec and Ontario.

Campbell/Fagan/Park Trio - Saturday November 22, 2025

CLASSICAL SERIES

Three of Canada's finest musicians - JUNO award winner James Campbell - clarinet, renowned soprano Leslie Fagan and award winning pianist Angela Park

Bassett - Wednesday November 26 , 2025

SINGER/SONGWRITERS

"If you're a lover of like great close harmonies, like Simon and Garfunkel, or Gillian Welch and David Rawlings, I think you're going to love this." —Q with Tom Power, CBC Radio

"Vocal harmonies and acoustic melodies that would soothe any weary traveler... It was pure joy" —Sonja Nelson, No Depression

Don Ross & Julie Malia - Saturday November 29, 2025

SINGER/SONGWRITERS

Presented by Black Fly Jam in collaboration with Algoma Conservatory Concerts

On Tour from Nova Scotia and Dresden, Germany

Don Ross has just released new solo album, WATER. It is his 18th solo album, and his 21st including collaborations. For this new recording, Don decided to launch a Kickstarter fundraising campaign and do the release 100% independently. The album features collaborations with legendary guitarist/songwriter Bruce Cockburn, fretless bass wizard Michael Manring, Washington State-based guitarist/composer Sean Hall, singer/guitarist Brooke Miller, Prince Edward Island-based quintet The Atlantic String Machine, and even one piece with the 70-piece City of Prague Philharmonic Orchestra.

Julie is one of the most sought-after soloists on the European acoustic scene. Her repertoire covers an impressively broad musical spectrum from self-penned heartfelt songs, very original song-cover arrangements, and diverse virtuoso styles on the classical guitar through to modern fingerstyle arrangements. There are few musicians who can boast such mastery of all these related but very different genres.

Montreal Guitar Trio - Mid December TBA - MIXED GENRE

Surprises, amazes, exalts, and ignites"

These multi-instrumentalists have toured the world with a fabulous multi-genre program. Jazz, classical, world music, pop...no barriers...just great music from Morricone to Mozart and Radiohead to Rossini.

Seiler Trio - Saturday January 10, 2026 - CLASSICAL SERIES

Mayumi Seiler, violin - Rachel Mercer, cello - Angela Park, piano

The Seiler Trio brings together three outstanding Canadian musicians, exploring the great traditions of the piano trio repertoire with their unique blend of intensity, passion and generosity. Mayumi, Rachel and Angela have performed together in various formations over the last two decades, with the Via Salzburg Chamber Series, Ensemble Made In Canada, and the Mercer-Park Duo, and since 2010 as the Seiler Trio.

Victoria Jones - violin with Angela Park, piano
Saturday January 31, 2026 - CLASSICAL SERIES

A wonderfully talented artist from Northern Ontario is once again teaming up with the renowned pianist - Angela Park from London A varied program with the great Beethoven violin & piano sonata No. 9 - The Kreutzer and a selection of virtuosic gems.

Evan Williams - Baritone - Friday February 13, 2026
CLASSICAL SERIES

Evan Williams is an excellent baritone from Sault Ste. Maire.He recently completed a Masters Degree in vocal performance at Western University. He is currently a special event coordinator at THE LOFT – and you might have seen him helping as a bartender! After next season at The Loft he plans to pursue additional studies and performance opportunities.

Jeremy Ledbetter Trio - Saturday February 21, 2026 - JAZZ

Fresh off their JUNO Award win for Best Jazz Album of the Year

Forged in a cauldron of electrifying contemporary jazz, the Jeremy Ledbetter Trio is a force of nature—blurring the lines between jazz and world music with a fearless, high-voltage sound. Audiences beware: once you experience this trio's relentless energy and masterful musicianship, there's no going back. If the Jeremy Ledbetter Trio were an inanimate object, it would be a runaway train—unstoppable, exhilarating, and utterly unforgettable.

Penderecki String Quartet - Friday February 27, 2026
CLASSICAL SERIES

The Penderecki String Quartet has become one of the most celebrated chamber ensembles of their generation. The four Penderecki musicians (now originating from Poland, Canada, and USA) bring their varied yet collective experience to create performances that demonstrate their "remarkable range of technical excellence and emotional sweep" (Toronto, Globe and Mail).

Ensemble Caprice – Thursday March 12, 2026
CLASSICAL SERIES

We have presented Ensemble Caprice for several seasons. Each year they prepare a fantastic new program with strings, recorder and voice that tours across Canada under the artistic direction of Juno Award winner Matthias Maute. The sound of the full ensemble is spectacular in THE LOFT.

THIS SEASON: ***Telemann and the Baroque Nomades***
with soprano and 7 instrumentalist

Stradivatango - Tuesday March 31, 2026 - CLASSICAL SERIES

The Stradivatango project brings together two exceptional Canadian artists: Stéphane Tétreault, recognized as the prodigy of the cello, and Denis Plante, a leading figure of the bandoneon in Canada.

Together, they explore the world of tango with unmatched passion and virtuosity. Their repertoire consists of Argentine tango classics as well as works specially composed for their unique duo. Their performances alternate between intimate moments and explosive passages, capturing the full emotional richness of tango, from its mesmerizing melancholy to its effervescent energy. Their interpretations are marked by a constant quest for authenticity and creativity, offering the audience a musical experience that is both profound and unforgettable

Valerie Milot, harp - Friday April 17, 2026 - CLASSICAL SERIES

The first harpist to be presented on our series!

Valérie Milot is a Canadian harpist born in the province of Quebec. In 2008, she became the first harpist to win the prestigious Prix d'Europe (97th edition). Ms Milot is renowned for her mature musical instinct as well as for the strength and the refinement of her interpretations. Her first recording, called Révélation, was released in October 2009.

Albert Steinberger, violin & Dane Ko, piano Monday April 27, 2026 - CLASSICAL SERIES

In 2023, these two Canadian musicians were awarded second prize in the Prix Ravel presented by the Maurice Ravel Foundation. Their program will include the Ravel sonata that they performed at this international competition.

Frank Deresti & Shannon Moan - Saturday May 2, 2026

Two of Northern Ontario's finest singer-songwriters

Shannon Moan and Frank Deresti have been writing, performing, and recording together for over a decade now, captivating audiences with their honest, vulnerable and emotive delivery of a collection of songs - sure to make you feel deeply.

They bring with them a collection of newly finished songs, as well as revisiting several favourites from their back catalogue. This is sure to be a memorable evening.

More to Come!

Just check our website under Events at: www.algomaconservatory.com

Algoma Conservatory Concerts

2025/2026 Subscription Order Form

See Events at www.algomaconservatory.com for concert details
Single Ticket Information at the bottom of the page

Name email

Address

Postal Code Telephone

5 CONCERTS - $33 per concert # adults/seniors ____@ $165; # 30 years and under____@$140 Total $____
Adults $33 per concert - 30 and Under $28

6 CONCERTS - $33 per concert # adults/seniors ____@ $198; # 30 years and under____@$168 Total $____
Adults $33 per concert - 30 and Under $28

7 CONCERTS - $33 per concert # adults/seniors ____@ $231; # 30 years and under____@$196 Total $____
Adults $33 per concert - 30 and Under $28

8 or More CONCERTS - Adults/Seniors
$33 per concert # adults/seniors ____ X Number of Concerts____ X $33 = Total $____

8 or More CONCERTS - 30 Years and Under
$28 per concert # 30 and Under ____ X Number of Concerts____ X $28 = Total $____

You can choose your concerts below - or simply subscribe, and choose your concerts later by email. We will email a list to you. *Plus you can always swap for other concerts!*

CHOOSE YOUR CONCERTS:

- ☐ Ray Bonneville - Sept 12
- ☐ Matt Warnock - Sept 19
- ☐ Jack de Keyzer - Sept 26
- ☐ CelloFellos - Sept 30
- ☐ Classically Sublime Meets Jazz Innovation - Oct 10
- ☐ Percussiano3 - Oct 22
- ☐ Wendell & Wheat - Oct 24
- ☐ Trio Bohemo - Nov 6
- ☐ Zachary Lucky - Nov 15
- ☐ Campell/Fagan/Park - Nov 22
- ☐ Bassett - Nov 26
- ☐ Don Ross & Julia Malia - Nov 29
- ☐ Montreal Guitar Trio - Mid December TBA
- ☐ Seiler Trio - Jan 10
- ☐ Victoria Jones/Angela Park - Jan 31
- ☐ Evan Williams - Feb 13
- ☐ Jeremy Ledbetter Trio - Feb 21
- ☐ Penderecki String Quartet - Feb 27
- ☐ Ensemble Caprice - Mar 12
- ☐ Stradivatango - Mar 31
- ☐ Valerie Milot, Harp - Apr 17
- ☐ Albert Steinberger & Dane Ko - Apr 27
- ☐ Frank Deresti & Shannon Moan - May 2

POWER OF DONATIONS

Sponsor: $400 & over
Supporter: $300 Benefactor: $200
Patron: $100 Friend: $50

We are holding our subscription prices low, but our costs are increasing. We are again depending on your generosity to direct some funds to us through donations. Tax receipts will, of course, be issued for donations of any amount.

Win Win: It's a powerful combination. You receive a generous tax credit and help to make the series possible

Thank you so much for your support

SINGLE TICKETS

Available online at Events at
www.algomaconservatory.com
or call: 705-971-4197 or email:
info@algomaconservatory.com

Ticket Total $_____

Donation $_____

Grand Total $_____

Payment Options: Mail, or Scan and email this order form (or subscribe online by clicking on subscriptions)
- **etransfer** to payments@algomaconservatory.com
- **Credit Card** - give info below and mail, or payment button at our website, or phone 705-971-4197
- **Mail cheque**

Credit Card number: _____
Visa or Mastercard

Credit Card Expiry Date - Month/Year _____
(We shred the number after processing)

Please make your cheque payable to:
Algoma Conservatory of Music
75 Huron Street, Sault Ste. Marie, ON P6A 5P4

Supporting Documentation – Past Projects

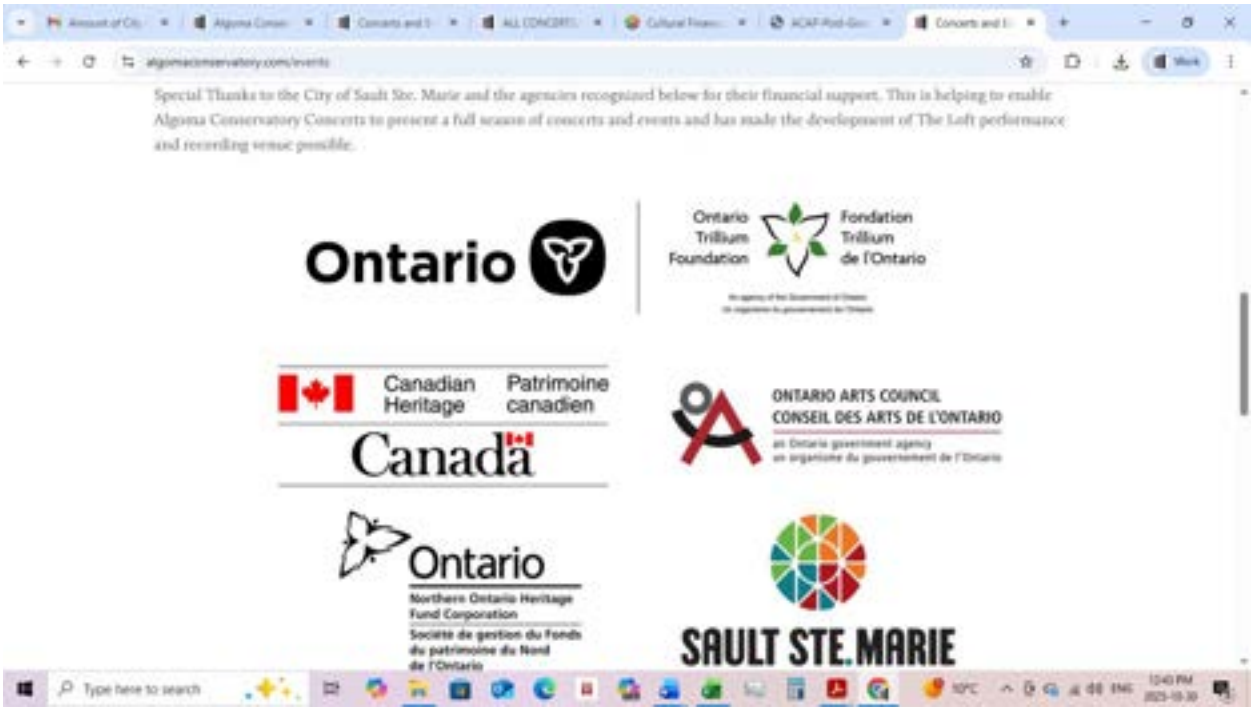
The Algoma Conservatory of Music was founded in 1971 and has been in uninterrupted operation since then. Algoma Conservatory Concerts is now in its 34th season – and with the completion of THE LOFT, has expanded from a series of 7 classical concerts each season with Canadian and international touring artists – to a mixed-genre series with over 30 events.

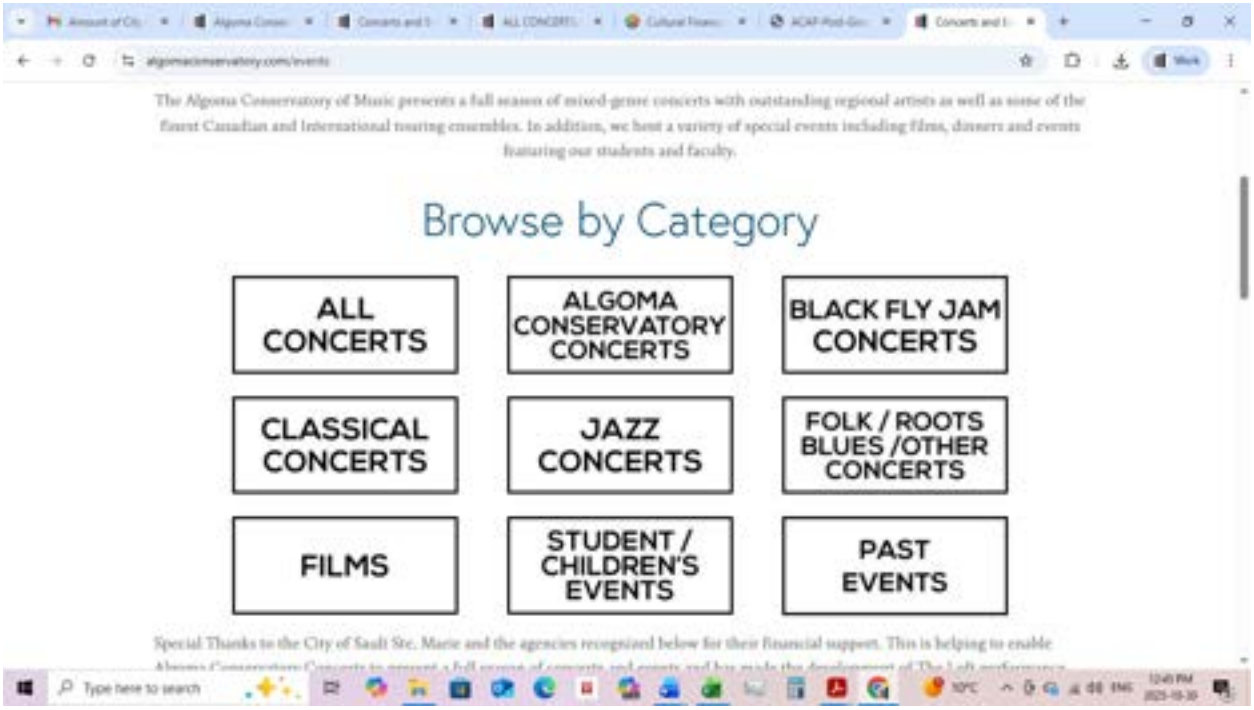
The Conservatory has a core of 17 professional instructors, offering instruction on all instruments and voice to hundreds of students. In addition there are several levels of introductory group music classes for young children and several youth ensembles including a youth orchestra and choir. A growing number of adults and seniors are also now taking music lessons.

Our facility has additional capacity and we are continuing to expand our concert series and special events as well as our music programs.

The best overview of events that we have successfully presented would be to look at **Past Events on our Website or at the 2025/2026 season.** 35 concerts are scheduled for the 2025 fiscal year – last year's granting cycle (up from 25 the previous year). A similar number is planned for 2026.

Simply go to Events at our website and click on Past Events.


algomaconservatory.com/events
Special Thanks to the City of Sault Ste. Marie and the agencies recognized below for their financial support. This is helping to enable Algoma Conservatory Concerts to present a full season of concerts and events and has made the development of The Loft performance and recording venue possible.
Ontario
Ontario Trillium Foundation
Fondation Trillium de l'Ontario
Canadian Heritage
Patrimoine canadien
Canada
ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario
Ontario
Northern Ontario Heritage Fund Corporation
Société de gestion du Fonds du patrimoine du Nord de l'Ontario
SAULT STE. MARIE
Type here to search


algomaconservatory.com/events
The Algoma Conservatory of Music presents a full season of mixed-genre concerts with outstanding regional artists as well as some of the finest Canadian and International touring ensembles. In addition, we host a variety of special events including films, dinners and events featuring our students and faculty.
Browse by Category
ALL CONCERTS
ALGOMA CONSERVATORY CONCERTS
BLACK FLY JAM CONCERTS
CLASSICAL CONCERTS
JAZZ CONCERTS
FOLK / ROOTS BLUES /OTHER CONCERTS
FILMS
STUDENT / CHILDREN'S EVENTS
PAST EVENTS
Special Thanks to the City of Sault Ste. Marie and the agencies recognized below for their financial support. This is helping to enable
Type here to search

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
Sault Ste. Marie Insectarium, operating as Entomica

ii. Organization: Address: (Street, Postal Code, City)
50 Pim St, SSM, ON, P6A 3G4

iii. Organization Contact Information: (Phone, Cell, Email)
Office: 705-297-5777, General e-mail: bugus@entomica.com

iv. Organization Contact Person & Alternative Contact Person:

Name Todd Fleet	Name Corinne Wilkerson
Title Director	Title Treasurer
Phone [redacted]	Phone [redacted]
Email todd@entomica.com	Email corinne@entomica.com

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

Entomica is an experiential, hands-on natural history museum and insectarium located in Sault Ste. Marie, Ontario.

Mission:
Entomica's mission is to inspire curiosity, foster conservation awareness, and deliver hands-on learning experiences through the fascinating world of insects and natural history. Entomica serves local families, regional schools, and visitors to the Algoma region.

Goals & Objectives:
Operate a unique world class natural history museum and insectarium in the district of Algoma.

Deliver high-quality interactive visitor experiences, curriculum-linked educational programming, and innovative outreach that connect the Algoma community and tourists alike with the natural world exploring biodiversity, stewardship and conservation of local species as well as those from around the world.

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 description (maximum 50 words):

Other: Entomica is a cross-disciplinary Natural History Museum and Insectarium that weaves together education, art, and natural history to bring forth a better understanding of the natural world and foster curiosity about the environment around us. The methodology for this mission include in-person curated exhibits, hands-on creative workshops, and dynamic interactive outreach presentations.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

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

ACAP Request Amount ($) 23,720

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:
Entomica Operational Funding Application

ii. Activity/Project and/or Event **Start Date:**
Jan 1, 2026

iii. Activity/Project and/or Event **End Date:**
Dec 31, 2026

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):
50 Pim St, SSM, ON, P6A 3G4

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

Entomica seeks to obtain operational funding with the goals of increasing its staffing complement to help it implement its strategic and business plans towards future sustainability and growth. With the support of the ACAP program Entomica will be able to leverage ACAP funding to assist in the acquisition 2 NOHFC interns and offset director wages ensuring operational continuity and stability. These positions will be integral to the implementation of Entomica's operational plans which will enable Entomica to generate more revenue annually from a number of varied sources, such as programming, education, outreach, fundraising, sponsor development, grant applications, marketing, events, etc. Current Entomica 2025 Business Plan and 2026-2028 Strategic Plan (draft) attached, which detail plans and methodologies to achieve same. Also attached are work plans for NOHFC positions.

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

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

Please explain these selections (750 words maximum):
Entomica contributes to the economic and social development of products and tourism by being the first ever and unique natural history museum and insectarium providing quality programming, education and interactive experiences to SSM and Algoma region. Drawing between 35-40K visitors annually with approx. 3K students annually.
Entomica provides mentorship and participatory opportunities for youth, diversity and other under represented communities by actively engaging these groups to participate in Entomica activities by providing opportunities for volunteerism, co-op placements, special job creation programs and by creating and delivering custom experiential programming for same.
Entomica provides professional development opportunities in the form of co-op placements and other job experience programs in partnership with local secondary school boards, Sault College and Algoma University.
Entomica has a long history of community connections, partnership and networks. It is an active member of the local LASH group, close partners with the CBHC, actively collaborate with ADSB, HSCDSB, Sault College, Algoma U, LSSU, Science North and a network of other natural history museums across Canada.
Entomica Provides opportunities for volunteerism and relies heavily on volunteer support to achieve its goals.
Entomica's uniqueness of experience (programming, exhibits, outreach) in bringing the natural world to SSM contributes significantly to the quality of life in SSM.

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

The benefits to the community of SSM are that it will continue to have a one of a kind unique natural history museum and insectarium continuing operations and delivering quality interactive experiences both within its walls as well as in the community and region. Entomica will be able to deliver new exhibits and programs to the community supporting experiential learning to all ages and demographics, including youth and seniors. Provide unique and challenging volunteer opportunities. As well as support various educational initiatives within the community at all grade levels.

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 the successful retention of Director position and hiring of two interns (NOHFC). Success will be measured by same. Operational success will be measured by number of goals and objective of strategic and business plan achieved/completed as a result of these positions being supported.

Section 4: Marketing

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

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

Other please describe (250 words maximum):

N/A

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

As the funding will be used for operational implementation of Entomica's strategic and business plans all of its audiences are intended to be reached. These include local and regional general audiences, families, students, seniors, tourists, as well as national, international and on-line audiences.

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

The activity resulting from the operational funding will be promoted through various means depending on the various activities performed. Methods of promotion would include: Website and social media, flyers, posters, e-mail campaigns. Recognition of funding would be included on Entomica's website and social media.

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [x] 2,501+

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

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

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

Participant composition for operational funding would include wage support for the following staff:

Director of Operations (Entomica)
Education/Outreach Coordinator (NOHFC)
Event/Fundraising/Marketing Coordinator (NOHFC)

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.

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of Sault Ste. Marie Insectarium (Organization/Collective Name), I, Todd Fleet (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.

Todd Fleet Signature Oct 31, 2025 Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Director Wage Subsidy	10000	43625	ACAP/Cash	Grant/Cash	Total Wage $53,625
Education Coordinator Wage Subsidy	6860	35000	ACAP/NOHFC	Grant/Grant	Total Wage $41,860
Events/Fundraising Coordinator Wage Subsidy	6860	35000	ACAP/NOHFC	Grant/Grant	Total Wage $41,860
Materials & Supplies Costs					
Equipment Costs					
Artist Fees					
Other Costs					
Total Costs	$ 23,720.00	$ 113,625.00			
Total Project Costs:	$ 137,345.00				

REVENUE		Budget 2025	January	February	March	April	May	June	July	August	September	October	November	December	Total	
Self Generating Revenue																
4005	Fundraising Activities	$ 5,000.00					$ 750.00	$ 500.00			$ 500.00	$ 1,000.00	$ 1,250.00	$ 1,000.00	$ 5,000.00	
4007	Corporate Sponsorships	$ 5,000.00					$ 500.00	$ 500.00	$ 500.00	$ 500.00	$ 500.00	$ 1,000.00	$ 1,000.00	$ 500.00	$ 5,000.00	
4007	Fundraising Donations	$ 20,000.00							$ 2,000.00	$ 2,000.00	$ 3,000.00	$ 3,000.00	$ 4,000.00	$ 6,000.00	$ 20,000.00	
4008	Raffle Sales	$ 3,000.00											$ 3,000.00		$ 3,000.00	
4009	Donations General	$ 5,000.00	$ 200.00	$ 300.00	$ 300.00	$ 300.00	$ 300.00	$ 500.00	$ 750.00	$ 750.00	$ 400.00	$ 400.00	$ 300.00	$ 500.00	$ 5,000.00	
4010	Donations from Deferred	$ -													$ -	
Total Activity Revenue		$ 38,000.00	$ 200.00	$ 300.00	$ 300.00	$ 300.00	$ 1,550.00	$ 1,500.00	$ 3,250.00	$ 3,250.00	$ 4,400.00	$ 5,400.00	$ 9,550.00	$ 8,000.00	$ 38,000.00	
Sales Revenue																
4020	CBHC Gift Shop Sales	$ 23,000.00	$ 760.00	$ 1,400.00	$ 1,500.00	$ 1,500.00	$ 950.00	$ 1,490.00	$ 4,275.00	$ 4,275.00	$ 2,850.00	$ 1,500.00	$ 1,000.00	$ 1,500.00	$ 23,000.00	
4025	CBHC Admissions Sales	$ 45,000.00	$ 1,000.00	$ 1,500.00	$ 2,500.00	$ 1,500.00	$ 3,000.00	$ 4,000.00	$ 9,000.00	$ 9,500.00	$ 5,000.00	$ 4,000.00	$ 1,500.00	$ 2,500.00	$ 45,000.00	
0	Events with CBHC	$ 5,000.00	$ 200.00	$ 400.00	$ 500.00	$ 250.00	$ 300.00	$ 300.00	$ 400.00	$ 400.00	$ 200.00	$ 300.00	$ 350.00	$ 400.00	$ 4,000.00	
4027	CBHC Membership Sales	$ 4,000.00				$ 100.00	$ 100.00	$ 100.00	$ 100.00	$ 100.00					$ 500.00	
4032	Entomica In-house Product Sales	$ 500.00													$ -	
4035	Virtual Learning	$ -			$ 500.00	$ 500.00	$ 500.00	$ 1,000.00	$ 500.00		$ 500.00	$ 500.00	$ 500.00	$ 500.00	$ 5,000.00	
4036	School Education Entomica	$ 5,000.00		$ 600.00	$ 500.00	$ 600.00	$ 300.00	$ 500.00				$ 500.00	$ 500.00	$ 500.00	$ 4,000.00	
4037	School Education with CBHC	$ 4,000.00				$ 750.00	$ 1,500.00	$ 1,500.00	$ 500.00	$ 1,500.00	$ 1,500.00	$ 1,000.00	$ 1,250.00	$ 500.00	$ 10,000.00	
4038	Entomica Offsite Outreach	$ 10,000.00													$ -	
4041	Entomica Birthdays	$ -													$ 2,400.00	
4043	CBHC Birthdays	$ 2,400.00			$ 320.00	$ 320.00	$ 400.00	$ 160.00	$ 80.00	$ 80.00	$ 160.00	$ 240.00	$ 400.00	$ 240.00	$ 500.00	
4045	Bug Adoptions	$ 500.00								$ 200.00			$ 300.00		$ 1,000.00	
4050	Entomica Tours	$ 1,000.00		$ 200.00		$ 200.00					$ 200.00	$ 200.00	$ 200.00		$ -	
		$ -													$ -	
Total Sales		$ 100,400.00	$ 1,960.00	$ 4,100.00	$ 5,820.00	$ 5,720.00	$ 7,050.00	$ 9,050.00	$ 14,855.00	$ 16,055.00	$ 10,410.00	$ 8,240.00	$ 6,000.00	$ 6,140.00	$ 95,400.00	
Government Revenue																
4420	Federal	$ -													$ -	
4421	SSM Tourism	$ 40,000.00		$ 40,000.00											$ 40,000.00	
	City of SSM	$ 10,000.00			$ 5,000.00				$ 5,000.00						$ 10,000.00	
4425	Trillium	$ 35,000.00				$ 28,000.00								$ 7,000.00	$ 35,000.00	
4426	Provincial NOHFC	$ 53,083.33					$ 8,077.00			$ 16,154.00			$ 16,154.00	$ 12,698.33	$ 53,083.33	*The december amount will be adjusted by the auditor and so is not part of cash flow.
4441	Wage Subsidy Programs	$ -													$ -	
4445	Federal Summer Jobs program	$ 11,076.80						$ 5,538.40		$ 5,538.40					$ 11,076.80	
		$ 149,160.13	$ -	$ 40,000.00	$ 5,000.00	$ 28,000.00	$ 8,077.00	$ 5,538.40	$ 5,000.00	$ 21,692.40	$ -	$ -	$ 16,154.00	$ 19,698.33	$ 149,160.13	
Other															$ -	
4450	Other Revenues	$ -													$ -	
4460	Miscellaneous Revenue	$ 10,000.00									$ 7,000.00	$ 3,000.00			$ 10,000.00	
		$ 10,000.00	$ -	$ -	$ -	$ -	$ -	$ -	$ -	$ -	$ 7,000.00	$ 3,000.00	$ -	$ -	$ 10,000.00	
															$ -	
															$ -	
Total Revenue		$ 297,560.13	$ 2,160.00	$ 44,400.00	$ 11,120.00	$ 34,020.00	$ 16,677.00	$ 16,088.40	$ 23,105.00	$ 40,997.40	$ 21,810.00	$ 16,640.00	$ 31,704.00	$ 33,838.33	$ 292,560.13	
Expenses															$ -	
Fundraising Expense																
5005	Raffle Expense	$ -														
5010	Fundraising Expenses	$ 2,500.00		$ 100.00	$ 200.00	$ 200.00	$ 300.00	$ 300.00			$ 300.00	$ 500.00	$ 300.00	$ 300.00	$ 2,500.00	
Total Fundraising Expense		**$ 2,500.00**	**$ -**	**$ 100.00**	**$ 200.00**	**$ 200.00**	**$ 300.00**	**$ 300.00**	**$ -**	**$ -**	**$ 300.00**	**$ 500.00**	**$ 300.00**	**$ 300.00**	**$ 2,500.00**	
Sales Expenses															$ -	
5020	Gift Shop and Merchandise	$ 12,925.00	$ 1,000.00	$ 500.00	$ 2,000.00	$ 2,000.00	$ 2,000.00	$ 1,000.00	$ 500.00	$ 500.00	$ 1,000.00	$ 3,000.00	$ 1,000.00	-$ 1,575.00	$ 12,925.00	
5100	Education Supplies	$ 1,200.00			$ 200.00	$ 200.00	$ 200.00	$ 200.00			$ 200.00	$ 200.00			$ 1,200.00	
5120	Outreach Expenses	$ 1,000.00	$ 50.00	$ 50.00	$ 100.00	$ 100.00	$ 100.00	$ 100.00	$ 100.00	$ 100.00	$ 100.00	$ 100.00	$ 50.00	$ 50.00	$ 1,000.00	
Total Sales Expenses		$ 15,125.00	$ 1,050.00	$ 550.00	$ 2,300.00	$ 2,300.00	$ 2,300.00	$ 1,300.00	$ 600.00	$ 600.00	$ 1,300.00	$ 3,300.00	$ 1,050.00	-$ 1,525.00	$ 15,125.00	
															$ 30,250.00	
Payroll																
5410	Wages	$ 170,292.00	$ 12,000.00	$ 12,000.00	$ 12,000.00	$ 14,000.00	$ 14,000.00	$ 14,000.00	$ 18,500.00	$ 18,500.00	$ 14,000.00	$ 14,000.00	$ 13,292.00	$ 14,000.00	$ 170,292.00	
5420	ei	$ 3,712.37	$ 261.60	$ 261.60	$ 261.60	$ 305.20	$ 305.20	$ 305.20	$ 403.30	$ 403.30	$ 305.20	$ 305.20	$ 289.77	$ 305.20	$ 3,712.37	
5430	cpp	$ 9,507.62	$ 792.30	$ 792.30	$ 792.30	$ 792.30	$ 792.30	$ 792.30	$ 792.30	$ 792.30	$ 792.30	$ 792.30	$ 792.30	$ 792.32	$ 9,507.62	
5440	wsib	$ -													$ -	
5464	Deductions	$ 25,000.00	$ 2,000.00	$ 2,000.00	$ 2,000.00	$ 2,000.00	$ 2,000.00	$ 2,500.00	$ 2,500.00	$ 2,000.00	$ 2,000.00	$ 2,000.00	$ 2,000.00	$ 2,000.00	$ 25,000.00	
Total Payroll Expenses		$ 208,511.99	$ 15,053.90	$ 15,053.90	$ 15,053.90	$ 17,097.50	$ 17,097.50	$ 17,597.50	$ 22,195.60	$ 21,695.60	$ 17,097.50	$ 17,097.50	$ 16,374.07	$ 17,097.52	$ 208,511.99	
Marketing Expense																
5605	Marketing	$ 3,500.00				$ 250.00	$ 900.00	$ 1,200.00					$ 900.00	$ 250.00	$ 3,500.00	
total Marketing		$ 3,500.00	$ -	$ -	$ -	$ 250.00	$ 900.00	$ 1,200.00	$ -	$ -	$ -	$ -	$ 900.00	$ 250.00	$ 3,500.00	
															$ -	
General Administration															$ -	
5610	Professional fees	$ 2,500.00			$ 2,500.00										$ 2,500.00	
5620	Membership fees	$ 1,000.00		$ 300.00	$ 200.00							$ 300.00	$ 200.00		$ 1,000.00	
5625	Certification and permits	$ 150.00						$ 75.00			$ 75.00				$ 150.00	
5640	Shipping/freight/postage	$ 1,000.00	$ -	$ 80.00	$ 80.00	$ 80.00	$ 80.00	$ 80.00	$ 80.00	$ 80.00	$ 200.00	$ 80.00	$ 80.00	$ 80.00	$ 1,000.00	
5650	Computer Programs	$ 300.00			$ 200.00					$ 100.00					$ 300.00	

| | | |

SAULT STE MARIE INSECTARIUM
Comparative Income Statement

	Actual 2024-12-01 to 2024-12-31	Budget 2024-12-01 to 2024-12-31	Percent
REVENUE			
Self Generating Revenu			
Fundraising Donations	0.00	2,000.00	-100.00
Donations General	230.50	300.00	-23.17
Total self generating revenue	230.50	2,300.00	-89.98
Sales Revenue			
CBHC Gift Shop Sales	960.12	1,900.00	-49.47
CBHC Admissions Sales	1,137.00	2,000.00	-43.15
CBHC Membership Sales	282.00	400.00	-29.50
Square Entomica Birthday Party	0.00	500.00	-100.00
Entomica In House Product Sales	10.02	100.00	-89.98
School Education with CBHC	100.00	500.00	-80.00
School Education Entomica	0.00	500.00	-100.00
Entomica Offsite Outreach	0.00	150.00	-100.00
CBHC Birthdays	80.00	225.00	-64.44
Total Sales Revenue	2,569.14	6,275.00	-59.06
Governament Revenue			
Federal Summer Job Program	-218.00	0.00	0.00
Total Government Revenue	-218.00	0.00	0.00
TOTAL REVENUE	2,581.64	8,575.00	-69.89
EXPENSE			
Cost of Goods Sold			
Gift Shop Products and Merchan...	687.49	567.25	21.20
Outreach Expense	0.00	50.00	-100.00
Total Cost of Goods Sold	687.49	617.25	11.38
Payroll Expenses			
Wages & Salaries	8,122.30	10,000.00	-18.78
EI Expense	246.84	218.00	13.23
CPP Expense	478.37	642.15	-25.50
WSIB Expense	0.00	29.90	-100.00
Wagepoint Source Deductions	1,617.59	0.00	0.00
Total Payroll Expense	10,465.10	10,890.05	-3.90
Marketing Promotions			
Marketing Promotions	0.00	250.00	-100.00
Total Marketing Promotions	0.00	250.00	-100.00
General & Administrative Expe...			
Shipping/freight/postage	0.00	250.00	-100.00
Insurance	135.68	0.00	0.00
Payroll Program processing Fees	60.00	70.00	-14.29
Office Supplies	0.00	20.00	-100.00
Office Equipment	0.00	100.00	-100.00
Telephone	39.00	45.00	-13.33
Processing Fees (Sq/CanadaHel...	1.22	20.87	-94.15
Bank Fees	9.75	20.87	-53.28
Miscellaneous Expenses	8.99	166.74	-94.61
Total General Administration E...	254.64	693.48	-63.28
Exhibits and Displays			
Acquistions of livestock	75.96	1,250.00	-93.92
Exhibit/Display Supplies	222.12	375.00	-40.77
Livestock food	725.17	708.37	2.37

Printed On: 2025-01-15

SAULT STE MARIE INSECTARIUM
Comparative Income Statement

	Actual 2024-12-01 to 2024-12-31	Budget 2024-12-01 to 2024-12-31	Percent
Import Fees	0.00	29.24	-100.00
Total Exhibits and Displays Ex...	1,023.25	2,362.61	-56.69
Buildings and Grounds			
Equipment	0.00	166.74	-100.00
Cleaning and Janitorial Supplies	34.60	41.74	-17.11
Total Building and Grounds Ex...	34.60	208.48	-83.40
TOTAL EXPENSE	12,465.08	15,021.87	-17.02
NET INCOME	-9,883.44	-6,446.87	53.31

Printed On: 2025-01-15

SAULT STE MARIE INSECTARIUM
Balance Sheet As at 2024-12-31

ASSET		
Current Assets		
Petty Cash	100.00	
Savings Bank Account	2.33	
Community First Chequing Acco...	47,053.16	
Total Cash		47,155.49
Accounts Receivable	9,543.00	
Total Receivable		9,543.00
Total Current Assets		56,698.49
TOTAL ASSET		56,698.49
LIABILITY		
Current Liabilities		
Year end accounts payable		2,612.31
Accounts Payable		2,554.02
vacation payable		1,831.89
Source Payable		9,383.94
GST/HST Charged on Sales	3,354.27	
GST/HST Paid on Purchases	-5,104.79	
GST/HST Owing (Refund)		-1,750.52
Total Current Liabilities		14,631.64
TOTAL LIABILITY		14,631.64
EQUITY		
Retained Earnings		
Retained Earnings - Previous Year		32,980.22
Current Earnings		9,086.63
Total Retained Earnings		42,066.85
TOTAL EQUITY		42,066.85
LIABILITIES AND EQUITY		56,698.49

Printed On: 2025-01-16

Application Project Plan Template

Name of Applicant: Entomica

Intake/Date: Oct 31, 2025

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Director Wage Subsidy	Jan 2026	Dec 2026	Wage subsidy to help secure and support continued Director position to support operational stability and continuity
Education Program Coordiniator Wage Subsidy	Jan 2026	Dec 2026	Wage subsidy to help secure and support continued Education Program Coordinator position to support operational, education, program and revenue growth and development. NOHFC Internship. Note current NOHFC intern will end June 2026 and we will apply for another prior to that date. Position will carry until June 2027
Event and Fundraising Coordiniator Wage Subsidy	Jan 2026	Dec 2026	Wage subsidy to help secure Event and Fundraising Coordinator position to support operational, education, program exhibit and revenue growth and development. NOHFC Internship. Note currently applying for NOHFC position to support same. Start date may vary based on application review times.

2025-2026 Education Program Coordinator Work Plan						
Entomica & NOHFC: Goals & Deliverables						
GOAL 1: Develop Educational Programming/Presentations and/or Update Existing, considering curriculum requirements and Entomica's Objectives	**Budget:**	**Timeline:**	**Implementation:**	**Partners:**	**Strategic Goal(s)/Act**	**KPI:**
1) HSCDSB Grade 9 Ecology Program	TBD	Spring/Fall 2026	The program will begin with a short presentation about ecosystems, population growth, invasive species (both insects and plants), as well as other ecological concepts that fit within the Grade 9 curriculum. Afterwards, there will be an ecosystem project	Possible partners for this program include Algoma University and their Biology program, OFRI	The goal of the program is to give Grade 9 students the opportunity to have hands on field experience in science, within the scope of ecosystem ecology. This program prepares students for post-secondary research, and teaches them the basics of the scientific process, as well as how to	**1.** Meet the Ontario Curriculum for Grade 9 Science, **2.** Number of participants (those participating i.e. the students as well as how many customers are booking the event) **3.** Repeat invitations from schools

2) HSCDSB Grade 10 Form and Function Program	TBD	Spring/Fall 2026	This program will examine form and function of organ systems, body parts, and their functions within the scope of the Grade 10 science curriculum. It will cover organ systems, cell types, bones, and main body parts of a bug to which they will build a bug for a certain habitat, and test in in real condtions,	Possible partners from Algoma University, HSCDSB, help from students, maybe even start a donation bin for recycled materials (City)	The goal of this program is to primarily focus on body systems, teaching students about the form and function of all bodily asepcts. They will learn skills such as team research skills, making exceutive decisions on a project, collecting data, analyzing, trial and error process, and using the scientific method. These skills can be	1. Meet the Ontario Curriculum for Grade 9 Science, 2. Number of participants (those participating i.e. the students as well as how many customers are booking the event) 3. Repeat invitations from schools
3) HSCDSB Grade 11 Form and Function + Genetics Program	TBD	Spring/Fall 2026	This program will exmaine form and function and this portion of this program will be conducted alongside the Grade 10 class. In this section, students will learn about insect body parts, organs, systems, how to identify them, and will particitpate in a form and function project that will include them examining	Possible partners from Algoma University, HSCDSB, Bricks4Kidz, Science North, NORDIK	The goal of this program is to introduce students to form and function of insects and animals which will be done with the Grade 10 class. In the second half of the program, Grade 11 students will be introduced to genetics and evolutionary concepts within the scope of entomology. After this program, students should be able to understasnd basic bodily structures and	1. Meet the Ontario Curriculum for Grade 9 Science, 2. Number of participants (those participating i.e. the students as well as how many customers are booking the event) 3. Repeat invitations from schools

4) Entomica Program: Parts of a Bug	TBD	Completed in July of 2025	This program focuses on the parts of the bug, their function, and location.	Bushplane museum	the goal of this program is to teach students about the parts of the bug, the location and function of the parts, and to teach them how to identify the parts	1. Time spent at each section of the program, 2. total number of participants, 3. meet the curriculum
5) Entomica Program: Insect Flight	TBD	Completed in July of 2025	This program focuses on the physics of flight, insect flight, why insects fly, and	Bushplane museu	The goal of this program is to teach students the basics of flight and the flight of different insects and	1. Time spent at each section of the program, 2. total number of participants, 3.
6) Entomica Program: Arts and Culture	TBD	Completed in August of 2025	This program focuses on cultural	Bushplane museum	The goal of this program is for students to gain	1. Time spent at each section of the program, 2. total
7) Entomica Program: Biodiversity and Invasive Species	TBD	Completed in August of 2025	This program focuses on biodiveristy and	Bushplane museum	The goal of this program is to introduce students to	1. Time spent at each section of the program, 2. total
GOAL 2: Facilitate & Deliver Education Programs In house and in the Community						
1) Virtual Tours and Education Programs	Yet to be Initiated	TBD				
2) Jane Goodall Program	Yet to be Initiated	TBD				
GOAL 3: Provide Public Tours & Program Delivery to Tourists, Students & Special Community Groups						
1) Public Outreach General	Yet to be Initiated	TBD				
2) Public Outreach Education	Yet to be Initiated	TBD				

GOAL 4: Create & Maintain Program Bookings, Scheduling and Facilitate Programming Invoicing/Payments						
1) Develop procedures for bookings	Yet to be Initiated	TBD				
2) Maintain physical as well as digital records of bookings	Yet to be Initiated	TBD				
3) Ensure invoices are paid	Yet to be Initiated	TBD				
GOAL 5: Design & Prepare Travelling Insect Exhibits to Support Developed/Updated Programming						
1) Exotic Species displays	Yet to be Initiated	TBD				
2) Ecosystem Displays	Yet to be Initiated	TBD				
3) Local Species Displays	Yet to be Initiated	TBD				
GOAL 6: Efffectively Communicate with Clients, Stakeholders, Schools, etc. Promoting New/Updated Progams Through Various						
1) Teacher info sessions	Yet to be Initiated	TBD				
2) Marketing of programs through website and social media	Yet to be Initiated	TBD				
3) Work with partner groups to share marketing budget and reach	Yet to be Initiated	TBD				

GOAL 7: Learn & Assist with Insect Husbandry and Handling and Orient & Train Volunteers & Students for Same						
1) Learn Husbandry and	Yet to be Initiated	TBD				
2) Train new volunteers	Yet to be Initiated	TBD				
GOAL 8: Comply with All Policy & Procedures (Entomica/CFIA/CBHC), Support Other Staff & Projects as Necessary and Perform Other Duties as Assigned						
1) Learn and follow all CFIA and other governmental rules and regualtions	Yet to be Initiated	TBD				

2025-2026 Events & Fundraising Coordinator Work Plan						
Entomica & NOHFC: Goals & Deliverables	**Budget:**	**Status:**	**Timeline:**	**Partners:**	**Strategic Goal(s)/Action(s):**	**Project Description**
GOAL 1: Develop Plans for Fundraising Events/Initiatives						
Workshops:						
1) Bug framing	250	Yet to be Initiated	Quarterly (Seasonal Offering) (1.5 hour workshop) Startin in July	Staples, Micheals, Sault ste Marie art gallery. Maybe soo mill or home depot, some hardware store that has frames	Generate revenue, educate the public, teach a new skill	Host a bug framing worshop in whifh participants buy tickets and go through a class on how to frame and display a bug. They can choose the bug they want at the time they sign up (if they want a specific type of butterfly for example) or they can choose from the bugs available on the day. the ticket price will
2) Dome building	TBD	Yet to be Initiated	Quarterly (Seasonal Offering)	Staples, Micheals, Sault ste Marie art gallery, Home Depot, Sault College Architecture or Trades Programs –	Generate revenue; provide a unique science-art crossover experience	Teach how to build a bug display in a dome. Ticket price will include the price of the dome, materials and the insect(s) (price of

3) Pheromone potion	TBD	Yet to be Initiated	Quarterly (Seasonal Offering)	Natural food stores, Micheals, dollarama, Local health/natural foods stores – Source essential oils and carrier bases; host pop-up scent bars. Sault Ste. Marie Apothecary / Natural Path shops – Could co-brand workshops exploring scent tech and insect communication.	Generate revenue; provide a unique science-art crossover experience	Learn how insects communicate chemically, then create “scent profiles” using essential oils or maybe esters depending on the compound volatilty

4) Terrarium building	TBD	Yet to be Initiated	Quarterly (Seasonal Offering)	Staples, Micheals, Sault ste Marie art gallery, new north greenhouse	Generate revenue; provide a unique science-art crossover experience	Teach how to build, care for and take home a succulent terrarium
5) Paint and Sip	TBD	Yet to be Initiated	TBD	Underground artists Algoma, Bloom, Northern Brewery	Generat revenue, provide a fun activity to do on a weekend	paint a vivarium portrait with a live insect model while enjoying drinks and learning fun bug facts. Bring a pack of seeds and mix and share pollinator friendly seeds

6) Seed paper	TBD	Yet to be Initiated	Quarterly (Seasonal Offering)	GFL recycling or an office recycling company	Create paper for letters and cards. This paper is made from the pulp of recycled paper and mixed in with seeds so once the recipient of the card is done, they can rip up the card, throw it in their garden or outside	
6) Insect jewellery	TBD	Yet to be Initiated	Quarterly (Seasonal Offering)	Local artists, maybe the university. Maybe a nail salon	Generate revenue; provide a unique science-art crossover experience	Teach how to make jewellery out of beetle elytra or butterfly wings and resin
Events:						

1) Easter	TBD	Yet to be Initiated	Annual	None	Create a new experience to bring in both new and repeat visitors and give visitors a new special critter to meet. Provide familiies with a fun experience on Easter Sunday.	Face painting, crafts, rabbit meet and greet, 25% off general admission
3) Fear Factor	TBD	Yet to be Initiated	TBD	Corporate team-building agencies – Market it as a bonding/icebreaker challenge for off-site events. Local media outlets or influencers	Challenge visitors to test their bravery through new experiences and generate both revenue for Entomica and lasting memories for participants, and create new progaming for non-scientifically minded business	Challenges involving live insects and edible bug tastings. Holding a live insect for 10 seconds Eating a cricket (or other edible bugs) Identifying mystery bugs by touch (inside a box) Drinking a "bug juice" smoothie (actually just a gross-looking but tasty drink) Special shot of tequila worm tequila

5) Bug Tasting	TBD	Yet to be Initiated	TBD	Highway Variety, Grocer, Baker, local chef	1. Source edible insects 2. Design tasting flight 3. Market as a sustainable food education event	Sampling edible insects like chocolate-covered crickets and mealworm snacks.
6) Bug Trivia Night	TBD	Yet to be Initiated	TBD	Tap room, a different restaurant maybe, campus organization, seniors homes		A casual pub-style trivia event featuring fun and weird insect facts, with prizes for the winning team. Can do it on site where we can sell alcohol, in collab with a local bar or at the bars on campus they hire us for the event and we can bring bugs

7) Build-a-bug Crafting Challenge	TBD	Yet to be Initiated	TBD	School, science north, Algoma U bio department		Teams create the weirdest or most realistic bug out of craft supplies, then present their "species" to a panel of judges.
8) Bug Bingo	TBD	Yet to be Initiated	TBD	Tao room/restaurant. Seniors home maybe.		A fast-paced bingo game where the squares feature different insects. Instead of numbers, the host calls out bug facts, and players match them to the correct insect.

9) Bug Handler for a day	TBD	Yet to be Initiated	TBD	CBHC		A hands-on experience where students can hold and interact with various insects while learning from experts.
10) Cutest Critter Competition	TBD	Yet to be Initiated	TBD	Humane society		People online can buy votes to decide who our cutest critter is and the winning critter will be featured in a special way

11) Costume Competition	TBD	Yet to be Initiated	TBD	School, science north, Cultural corridor participants maybe, University (Biology Department		(make and wear your best bug/reptile related costume for a prize). Good for kids around Halloween
12) Design a new t-shirt	TBD	Yet to be Initiated	TBD	School art programs, cultural corridor participants		People can submit their t-shirt designs by paying an entry fee and then people vote online for the best design which will be sold in the gift shop. Winner gets a free shirt with their design.

14) Bug & Brew	TBD	Yet to be Initiated	TBD	Tap room, a different restaurant maybe		An after-hours, adults-only (19+) social event at a brewery partner that pairs insect-themed programming with local brewery and light bites.
Fundraisers:						
1) Golf tournament - Buggy open	TBD	Yet to be Initiated	TBD	Local golf course, local businesses		Proceeds from ticket sales go to Entomica Framed bug to be part of a gift basket in a raffle
2) Restaurant percentage night	TBD	Yet to be Initiated	TBD	local restaurant or café.		People can add a few dollars to their tab that goes to us as a donation. Can be used for restaurant
3) 50/50 raffle	TBD	Yet to be Initiated	TBD			
4) Pollinator Palooza	TBD	Yet to be Initiated	TBD	The city (they are investing millions into the waterfrom between		A daytime, family-friendly event celebrating pollinators through hands-
5) Bug-a-thon	TBD	Yet to be Initiated	TBD	Sault College and Algoma University – Encourage student participation;		
Recurring Programs:						

1) Birthday Party	TBD	Yet to be Initiated	Year round			Kids birthday parties bring 5 select species to an indoor party
2) Cockroach Racing	TBD	Yet to be Initiated	Year round			Permanent/semi-permant race track set up on site where people can be
3) Cockroach Cranium	200	Yet to be Initiated	Year round			Permanent/semi-permant cranium set up onsight where visitors can be
4) Adopt-A-Bug	TBD	Yet to be Initiated	Year round		Generate sustainable revenue. Increase public engagement and awareness. Support insect care and educational programming.	The **Adopt-A-Bug** initiative allows individuals, families, classrooms, or businesses to symbolically "adopt" one of Entomica's resident insects. The program offers unique perks, creating a meaningful connection between the donor and the insect while supporting Entomica's care and education efforts.

GOAL 2: Produce/coordinate Marketing Materials to Support Fundraising Initiatives						
1) Hop on hop off bus tour	NA	Complete	5-Jun	Kat from Sault locks	Catch attention of tourists to draw in new visitors	Create a catchy slogan, attraction description and gather visual materials
2) Easter Promo	TBD	Complete	TBD	NA	Bring attention to event happening at Entomica to maximize turn out	Create social media posts, press released published on Soo today
3) Update website	TBD	Yet to be Initiated	TBD			
4) Create marketing materials both physical as well as digital promoting above listed activities, events and initiatives	TBD	Yet to be Initiated	TBD			
GOAL 3: Deliver Fundraising Events, Monitor Outcomes/Participant Feedback and Prodcue Reports						

1) Create reports and anylize outcomes for listed events provide debrief of activites	TBD	Yet to be Initiated	TBD			
2) Update list of initatives and actvities based on debrief, review and feedback	TBD	Yet to be Initiated	TBD			
GOAL 4: Develop Corporate Sponsorship Programs to Support Entomica Operations & Programs						
1) Letter To Metro	NA	Complete	TBD	Metro	Reduce operating costs. Form new corporate	Wrote and met with the manager of metro to discuss the donation of
1) Letter To Micheals	NA	In process	TBD	Micheals	Reduce materials cost for bug framing workshop	Wrote and met with the manager of Micheal's to discuss the donation of
3) Create general corporate sponsorship and donation packages and distribute	TBD	Yet to be Initiated	TBD			

GOAL 5: Research Governmental & Other Grants/Foundations to Support Entomica Operations, Projects & Programs						
1) Governmental programs	TBD	Yet to be Initiated	TBD			
2) Private foundations	TBD	Yet to be Initiated	TBD			
GOAL 6: Deliver Community Outreach at Select Festivals & Events to Improve Awareness & Promote Offerings						
1) New North Greenhouse Easter event	NA	Complete	TBD			
2) New North Greeenhouse Mother's day	NA	Complete	TBD			
3) Jamestown Soup Kitchen Event	TBD	Yet to be Initiated	TBD			
4) Rotary Fest w/CBHC	TBD	Yet to be Initiated	TBD			
GOAL 7: Orient & Train Volunteers & Students						

1) Train new staff and volunteers on the animal husbandry, opening and closing duties	NA	Yet to be Initiated	TBD			
GOAL 8: Learn & Assist with Husbandry & Insect Handling/Demostration						
1) Learn animal care procedures as well as tour and programming delivery for outreach	NA	Yet to be Initiated	TBD			
GOAL 9: Effectively & Professionally Communicate with Clients/Stakeholders						
1) Develop networking and client interaction skills through	NA	Yet to be Initiated	TBD			
GOAL 10: Comply with All Policy & Procedures Including CFIA Regulations						
1) Ensure that all governmental and CFIA regulations are followed	NA	Yet to be Initiated	TBD			

KPI:	**Notes:**	**Materials Needed:**	**Ticket Pricing**
Number of participants per session Revenue generated per workshop Participant feedback ratings (e.g., post-event survey) Number of return participants or re-bookings	We can schedule these workshops to be done say once a month on a rotating basis, where we can bring back the ones that are a success, scrap the ones that aren't and try new things frequently. These workshops can also be done as an outreach if say Micheals, or a club or	Insect specimens (multiple species John has 0distributer contacts Frames (shadow boxes preferred) Contact cement, hot glue guns, super glue Cricut machine + labeling paper	start at $60 per person offering as a base fee with the option of framing a more premium specimen like for example a blue morpho for say an extra $20). To begin we can offer one of five choices (blue morpho, monarch butterfly, leaf insect, grasshopper or charcoclasma beetle).
Cost recovery ratio (revenue vs materials) Participant feedback on experience, number of		Glass or acrylic domes Dried insect specimens Decorative elements:	

Workshop attendance Post-event engagement (e.g. photos shared online) Participant understanding of insect communication concepts (brief quiz or reflection)		Essential oils + droppers Vials or perfume bottles Alcohol base or carrier oils Labels and markers Pest-safe scent samples (e.g., synthesized pheromones or natural analogs) Pipettes, trays, gloves Instruction handouts on insect pheromones	

Workshop revenue vs material cost Photos/shared social media posts tagged with Entomica Participant feedback forms		Glass containers Cactus/succulent soil mix Gravel and charcoal for drainage Small plants (succulents, air plants) Decorative items: rocks, figurines, mini signage Gloves and spoons/scoops Water misters Care instruction sheets	
Number of attendees Revenue from tickets Drinks sold (if partnership includes profit share) Paintings completed / showcased online		Paints, brushes, canvases Aprons Live insect models (secure display) Easels and water cups Tables + protective cloths Drink partners: wine, kombucha, mocktails, etc.	

		Scrap/recycled paper Sponges Blender + basins Screens + drying cloths Wildflower/pollinator seeds Towels, rolling pins Tables with water-safe	
Sales of kits or accessories Number of attendees Photos shared on social media Participant satisfaction		Resin and molds Jewelery sized drill UV lamps (for quick curing) Insect parts (beetle elytra, butterfly wings) Tweezers, gloves, aprons Chains, findings, jewelry tools Stickers/labels	

~160 attendees, 35/37 photo ops filled		Rabbit habitat/meet-and-greet setup Face paint kits Craft supplies (Easter-themed) Discount signage for 25% admission Decorations (banners, flowers, eggs, bunting) Staffing for rabbit	
Number of participants per challenge Revenue from ticket sales or donations Business bookings (if outreach) Photos/videos shared online Press/media coverage	This can be made as an outreach program for hire by businesses looking to run team building exercise. Could be a package hired for stag and does to fundraise off of (have two betting bowls, one for the bride one for the groom whoever has more money in their pot has to face the cockroach cranium)	Edible insects (crickets, mealworms, etc.) Tequila worm shots (for 19+ only) Props for bug-touch box Blender and cups for “bug juice” smoothies Live insects for holding challenges Tables, signage, gloves, timers Raffle bowls for betting	

Revenue from tastings Participant feedback on taste/experience Educational takeaway success (quiz or short fact sheet)	Can be set up as a table at outreach events $2 to try one type of bug $5 to try three different types. We can do different flavoured crickets, coockies made of cricket flour, chocolate covered ants meal worms etc. Must note that individuals with shellfish allergies are also allergic to the exoskeletons of bugs	Chocolate-covered crickets Cricket flour cookies Mealworms, ants Serving trays, tongs, gloves Allergy signage (re: shellfish) Hand sanitizer Pricing signs ($2/$5 tier) Display tent and table (for	
Attendance per event Revenue from entry fees or drink sales Collaboration interest from local venues	Maybe we can have a lottery or raffle at this event?	Trivia cards or digital trivia slides Microphone/speaker (if needed) Bug models or live animals (optional) Prizes (swag, tickets, etc.) Raffle supplies (tickets, bowls)	

Number of teams/participants Creativity of submissions (judged score) Partnerships formed (e.g. schools) Event photos shared		Pipe cleaners, googly eyes, foam shapes Craft glue, scissors, markers Judges score sheets Display tables for presentation Posters of real insect anatomy for reference	
Number of participants Bingo winners tracked Feedback from senior centers/schools		Custom bingo cards with insect images Fact sheets for bug calls Tokens or stamps Prizes PA system	

Applications or sign-ups Number of participants per year Parent satisfaction surveys	PA day or a community contest where the kid gets to wear a lab coat, help with feedings and get an in depth behind the scenes tour. They do this sort of thing at like the toronto zoos and stuff. Parents are willing to pay insane premiums for their animal loving kiddos	Lab coats Name badges or certificates Educational worksheet or scavenger hunt Consent forms	
Online votes cast Funds raised Increase in social followers Website traffic increase	If we teamed up with the humane society we could promote their critters, and generate donations to both facilities	Online voting platform Critter photo shoot setup Promo materials for Humane Society collab Winner display materials (e.g. crown, banner) Donation buttons	

Number of costume entries Attendance at judging event Media/social media coverage	Win a free class trip to entomica	Sign-up sheets Judges or guest panel Prizes (tickets, gift cards, swag) Photo booth backdrop Decorations (Halloween or bug-themed)	
Number of design submissions Entry fees collected Online votes Gift shop sales of winning design		Submission platform Entry forms T-shirt template for artists Online poll or voting system Printing services for final shirt	

Number of attendees Drink sales in collaboration Partnership satisfaction Media/social shares		Insect-themed decor Bar tables + tasting menus Critter showcase Drink pairing menu Staffing for animal care and bar service	
Number of teams registered Sponsorship revenue		Golf course partnership agreement Registration forms and	
Number of restaurants involved Total donations raised		Restaurant partnerships and agreements Tent cards explaining the	
Number of tickets sold Total funds raised		Raffle tickets (digital or physical) Locked ballot box or	
Number of attendees Partner/vendor participation	This could be a big annual fundraising event that takes place in the GBUG. With local	Vendor booths/tables Pollinator-friendly plants	
Number of participants/fundraisers Total raised through		Online pledge and tracking platform Bug-themed challenge	

	Cranium must be reinforeced. Add a stay and repeat banner		
	Pricing Structure Develop tiered pricing to accommodate different donor capacities: Tier 1: Friend of the Insect – $15 (per month, 3-month minimum) Certificate of Adoption (digital or printed). Fact sheet about the adopted insect. Name displayed on the "Adoption Wall" in Entomica for one month. Tier 2: Caretaker – $20 (per month, 3-month		

Next Steps:	**Links:**
Can we get space in the bushplane to host the workshop? What would the bushplane take a cut in the pricing? Would we pay a fee to the bushplane for use of the space? We're looking at roughly $150 in upfront costs to order the frames from amazon	

SAULT STE. MARIE INSECTARIUM
FINANCIAL INFORMATION

YEAR ENDED DECEMBER 31, 2024

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COMPILATION ENGAGEMENT REPORT

To Management of Sault Ste. Marie Insectarium

On the basis of information provided by management, I have compiled the statement of financial position of Sault Ste. Marie Insectarium as at December 31, 2024, the statement of operations and net assets for the year then ended, and Note 1, which describes the basis of accounting applied in the preparation of the compiled financial information ("financial information").

Management is responsible for the accompanying financial information, including the accuracy and completeness of the underlying information used to compile it and the selection of the basis of accounting.

I performed this engagement in accordance with Canadian Standard on Related Services (CSRS) 4200, *Compilation Engagements*, which requires me to comply with relevant ethical requirements. My responsibility is to assist management in the preparation of the financial information.

I did not perform an audit engagement or a review engagement, nor was I required to perform procedures to verify the accuracy or completeness of the information provided by management. Accordingly, I do not express an audit opinion or a review conclusion, or provide any form of assurance on the financial information.

Readers are cautioned that the financial information may not be appropriate for their purposes.

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

Sault Ste. Marie, Canada
April 14, 2025

SAULT STE. MARIE INSECTARIUM
STATEMENT OF FINANCIAL POSITION

AS AT DECEMBER 31,	2024	2023
ASSETS		
CURRENT ASSETS		
Cash	$ 47,186	$ 43,430
Accounts receivable	8,865	1,066
	56,051	44,496
	$ 56,051	$ 44,496
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Accounts payable and accrued liabilities	$ 5,128	$ 11,611
	5,128	11,611
NET ASSETS		
Unrestricted net assets	50,923	32,885
	$ 56,051	$ 44,496

SAULT STE. MARIE INSECTARIUM
STATEMENT OF OPERATIONS AND NET ASSETS

YEAR ENDED DECEMBER 31,	2024	2023
REVENUE		
Government funding and grants	$ 100,956	$ 161,946
Fundraising and events	98,444	173,492
	199,400	335,438
EXPENSES		
Advertising and promotion	901	20,339
Insurance	1,221	1,842
Interest and bank charges	158	400
Office and general	2,212	7,144
Professional fees	3,837	2,212
Purchases and supplies	23,950	104,143
Equipment purchases	1,128	833
Telephone and utilities	471	544
Wages and benefits	147,484	197,355
	181,362	334,812
NET INCOME	18,038	626
UNRESTRICTED NET ASSETS, BEGINNING OF YEAR	32,885	32,259
UNRESTRICTED NET ASSETS, END OF YEAR	$ 50,923	$ 32,885

SAULT STE. MARIE INSECTARIUM
NOTES TO FINANCIAL INFORMATION

YEAR ENDED DECEMBER 31, 2024

1. BASIS OF ACCOUNTING

The basis of accounting applied in the preparation of the financial information is on the historical cost basis, reflecting cash transactions with the addition of:

- Accounts receivable
- Accounts payable and accrued liabilities

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Executive Summary

This plan was developed in consultation with Entomica Insectarium board members and staff, and observations made by the CBHC over the years where Entomica has been a CBHC occupant.

Largely due to a Management Agreement established between Entomica and the CBCH in 2024, Entomica's financial health began to stabilize. Costs were vastly reduced and the CBHC assisted Entomica in generating new revenues, including securing some 2025 funding from the City of Sault Ste. Marie.

While there have been good financial signs and new systems applied to help ensure consistency and profitability, there was little to no fundraising completed in 2024. There remains funding from a large Trillium grant until September 2025, but if no new funds are sourced, Entomica will remain in a precarious financial position.

Staffing, remains somewhat precarious. Some stability has been found in a Director of Operations and keeping a staff member on after their NOHFC grant ended in September. Two new NOHFC-funded staff are starting in January 2025, and this should open capacity for Entomica in both education and fundraising initiatives.

Important operational successes in 2024 included:

- Switching tanks to biodiverse tanks.
- Earning significantly more revenue through CBHC revenue channels, but also through outreach.
- Establishing consistent outreach pricing that provides a profit.
- Ensuring HR files are maintained.

While there were many positives in 2024, there remains much opportunity for growth and improvement in the following areas:

- Communication (internal and external) and HR management
- Gift Shop – offerings, layout, sales, etc.
- Marketing and partnership development
- Consistency – of product and systems

Business Environment

The Canadian Tourism Economy has still not fully recovered from the pandemic. International visits are returning to post-pandemic levels (according to 2023 stats), but when inflation is considered, there is negative growth. Destination Canada released a new strategic plan in 2024, *A World of Opportunity*, that aims to make Canada into one of the top 7 destinations in the world by 2030. Many of the International visitors the CBHC sees are from focus-countries of Destination Canada's strategic plan: U.S., England, France, Germany, Australia and China. The Strategic Plan focuses on driving tourism during the off-season, Fall and Winter, and to destinations where there is room to grow – Sault Ste. Marie is well-positioned as a destination. The Federal Government is supporting their strategic plan with 108 million in funding over 3 years for tourism development.

Increases in US and International traffic in 2023, according to the CBHC's Visitor Report, suggested that tourism is starting to return to pre-pandemic levels, while 2024 levels suggest that visitors from outside SSM (particularly the rest of Ontario) are cooling off. Sault hotels and other attractions also anecdotally

reported a softening travel market compared in 2024, which seems natural as post-pandemic "revenge travel" as well as fears of travelling abroad wane.

The economy is predicted to grow modestly in 2025. In fact, the Canadian economy is predicted to be the fastest growing economy among the G7 in 2025, according to the International Monetary Fund. Inflation has come down without a recession. The Bank of Canada started cutting interest rates and is expected to continue to do so until rates are around 3%. Unemployment in Ontario has now increased past 7% but remains lower in Northern Ontario (approx. 6.2%).

Despite a relatively strong economy, unaffordable housing and inflation, particularly at the grocery store, is putting lower-income Canadians at risk. One quarter of Canadians will need to access a food bank in the last quarter of 2024 and early 2025. Over 2 million Canadians (45% of mortgages) will also need to renew their mortgages between 2024 and 2025 at higher interest rates – this is expected to result in more foreclosures and a softening of housing prices (which is being noted in the Sault). Canadian household debt is also the highest among G7 nations. These factors indicate that the CBHC needs to be strategic in pricing and budgeting decisions as tourism/entertainment spending is most likely to be affected by tighter household budgets.

The CBHC had a 4% increase in overall visitors for 2023, with total visitation over 57,000 people. The CBHC-Entomica Management Agreement was signed in June, and thus visitor numbers for the latter half of the year are the same as the CBHC's, plus outside outreach. In 2023, Entomica's visitor numbers at the museum were 22,170 and 10,515 for Entomica-only events, birthdays and outreach initiatives; in total, Entomica served 32,685 visitors.

Cruise numbers remain low. There is evidence that in 2025 we may see more cruise ships, but we will remain bearish in our expectations. Cruise companies continue to opt for day-long excursions when visiting Sault, Canada that do not include local attractions.

Sault Airport passenger numbers remain low (down 32% in August 2024 compared to pre-pandemic levels and down 7% compared to same month 2023). Passenger numbers are mainly affected by reduced capacity, more inconvenient schedules and the failure of business travel to return to pre-pandemic levels. Meanwhile traffic on the International Bridge continues to increase and is up 16.4% YOY. There is evidence that travel is still strong in the area.

Entomica faces some unique threats in the upcoming years. There is rumour that a new butterfly house is being planned for the Gateway Development (probably will not be a reality until 2026-2027) which could result in competition. Consistent funding is also a challenge that continues to threaten Entomica.

Markets

Entomica is rated 4.7/5 on Google and regularly receives quality reviews. The most common compliments are regarding staff and the uniqueness of the experience. In addition, Entomica is one of only four insectariums in Canada and the only Insectarium that permits guests to touch insects. Due to the joint entrance of Entomica and the CBHC, Entomica's markets will primarily align with the markets that the CBHC pursues.

Travel Markets

The Destination Northern Ontario travel market report from 2020 indicates two markets that would most align with CBHC and Entomica: Outdoor Space Seekers, Family Lovers.

Outdoor Space Seekers

These guests will be 25-65 and generally from Southern Ontario or Quebec. To come all the way to Sault Ste. Marie, they tend to be slightly more adventurous and want to seek unique and authentic experiences. Their trips will be focused on the outdoors, but they tend to enjoy cultural experiences where they can learn or experience something new. The younger half of the age segment will focus on experiences that are “instagrammable”. The older half of the age segment will focus on learning experiences they can take with them. Most travellers in this profile will travel as couples, with some travelling as families. As their adventures can be very weather-dependent, they will visit when weather inhibits their adventures or as part of a daily outdoor outing (ie: Hub Trail). The personalized nature of Entomica’s tours will connect with this market.

Family Lovers

These guests come to Sault Ste. Marie to see family. They will typically fall in the 30-65 age range, either with young families or senior couples visiting aged parents. These guests are often originally from Sault Ste. Marie or have lived in the Sault for a period of time, and so are familiar with the city and attractions. These guests won’t be as focused on the experiences they can have in Sault Ste. Marie because they are here for the purpose of visiting. To reach these guests, Entomica needs to become top-of-mind for the people they visit.

Regional

These guests are travelling to Sault Ste. Marie from the outskirts, generally in the P0S or P0R postal regions within Algoma. They often travel for medical appointments or for shopping and entertainment. Hotel partnerships and social media awareness campaigns will help support connecting with these guests, and they could prove to be a valuable source of business during low business periods (they’re more likely to seek mini getaways when the snow flies to deal with boredom).

Local Markets

Families

The decision-making of families in Sault Ste. Marie is driven by either parents (25-45) or grandparents (50+). While men will join the experience, the women tend to make the decision to visit or buy. These guests seek an enjoyable and, secondarily, educational experience for the children in their care. The experience needs to be affordable, safe, accessible and interactive, incorporating technology and tactile opportunities wherever possible. CBHC will connect with this group through social media, PR and partnerships with organizations who work with families and children such as schools and daycares.

Millennial Business Professionals

This group seeks authentic experiences and has disposable income. They are interested in having fun and being able to share that on social media. They care about social trends (Ie: sustainability, environmentalism, social justice), but prefer to participate when there is also something for them to take away. CBHC can connect with this group through social media, PR and associations such as Strive YPG (Chamber of Commerce). Unique in-person arts and cultural events will connect with this group.

Objectives

The strategies in this plan are intended to give Entomica the opportunity to secure ongoing operational funding while streamlining operations to be as lean as possible. Entomica's greater mission is to inspire and connect visitors of all ages with science and nature through our programs, events and interactive experiences. We promote tourism and the education, appreciation, conservation and preservation of biodiversity. All objectives and actions are aimed at continuing to achieve this mission.

1. Increase self-generated revenue and decrease costs.
2. Build operational and product consistency to enhance Entomica brand.
3. Develop partnership synchronicities to maximize revenue and cost management.

SMART Goals

1. Increase self-generated revenues by $30,000.
2. Develop new revenue streams such as Corporate Sponsorships, fundraising initiatives and select private grants/donations in order to generate $20,000 in revenue.

Administration

Governance & Accounting

Summary

In 2024, Entomica entered into a one-year management contract with the Canadian Bushplane Heritage Centre (CBHC). The goal of the agreement was to streamline Entomica operations, improve partnering capability and pursue new and more consistent revenue streams. While strides were made, consistency of application requires ongoing improvement.

Departmental Goals

1. Complete a 5-year Strategic Plan
2. Develop consistent oversight and direction to improve financial success of Entomica.

Plan

Continue Entomica Operations Committee Meetings: Monthly, on the 3rd Friday of the month, the Entomica Operations Committee meets to discuss financials and operational issues. The Entomica Operations committee is comprised of two Entomica board members, two CBHC board members and the CBHC Executive Director. This oversight helps ensure multiple sets of eyes are on the operation and results, while helping drive initiatives.

Improve communication between CBHC and Entomica: To improve information-sharing and opportunities for partnership, Entomica will attend specific CBHC meetings throughout the week:

1. Director will attend weekly Ops Meetings Wednesdays at 1pm (12:30pm temporarily).
2. Events & Marketing Coordinator will attend bi-weekly fundraising meetings Wednesdays at 11am.
3. Events & Marketing Coordinator will attend fundraising meetings Wednesdays at 2pm, as required.

Develop 5-year Strategic Plan: CBHC helped Entomica develop a 2-year sustainability plan in 2024 to help secure Tourism SSM funding. This plan needs to be expanded into a 5-year Strategic Plan to guide Entomica's business operations and vision with big picture strategy.

Fully Develop Policies: To continue to build strong foundations, Entomica will focus on developing all HR and Collections policies in 2025. This exercise will improve communication, consistency and the overall Entomica Operational System.

Apply for a Lottery Licence: Complete application for a lottery licence so Entomica has the ability to run lottery-based fundraising events.

HR

Summary

The focus will be on developing a strong, customer-focused team, routed in a core staff that can successfully manage operations, including bug care, bookings, grant writing and volunteer management. It is important that all staff are highly motivated and focused on delivering a special customer experience, while having additional skills that contribute to the overall health of Entomica.

Departmental Objectives:

1. Invest in team member development to ensure long-term skills and capacity.
2. Manage labour to keep costs in line with revenues.

Plan

Invest in Human Resources: To build capacity, Entomica will invest in the development of their team. Initiatives include:

- Leadership and Supervisory training for the Insectarium Coordinator – this training is already being provided to CBHC Supervisors and the Insectarium Coordinator can join.
- Digital Marketing Training for the Events & Marketing Coordinator – there is usually a free or cheap course through the Chamber of Commerce
- Peer Exchange with another Insectarium for the Director of Operations.

Streamline Staffing and Scheduling: To manage Entomica reliably, a minimum of 2.5 full-time team members are required, however 3.5 is preferred. In the summer, an additional two team members are necessary. The following supports and changes will be implemented:

1) Develop a schedule matrix that determines minimum staffing requirements and standard shifts based on day of week, season and type of outreach. Use this matrix to ensure scheduling is in line with budget and be able to justify deviances.
2) Schedule will be issued no later than Thursday at noon, but a standard schedule can be issued earlier in the week during slow times with no special requirements/requests. Every effort should be made to give staff two days off together.
3) Select CBHC Flight Crew will be trained on basic Entomica visitor experience and will be able to step in to help during busy times/lack of Entomica staff. A more formal training plan is required for this initiative to be fully implemented.
4) Lunch breaks must be staggered, unless there is an unanticipated emergency. In exceptional circumstances, CBHC staff may be able to help.

Implement Plan for Volunteer Recruitment and Retention: Develop and implement a plan for volunteer recruitment and retention. One area of focus should be regular volunteers who can support weekend operations. This will include the following:

- Volunteer job descriptions
- Identification of volunteer needs
- Plan to connect with potential volunteers
- System for acknowledging and rewarding volunteers.

Cross-over training: Train CBHC Flight Crew to be able to man Entomica when Entomica staff are unable to cope with the business levels or when there is a short-staffed situation. Flight Crew will be trained in: customer service and information delivery, basic understanding of the rules and operation of the facility (lights, CFIA requirements, etc.). Flight Crew can be used to expand Entomica's workforce temporarily when business levels require it (ie: maintaining Operation at museum while going to multiple outreach events).

Pursue Co-op Placements: To support human resource development, Entomica will proactively seek students on Co-op placement.

Operation and Collection

Summary

Entomica streamlined the Collection in 2024 (reduced number of birds, cultivated insect colonies, including colonies to feed other insects), which helped reduce daily husbandry time slightly. It takes 3-4 hours of labour daily to complete daily husbandry tasks.

Departmental Objectives:

1. Reduce animal husbandry time to 3 hours daily.

Plan

Consistent Operational Hours: Entomica will be open 10-3:30, Tuesday-Sunday during the off-season and 9:30-4:30 7 days per week during tourist season. Outreach will be scheduled so as to not negatively impact opening hours.

Establish Routines and Increase Productivity: Entomica will introduce a Daily Checklist to help staff more effectively plan their day and ensure all tasks are regularly completed. In conjunction with establishing a Schedule Matrix, Management will establish more regular times for staff to complete administrative duties…while business levels may cause these to change from time-to-time, establishing consistency will help staff stay on task.

Develop a Collection Acquisition Plan: Using feedback from guests and educational partners as well as internal knowledge on species health, Entomica will develop an Acquisition Plan to ensure all acquisitions are aligned with objectives. This plan will identify holes in the Collection and allow Entomica to make strategic acquisitions as needed. In addition, some acquisitions may not be live species, enabling education with lower costs of maintenance. Finally, a purchasing plan would be developed to ensure that acquisitions are timed and planned to maximize lifespan, space availability and species variety.

Complete the Species Care Manual: With a more focused Collection, Entomica will update and streamline the Species Care Manual. The Manual will identify all species within the Collection (and that could be in the Collection) and detail care instructions, and will be sorted alphabetically for easier navigation. This Manual will be used as a training tool, but will also support a sustainable "system" of operation, reducing opportunities for misinformation or loss of information, especially if staff move on. The Manual will also include information on how to support the Collection in emergency situations (ie: power outage).

Back-up System: Entomica will research a power back-up system to support critical climate control infrastructure for living species when the power fails. Once a realistic system is determined, funding will be sourced.

Revenue Generation

Education and Outreach

Summary

Education and inspiring learning remains Entomica's strength. This plan aims to celebrate that strength while improving revenues and reducing costs associated with Education and Outreach. Concurrently, it will be important for Entomica to re-ignite relationships with partners in the community.

Departmental Objectives:

1. Double Education revenues from joint efforts with CBHC.
2. Earn $15,000 in Outreach revenue.

Plan

Jane Goodall Education Events: In conjunction with the CBHC and other community partners, Entomica will participate in up to 10 days of Education events for grade 7 students that build off Jane Goodall's film, *Reasons for Hope*.

Review Educational Programs and Develop New Ones: With the new Education Coordinator, Entomica will review the Ontario Curriculum for opportunities to develop new content that will meet curriculum requirements. In addition, the Education Coordinator will review all existing educational programming to ensure it still coincides with curriculum requirements and meets audience level/experiential learning needs of local school boards.

Develop Group Tour Presentation: The CBHC's 2025 Group Tour Pricing and Tour Options includes self-guided access to Entomica in most products, and offers a Climate Change presentation as an add-on. The presentation needs to be developed and trialed prior to May.

Pro-actively Market Education: Entomica will review past class bookings and reach out directly to teachers and Curriculum Coordinators.

Create a Smartphone Tour: Using the CBHC's Smartphone App, Entomica will develop a Smartphone-based tour of the facility. This will allow more accessibility for all types of guests and take pressure off staff at busy times as guests can still enjoy a "self-guided" experience.

Develop Programming Events: While CBHC already conducts regular programming for children and seniors, Entomica can enhance what exists or add to it, helping develop the overall "community hub" at the Centre. Alternatively, Entomica may develop their own Entomica-specific programs such as *Jr. Bug Wranglers*. Entomica's team will research and create a plan with intent to launch in the Fall. Close collaboration with the CBHC will be important.

Sales, Marketing and Fundraising

Summary

To maintain its sustainability, Entomica must develop more sources of income to self-fund at least 60% of its operation.

Departmental Objectives:

1. Increase self-generated revenues by 20% (admissions, memberships, events, birthdays, outreach, etc.)
2. Generate $10,000 in foundation funding.
3. Conduct two Entomica fundraising events.

Plan

Improve Online Presence: Entomica will create a Tripadvisor listing to ensure we are visible as an attraction when people search for Things to Do in Sault Ste. Marie. Additionally, Entomica Management will begin consistently responding to Tripadvisor and Google reviews.

Market Outreach for Events and Corporate Teambuilding: Entomica will connect with businesses to sell outreach opportunities/teambuilding products and develop partnerships.

Increase Grant Funding: Entomica will develop documentation and supporting documentation for 2025 grantable projects:

- Development of Smartphone Tour
- Other…

A member of Entomica staff will join the bi-weekly CBHC Fundraising meeting, putting emphasis on the need to apply for grants and foundation funding. This will enable both organizations to partner when appropriate in their requests, coordinate requests and share resources.

Conduct Select Pro Bono Outreach: Entomica will select 2-4 events annually (ie: Culture Days, Science Carnival, Rotary Fest, etc.) where they will participate as a promotional and partner-development tool. These events should be free of charge to the public and would generally not produce any kind of income for the organizing agency. In some cases, CBHC can partner with Entomica to help reduce labour costs.

Implement a Bug Adoption or Auction Plan: Plan a Bug Adoption or Auction to generate revenue. Sootoday will likely sponsor this with their auction platform. (Another option would be to create a subscription program for ongoing support of a specific bug). Concept would be to create personas around the bugs and have people adopt them. Funds would be advertised as supporting the upkeep of the person's bug. Each purchaser would receive a photo with their bug, their photo on a commemorative wall/banner-up in Entomica for one year, seeds to grow flowers that support insects and an Entomica t-shirt? This concept may be best associated with a special occasion such as Christmas or Mother's Day.

Fundraising Events: While Entomica will continue to receive some funds from admissions to CBHC fundraising events, we will create our own smaller evening events to generate new revenues. Ideas include "Build a Dome", "Pin a Butterfly", "Build a Terranium" and other classes related to the unique skills of the Entomica team. Staff also want to work towards a "Night at the Museum" fundraising event. The CBHC can work with Entomica to provide space or spice up the event with a bar.

Tour Train: In partnership with the CBHC, Entomica will participate in 27 dates on the Agawa Canyon Tour Train in August and early September. Revenues will be split 50/50.

Gift Shop: While the Entomica gift shop is managed by CBHC, staff can enhance offerings through efforts to pin butterflies or create domes. Another idea is to create a take-home kit with instructions to build a terranium.

Amplify CBHC Marketing (social and email): Much of CBHC's Marketing includes Entomica by default. Through regular fundraising meeting attendance, Entomica can ensure it shares CBHC social media content to its network that also benefits Entomica (ie: Family Day, Bushplane Days, Education product marketing, etc.)

Timelines

January	February	March
Operations/Collection: • Update Species Care Manual **Education/Outreach:** • **Fundraising:** • Send requests for funding to two private foundations **Sales/Marketing:** • Reach out to past classes/schools/events and invite them to re-book **Administration & HR:** • Onboard two NOHFC interns. • Apply new scheduling practices	**Operations/Collection:** • Develop scheduling matrix **Education/Outreach:** • Develop content for Jane Goodall outreach. • Review and update all educational content within curriculum and age requirements. Develop new content. **Fundraising:** • Identify and write fundraising project plans for 2025. • Begin participating in CBHC grant meetings and fundraising meetings. • Seek funding from 2 businesses or private foundations **Sales/Marketing:** • Create flyers for corporate sponsorships and event outreach. • Create Tripadvisor listing. • Fam Day/Teacher Open House – Feb 17 **Administration & HR:** • Develop training plan for CBHC Flight Crew and progressively train them. • Supervisor leadership training 1	**Operations/Collection:** • March Break – Mar 10-16 **Education/Outreach:** • Review and update Education/outreach products. • Create Group Tour presentation on Climate Change. **Fundraising:** • Seek funding from 4 businesses or private foundations • Develop Bug Adoption or Sponsorship program • Plan a small fundraising event for April or May • Maple Syrup Festival – Mar 8 **Sales/Marketing:** • Finalize and print rack card. **Administration & HR:** • Supervisor leadership training 2 • Initiate regular internal bulletins to staff • Apply for Raffle licence • AODA and Emergency procedure training – online
April	**May**	**June**
Operations/Collection: • Develop Volunteer Recruitment and Retention Plan • Research back-up system • Develop Collection Acquisition Plan **Education/Outreach:** • Jane Goodall education events • Create Smartphone Tour **Fundraising:** • Plan Bug Auction fundraiser • Seek funding from 4 businesses or private foundations **Sales/Marketing:** • Develop collateral to advertise available educational products. **Administration & HR:** • Supervisor leadership training 3 • Advertise for summer students	**Operations/Collection:** • Order creatures, if required • Deep clean of Facility **Education/Outreach:** • Jane Goodall Education Events **Fundraising:** • Seek funding from 4 businesses or private foundations • Create Smartphone Tour **Sales/Marketing:** • **Administration & HR:** • Northern Nature Trade Training • Hire Summer students • Supervisor leadership training 4 – train the trainer	**Operations/Collection:** • SUMMER HOURS BEGIN – JUNE 16 • Update business plan timelines for latter part of year **Education/Outreach:** • Develop content for tour train outreach • Launch Smartphone Tour **Fundraising:** • Plan a fall fundraising event • Plan Fall programming iniatives **Sales/Marketing:** • Seek funding from 4 businesses or private foundations • Update and review website • Attend Engineer's Day with Bushplane **Administration & HR:** • Hire Summer Students

Entomica Business Plan 2025

July	August	September
Operations/Collection: • Purchase tablets and backup system (grant permitting) **Education/Outreach:** • • **Fundraising:** • Send 3 grant/sponsorship requests. • **Sales/Marketing:** **Administration & HR:** • •	**Operations/Collection:** • Order creatures • **Education/Outreach:** • Tour Train outreach (Fri-Mon weekly in August) • Review and update Education/outreach products. **Fundraising:** • Planning for Bushplane Days • Send 3 grant/sponsorship requests. • **Sales/Marketing:** **Administration & HR:** • • •	**Operations/Collection:** • Hours of Operation Change – Sep 2: Mon-Sun 9-4 • **Education/Outreach:** • **Fundraising:** • Bushplane Days – Sept. 20 • Send 3 grant/sponsorship requests. **Sales/Marketing:** • Reach out to past teachers/schools **Administration & HR:** • Business planning meeting • •
October	**November**	**December**
Operations/Collection: • WINTER HOURS – Oct 13: Tues-Sun 10-4 • **Education/Outreach:** • Chamber of Commerce Take 5 – Oct 30 **Fundraising:** • Send 3 grant/sponsorship requests. **Sales/Marketing:** **Administration & HR:** • •	**Operations/Collection:** • Develop 2025 Business Plan • Deep clean Entomica – HVAC maintenance **Education/Outreach:** • Jane Goodall Fall Events • **Fundraising:** • Send 3 grant/sponsorship requests. • Conduct raffle or bug auction **Sales/Marketing:** **Administration & HR:** • •	**Operations/Collection:** • **Education/Outreach:** • Jane Goodall Fall Events • CBHC Customer appreciation event **Fundraising:** • Apply for Canada Summer Jobs • Send 3 grant/sponsorship requests. • **Sales/Marketing:** **Administration & HR:** • Identify volunteers who merit recognition • •

SAULT STE. MARIE INSECTARIUM

DIRECTORS (2025)

	Name	Category	Address	Phone	email	DOB (DMY)	Start	End
1	Corinne Wilkerson	Treasurer	[redacted]	[redacted]	corinne@entomica.com [redacted]	[redacted]	August 2017	present
2	Jessica Fischer	Secretary	[redacted]	[redacted]	jessica@entomica.com [redacted]	[redacted]	Feb 16, 2021	present
3	Jordan Winter	Director	[redacted]	[redacted]	[redacted]	[redacted]	Feb 16, 2021	present
4	Lucas Beaver	Director	[redacted]	[redacted]	[redacted]	[redacted]	June 14, 2021	present
5	Keith Bowser	Director	[redacted]	[redacted]	[redacted]	[redacted]	August 12, 2021	present
6	Brian Bubinas	Director	[redacted]	[redacted]	[redacted]	[redacted]	Sept 22, 2022	present

SAULT STE. MARIE INSECTARIUM

DIRECTORS (Former)

Name	Category	Address	Phone	email	DOB (DMY)	Start	End
Ashley Gerrard	Director (former)						July 30, 2018 (resigned)
Kristen Gauthier	Director (former)	[redacted] [redacted] [redacted]3	[redacted]	[redacted]	[redacted]	April 9, 2019	March 22, 2020 (resigned)
Eva DeBoer	Director (former)	[redacted] [redacted] [redacted]	[redacted]	e[redacted]	[redacted]	January 6, 2017	August 13, 2020 (resigned)
Kees van Frankenhuyzen	Treasurer (former)	[redacted] [redacted] [redacted]	[redacted]	[redacted]	[redacted]	January 6, 2017	Nov 2020 (resigned)
Marc Orlando	Treasurer	[redacted] [redacted]	([redacted] [redacted]	[redacted]	[redacted] [redacted]	June 11, 2020	June 2021 (resigned)

Kerrie Wainio-Keizer	Director	[redacted]	[redacted]	[redacted]	[redacted]	April 9, 2019	May 26, 2022 (resigned)
Sara Butler	Director	[redacted]	[redacted]	[redacted]	[redacted]	January 6, 2017	May 29, 2022 (resigned)
Maxime Gerin-Oullet	Director	[redacted]	[redacted]	[redacted]	[redacted]	Feb 16, 2021	May 13, 2024 (resigned)
Todd Fleet	Director	[redacted]	[redacted]	[redacted]	[redacted]	Dec 17, 2024	April 29, 2025 (resigned)
John Dedes	President	[redacted] 9	[redacted]	john@entomica.com	[redacted]	January 6, 2017	September 17, 2025 (Emailed resignation)

Entomica Organizational Media:

Website: https://www.entomica.com/

Facebook: https://www.facebook.com/entomica/

Instagram: https://www.instagram.com/entomica/?hl=en

TikTok: https://www.tiktok.com/@entomica

Entomica Insectarium & Natural History Museum

3 Year Strategic Plan 2025–2028

Entomica Insectarium & Natural History Museum

Strategic Plan 2025–2028

Executive Summary

Entomica is an experiential, hands-on insectarium and natural history centre located in Sault Ste. Marie, Ontario. Over the next three years, Entomica will focus on four strategic pillars: **Revenue Diversification**, **Education Leadership**, **Tourism & Community Engagement**, and **Operational Excellence**. Through expanded partnerships, improved financial sustainability, and innovative programming, Entomica will strengthen its role as a cultural and tourism leader in Northern Ontario.

Organizational Overview

Entomica's mission is to inspire curiosity, foster conservation awareness, and deliver hands-on learning experiences through the fascinating world of insects and natural history. Located in Sault Ste. Marie, Entomica serves local families, regional schools, and visitors to the Algoma region.

Mission

Deliver high-quality interactive visitor experiences, curriculum-linked educational programming, and innovative outreach that connect the Algoma community and tourists alike with biodiversity and conservation.

Strategic Priorities 2025–2028

Revenue Diversification & Sustainability

Goals: Transition from reliance on short-term grants to diversified revenue sources. Increase self-generated (admissions, retail, events, sponsorships, donations, out-reach, workshops, education programs - in-person and virtual) revenues by 50% over three years; reduce dependency on government grants to <40% of annual budget.

Strategies & Action Items:

- **Admissions & Memberships:** Continue to leverage CBHC "Adventure Pass" pricing to grow admissions revenue by $20,000+ annually; grow memberships by 10% per year. Continue to develop cross marketing opportunities with CBHC to increase

audience reach, diversity and attendance ensuring consistent revenue growth for both.

- **Fundraising & Sponsorships:** Launch structured corporate sponsorship packages and donor tiers (Annual Insect themed event, bug adoption program, golf tournament, raffles); apply monthly to private foundations for grants; apply for raffle licenses delivering 1-2 raffles (50/50 draws or other) annually.
- **Events, Experiences & Exhibits:** Expand small-scale events (butterfly framing, terrarium building, domed insect displays, etc. workshops, "Night at the Museum" type events in conjunction with CBHC) generating $5,000–7,000 annually. Create new collection exhibits to promote repeat visitation by local and visiting audiences.
- **Education & Outreach Revenue:** Align education programming with CBHC programs for internal education programs – update Entomica current education programming to be more relevant to target audiences; target school board partnerships with ADSB and HSCDSB to develop custom experiential education programs for guaranteed annual bookings; continue to develop virtual tours and experiences for audiences outside of the region and abroad; introduce rentable travelling type exhibits that can be used by local schools, libraries and community groups; restart senior programming with annual senior home/center visits; review pricing for out-reach and education programming and adjust to ensure revenue goals are met.
- **Retail & Marketing:** Upgrade CBHC gift shop inventory using "best sellers" model; update Entomica website with more retail and revenue generating capability (on-line store, Patreon, adopt-a-bug, etc.) and pilot online "on-demand" store as part of Entomica website redevelopment.
- **Tourism Products:** Revisit Agawa Canyon train programming once staffing stabilizes; work closely with Tourism SSM to develop relevant content/programming to support needs of both; continue LASH regional pass partnerships.

Year 1 (2025/26) Stabilization & Program Rebuild

- Develop & launch bug adoption program.
- Develop & launch monthly workshops.
- Develop & launch corporate sponsor prospectus.
- Develop & launch updated website with new functionalities.
- Develop & promote updated education programs to school boards.
- Review and update out-reach and education program pricing.

Year 2 (2026/27) Growth & Partnerships

- Develop custom experiential programming with school boards.
- Introduce 2 rentable “traveling mini-exhibits” for schools/libraries.
- Develop new exhibit experiences using existing underutilized or new resources, such as tarantula tower, fantasy island, etc.
- Host inaugural fundraising golf tournament.
- Introduce raffles to be held twice annually.
- Apply monthly to private foundations for grant funds to support various Entomica operations/projects.
- Update and relaunch programming for seniors.

Year 3 (2027/28) Expansion & Sustainability

- Add at least 1 major annual signature event (“Insect Festival”).
- Formalize a “Friends of Entomica” donor circle.
- Seek continued support (Tourism SSM, NOHFC, FedNor, City SSM, and others for expanded Entomica products and programming with tourism partners.

Education Leadership & Partnerships

Goals: Become the leading K–12 experiential learning science partner in Algoma; double school-based revenues by 2028.

Strategies & Action Items

- **Curriculum Alignment:** Develop modules tied to Ontario Science & Technology (Gr. 1–8) and Biology/Environmental Science (Gr. 9–12) expectations.
- **School Board Partnerships:** Secure MOUs with ADSB & HSCDSB to develop custom experiential learning programs; develop co-op and SHSM placements/programming/cross-over where possible.
- **Existing Education Programs:**
    - Update 4 current education modules to align with provincial curriculum.
    - Develop 3 new education programs that align with 3 new CBHC education offerings, ensuring that programs are consistent and support/enhance each other.
- **New Education Programs:**

    - Elementary: “Biodiversity & Bugs,” “Exoskeleton Engineering,” “Ecosystems & Stewardship.”
    - Secondary: population genetics labs, invasive species field programs, potential for micro-credentials with Algoma U and Sault College.
    - Create new local species programming and exhibits for in-house and out-reach, without any CFIA restrictions.
    - Also develop 1-2 new programs tied into the CBHC Jane Goodall programming.
- **Teacher PD:** Launch professional development tools and resources to support new Entomica education programs on-line.
- **Outreach:** Expand to regional schools (where feasible) with pricing that covers true costs; update and continue virtual programs.
- **Smartphone tours:** Develop “edu-taining” smart phone tours in collaboration with CBHC Smartphone app, phone-based tour of Entomica allowing greater accessibility and allow for “self-guided” experiences; possible use of AR (Exar studios) could be added.
- **Group Tour Presentation:** Work with CBHC to develop a presentation as an add-on tour option in addition to current self-guided tours with focus on climate change.

Year 1 (2025/26) Stabilization & Program Rebuild

- Update and align elementary/high school modules with ADSB/HSCDSB input; secure MOU where possible.
- Update and revise existing Entomica programming
- Develop new programming to support updated CBHC education offerings.
- Deliver 1–2 education events annually with CBHC (e.g., Jane Goodall tie-ins).
- Relaunch virtual programs.

Year 2 (2026/27) Growth & Partnerships

- Offer SHSM credits in partnership with local boards.
- Pilot outdoor ecology programs/exhibits using local species.
- Create 2 online teacher resource packages.
- Develop new smart phone “edu-tainment” app/AR tour

Year 3 (2027/28) Expansion & Sustainability

- Launch micro-credential certificates (e.g., pollinator habitat design) with Algoma U /Sault College.
- Expand outreach across Algoma (Wawa, North Shore) on-line or in person where feasible.
- Achieve 9,000+ student seats annually.

Tourism & Community Engagement

Goals: Strengthen role as a hub for science, nature, and cultural partnerships across Algoma.

Strategies & Action Items

- **Local Partnerships:** Joint events and programming with local arts, culture & heritage organizations, local non-profits, educational institutes, private and social organizations, seniors' organizations, governments, tourism organizations, etc. Including continued and expanded partnership with CBHC and others.
- **Indigenous Engagement:** Co-create programming with Indigenous partners; bilingual/Anishinaabemowin labels. Batchewana, Garden River, MNO, etc.
- **Tourism Integration:** Work with Tourism SSM, RTO13, Destination Northern Ontario, and LASH to develop effective tourism products to attract visitors to region.
- **Public Events:** Participation in Community Days, Family Fun Day, Sal's Summer Day, Culture Days, etc. 1-2 "Pro-bono" events per year.
- **Expand Marketing Efforts:** Develop stronger marketing presence through development of new website, Youtube Channel and regular social media posts. "Piggy-back" wherever possible with tourism and cultural partners to ensure maximum visibility and audience reach in region and beyond.

Year 1 (2025/26) Stabilization & Program Rebuild

- Co-deliver at least 2-3 community events with CBHC. Bushplane Days, Haunted Take 5, Christmas Event - Ginger Bread Contest.
- Deliver 1-2 "Pro-Bono" events in the community.
- Redesign website and develop content creation schedules for social media posting. Create Youtube channel. Enhance online visibility through Tripadvisor and review management.

Year 2 (2026/27) Growth & Partnerships

- Formal Indigenous advisory input into programming.

- Work with local tourism and cultural partners to develop new tourism products/programs that support the community and region as a destination in northern Ontario.

Year 3 (2027/28) Expansion & Sustainability

- Expand partnerships to develop new products and programs with community partners.
- Position Entomica as a regional science education leader.
- Strengthen Entomica's position as a leading Algoma cultural and tourism attraction.
- Expand outreach through local and other regional marketing campaigns.

Operational Excellence & Capacity

Goals: Build a lean, professionalized operation with clear governance, sustainable staffing, and risk management.

Strategies & Action Items

- **Governance Shift:** Transition Board from management to governance; establish standing committees (Education, HR/Operations, Fundraising); recruit Board members with specific skill sets that are needed to support Entomica's goals and objectives (finance, IT, legal).
- **Financial Management:** Quarterly budget reviews at Board; halt overspending beyond grant/budget allocations.
- **Staffing:** Achieve staff of 3 core FTE plus seasonal students; implement cross-training with CBHC staff; incorporate co-op placements and/or other work programs where applicable; use NOHFC internships and Canada Summer Jobs programs.
- **Development of Operating Policy & Procedures:** Focus on development of core policies & procedures that will guide the Entomica operational system; these will be based on the Ontario provincial museum standards (10), including governance, finance, collections, exhibition, interpretation/education, research, conservation, physical plant, community and H&S/HR; also included would be a communications policy and procedure to manage marketing, social media, and any other public communications; of particular priority is the collections management policy that governs the acquisitions, care and disposal of collections.
- **Volunteer Recruitment & Retention:** Develop a volunteer recruitment program that encompasses all the operations of Entomica (beyond just showroom tours and lab-care) that will help Entomic to achieve its stated goals in an efficient and timely

manner; the program will feature volunteer acknowledging and rewarding system with clearly defined roles and responsibilities.

- **Technology:** Adopt SharePoint system for bookings and communication (same as CBHC); consider IT support contract for review and update of IT infrastructure and security.
- **Infrastructure:** To ensure that Entomica's collections are properly maintained and secured it will need to undertake some equipment updates and implement regular maintenance (HVAC/Humidifier) routines; currently there is no back-up power system for Entomica so that if there was a power outage Entomica's collections would be at high risk for damage or loss; also lights and other animal maintenance equipment are reaching the end of their serviceable life and will need replacing. Efficiencies can be found in the investment of regulated misting and other animal care systems where applicable.
- **Establish Operating Reserve:** Establishing operating reserve to lever funding opportunities for product, programing development, operational expansion, emergency and regular infrastructure and collection management/maintenance needs, and other.

Year 1 (2025/26) Stabilization & Program Rebuild

- Establish new Board Committees; finalize governance protocols (board → director chain of command). Solicit for new Board members to fill needed positions.
- Launch volunteer program.
- Develop operational policies and procedures.
- Use governmental job creation programs and others to hire staff with wage subsidies, NOHFC, CSJ.
- Migrate all Entomica operational files to Sharepoint system.
- Review and update IT systems and equipment where needed.

Year 2 (2026/27) Growth & Partnerships

- Secure power back-up system and other vital systems for live collection maintenance.
- Review and update CBHC partnership agreement; develop partnership synchronicities to maximize revenue and cost management.

Year 3 (2027/28) Expansion & Sustainability

- Build an endowment/capital reserve ($250k+ target).
- Audit and optimize all programs for profitability.

Environmental Scan (SWOT)

Strengths

• Interactive programming and strong visitor reviews (4.7/5 Google rating).

• Strategic CBHC partnership enabling growth in admissions, gift shop sales, event, education and membership revenues.

• Unique hands-on collection and experiences.

Weaknesses

• Reliance on grants for operational stability.

• Limited staff capacity to expand programming and fundraising.

Opportunities

• Expanding demand for curriculum-linked STEAM education in Algoma schools.

• Growth of eco-tourism and cultural tourism markets in Northern Ontario.

• New revenue initiatives: bug adoption, annual events, donor programs.

Threats

• Competition from new attractions (butterfly house anticipated by 2026–27).

• Funding uncertainties post-2025 as major grants expire.

• Potential decline in Ontario visitor traffic with tourism shifts.

Key Performance Indicators (KPIs)

KPIs will be tracked as follows, key measures include:

• Visitor numbers and admissions/membership revenue.

• Education program development, delivery and revenues.

• Fundraising revenues (events, sponsorships, donations).

• Volunteer recruitment and staff training milestones.

• Financial sustainability (balanced budget, reserve targets).

• Giftshop and on-line revenue.

• Number of partnerships developed.

• Number of goals achieved vs. plan

Financial Outlook 2025–2028

The 2025 budget establishes stability through City of Sault Ste. Marie funding, NOHFC support for staffing, CBHC admission, giftshop, membership, event and educational and modest earned out-reach revenues. By 2028, Entomica projects balanced budgets, diversified revenues, and the creation of an operating reserve. Companion financial documents provide detailed budget forecasts and cash flow projections.

Call to Action

Entomica invites funders, sponsors, and community partners to support the successful implementation of this strategic plan. With investment and collaboration, Entomica will strengthen its role as a cultural anchor, a leader in science education, and a sustainable community asset for Sault Ste. Marie and Northern Ontario.

Business Environment

The Canadian Tourism Economy has still not fully recovered from the pandemic. International visits are returning to post-pandemic levels (according to 2023 stats), but when inflation is considered, there is negative growth. Destination Canada released a new strategic plan in 2024, *A World of Opportunity*, that aims to make Canada into one of the top 7 destinations in the world by 2030. Many of the International visitors the CBHC sees are from focus-countries of Destination Canada's strategic plan: U.S., England, France, Germany, Australia and China. The Strategic Plan focuses on driving tourism during the off-season, Fall and Winter, and to destinations where there is room to grow – Sault Ste. Marie is well-positioned as a destination. The Federal Government is supporting their strategic plan with 108 million in funding over 3 years for tourism development.

Increases in US and International traffic in 2023, according to the CBHC's Visitor Report, suggested that tourism is starting to return to pre-pandemic levels, while 2024 levels suggest that visitors from outside SSM (particularly the rest of Ontario) are cooling off. Sault hotels and other attractions also anecdotally reported a softening travel market compared in 2024, which seems natural as post-pandemic "revenge travel" as well as fears of travelling abroad wane.

The economy is predicted to grow modestly in 2025. In fact, the Canadian economy is predicted to be the fastest growing economy among the G7 in 2025, according to the International Monetary Fund. Inflation has come down without a recession. The Bank of Canada started cutting interest rates and is expected to continue to do so until rates are around 3%. Unemployment in Ontario has now increased past 7% but remains lower in Northern Ontario (approx. 6.2%).

Despite a relatively strong economy, unaffordable housing and inflation, particularly at the grocery store, is putting lower-income Canadians at risk. One quarter of Canadians will need to access a food bank in the last quarter of 2024 and early 2025. Over 2 million Canadians (45% of mortgages) will also need to renew their mortgages between 2024 and 2025 at higher interest rates – this is expected to result in more foreclosures and a softening of housing prices (which is being noted in the Sault). Canadian household debt is also the highest among G7 nations. These factors indicate that the CBHC needs to be strategic in pricing and budgeting decisions as tourism/entertainment spending is most likely to be affected by tighter household budgets.

In 2023, Entomica's visitor numbers at the museum were 22,170 and 10,515 for Entomica-only events, birthdays and outreach initiatives; in total, Entomica served 32,685 visitors.

Cruise numbers remain low. There is evidence that in 2025 we may see more cruise ships, but we will remain bearish in our expectations. Cruise companies continue to opt for day-long excursions when visiting Sault, Canada that do not include local attractions.

Sault Airport passenger numbers remain low (down 32% in August 2024 compared to pre-pandemic levels and down 7% compared to same month 2023). Passenger numbers are mainly affected by reduced capacity, more inconvenient schedules and the failure of business travel to return to pre-pandemic levels. Meanwhile traffic on the International Bridge continues to increase and is up 16.4% YOY. There is evidence that travel is still strong in the area.

Entomica faces some unique threats in the upcoming years. There is rumour that a new butterfly house is being planned for the Gateway Development (probably will not be a reality until 2026-2027) which could result in competition. Consistent funding is also a challenge that continues to threaten Entomica.

Markets

Entomica is rated 4.7/5 on Google and regularly receives quality reviews. The most common compliments are regarding staff and the uniqueness of the experience. In addition, Entomica is one of only four insectariums in Canada and the only Insectarium that permits guests to touch insects. Due to the joint entrance of Entomica and CBHC, Entomica's markets will primarily align with the markets that the CBHC pursues.

Local

Families:

The decision-making of families in Sault Ste. Marie is driven by either parents (25-45) or grandparents (50+). While men will join the experience, the women tend to make the decision to visit or buy. These guests seek enjoyable and, secondarily, educational experience for the children in their care. Experiences need to be affordable, safe, accessible

and interactive, incorporating technology and tactile opportunities wherever possible. CBHC will connect with this group through social media, PR and partnerships with organizations who work with families and children such as schools and daycares.

Millennial Business Professionals:

This group seeks authentic experiences and has disposable income. They are interested in having fun and being able to share that on social media. They care about social trends (Ie: sustainability, environmentalism, social justice) but prefer to participate when there is also something for them to take away. CBHC can connect with this group through social media, PR and associations such as Strive YPG (Chamber of Commerce). Unique in-person arts and cultural events will connect with this group.

Travel

The Destination Northern Ontario travel market report from 2020 indicates two markets that would most align with CBHC and Entomica: Outdoor Space Seekers, Family Lovers.

Outdoor Space Seekers:

These guests will be 25-65 and generally from Southern Ontario or Quebec. To come all the way to Sault Ste. Marie, they tend to be slightly more adventurous and want to seek unique and authentic experiences. Their trips will be focused on the outdoors, but they tend to enjoy cultural experiences where they can learn or experience something new. The younger half of the age segment will focus on experiences that are "instagrammable". The older half of the age group will focus on learning experiences they can take with them. Most travelers in this profile will travel as couples, with some travelling as families. As their adventures can be very weather-dependent, they will visit when weather inhibits their adventures or as part of a daily outdoor outing (ie: Hub Trail). The personalized nature of Entomica's tours will connect with this market.

Family Lovers:

These guests come to Sault Ste. Marie to see family. They will typically fall in the 30-65 age range, either with young families or senior couples visiting aged parents. These guests are often originally from Sault Ste. Marie or have lived in the Sault for a period of time, and so are familiar with the city and attractions. These guests won't be as focused on the experiences they can have in Sault Ste. Marie because they are here for the purpose of visiting. To reach these guests, Entomica needs to become top-of-mind for the people they visit.

Regional:

These guests travel to Sault Ste. Marie from the outskirts, generally in the P0S or P0R postal regions within Algoma. They often travel for medical appointments or for shopping and entertainment. Hotel partnerships and social media awareness campaigns will help support connecting with these guests, and they could prove to be a valuable source of business during low business periods (they're more likely to seek mini getaways when the snow flies to deal with boredom).

ENTOMICA
INSECTARIUM

Presentation to the Cultural Vitality Committee for ACAP Funding Request

Oct 2025

Entomica- Background

- Operating **since 2014**, Entomica is a not-for-profit, charitable organization and Sault Ste. Marie's exclusive Insectarium & Science Centre - we opened our doors at our new location at the **Canadian Bushplane Heritage Centre in March 2020**.
- Board of Directors.
- **We are one of only four Insectariums in Canada** (Victoria, SSM, Montreal, Deer Lake).
- Entomica is the ONLY insectarium in Canada, North America, an perhaps the world, that provides an interactive, educational and entertaining **"hands-on"** experience for every visitor.
- **Our Mission is to inspire and connect visitors of all ages with science and nature through our programs, events and interactive experiences. We promote tourism and the education appreciation, conservation and preservation of biodiversity.**

ENTOMICA INSECTARIUM

- Entomica Insectarium has been a long-standing component of the economic vibrancy and a key element of tourism, education, job creation and promotion of the sciences here in SSM, the Algoma region, and northern Ontario.

SAULT STE.MARIE

Entomica - Certification

- **Canadian Food Inspection Agency (CFIA)** - The first insectarium in Canada that has been federally approved and licenced with the CFIA to move our exotic insects outside of our secure location.
- As such, we are able to bring our unique insects out into the community and deliver our interactive, programs at schools, retirement residences, community events, festivals/tourism events, fundraisers and more.
- It is mandatory that our facility be certified and compliant to operate as a Biocontainment Level PPC-1 (Display) and recertified every 2-years- to receive import permits - International suppliers and to move insects within Canada.

Entomica Displays, Exhibits and Collections

- World class
- Living mini-ecosystems
- Exquisite design
- Most diverse live specimen collection (insects, spiders, etc.) in Canada- We maintain and grow many species
- Always new critters to see and learn- every visit a new experience
- Our laboratory is immaculate
- Amazing mounted Art displays with real specimens
- New glass-display case exhibit with labelled specimens from around the world- a big hit

World Class

ENTOMICA INSECTARIUM

Emily McCool 111 years old
December 13, 1909 - March 11, 2021

Entomica - Accreditations

- **Canadian Association of Science Centres (CASC) - 2014** we are SSM's and Algoma District's one and only Science Centre and one of over 40 in Canada
- **SSM Chamber of Commerce - 2020**
- **Travel Industry Association of Ontario (TIAO) - 2021**
- **Canadian Museums Association - 2022** SSM and Algoma's district's **first ever Natural History Museum**
- **Ontario Museum Association - 2022** SSM and Algoma's district's first ever Natural History Museum
- **Entomological Society of Canada and Toronto Entomologists' Association - 2023**

SSM and Algoma's District's first ever
Natural History Museum

ENTOMICA INSECTARIUM

- Entomica is more than and Insectarium now!!! More than Insects, Spiders and Scorpions.
- We have expanded our exhibits, educational and tourism programs to promote biodiversity including: Saltwater and Freshwater ecosystems, amphibians, reptiles and birds from our area and around the world.

Entomica - Awards

- Canadian Association of Science Centres - 2016- 2 Cascade Awards (Vancouver)
  1. Best Program Award – Small Institution – "Science for Senior's Program"
  2. "Making a Difference in Canada" Award
- SSM Innovation Centre Awards SSMIC - 2016
  "Social Entrepreneurship of the Year"
- Tourism Sault Ste, Marie - 2019- Tourism Sault Ste. Marie Award
  "Tourism Ambassador of the Year"
- SSM Chamber of Commerce -2023 - 2 SSMCOC Awards
  1. "Community Investment Award"
  2. "Community Non-Profit Business of the Year"

Entomica 2022 - Promoting SSM Festivals, Tourism Events and Outreach Programs

- SSM Science Festival
- Doors open Ontario-SSM
- Ontario Culture Days- SSM
- Bushplane Days and Family Day-CBHC + Entomica
- Let's MisBeehive-Bees, Blueberries and Beer- Entomica, AGA, Ermatinger and Outspoken Breweries
- Great Northern Ontario Roadshow- Science North- 10 cities
- Poutinefest- SSM
- Hop on over to the Corner - Easter Event- Entomica and Ermatinger
- Downtown Association SSM- 2 street parties- July and August
- Sustain Algoma Expo
- Seedy Saturday SSM
- Cultural Corridor March Break event

Connection Between Education and Tourism

TRIP ENHANCERS - Now that Entomica is located at the Bushplane museum, we are visited by thousands of tourists every year.

- *We meet people from around the world a daily basis*
- *Give educational and entertaining tours to every visitor*

Tourists tell us they are they are visiting Entomica while in the city for a variety of reasons:

- They are visiting relatives, home for holidays
- Attending sport/dance/hobby events
- RV, Campers- Lake Superior park, KOA, Bell's point, Ojibway, Blueberry Hill, etc.
- Eco-tourism Hiking and outdoor events and summer vacation travelers
- Hunters, anglers and out of town cottage/camp owners
- BonSoo, Algoma Fall Festival, other festivals and events
- Conferences
- Indigenous events and Powwows
- 2SLGBTQiA+ Pride and Rainbow Camp events
- Concerts and theatre events
- Weddings, Anniversary, Retirement, Birthday parties, etc…
- Agawa Canyon Tour Train, Soo Locks, Gateway Casino, bus and boat tours
- Students attending Sault College and Algoma University

Education and Tourism

- Students - we hire our local grads and provide co-op placements
- Deliver programs and presentations and lectures to:
  pre-school, primary, secondary classes
  Algoma University, Sault College and LSSU
- Volunteers - over 30 at all times
- We are SSM's science centre & natural history museum - to inspire our students
- We teach about science and tourism
- 250 virtual classes during pandemic from all over Ontario - Many have never been to SSM - Promote Entomica And Bushplane for class and family trips
- 2021-2022 over 100 class visits - in-school and at Entomica
- When we travel to our town events and schools we promote SSM

Entomica Partnerships

How Entomica partners with other tourism/cultural/educations institutions. 2021-2023

- Science North - **Annual Science Festivals**- SSM, North Bay, Kenora and Thunder Bay, **Great Northern Ontario Roadshow, Exhibits and Insects**
- In 2021,Entomica brought together the other SSM cultural corridor organizations to form L.A.S.H. (Literature, Art, Science, History)
- SSM Library, Art Gallery of Algoma, Entomica, SSM Museum, Ermatinger Clergue National Historic Site and the Canadian Bushplane Heritage Centre

  Together we have worked on tourism and school events including:

  March Break events, school programs, marketing strategies
- 2023/2024 L.A.S.H. plans is to create a package "deal"- for tourists to come to all our centres- sold at hotels, travel information centres and tour booking companies
- Art gallery- Culture days, "Bees, Blueberries and Beer"
- Ermatinger- Easter event, Halloween, Poutinefest, "Bees, Blueberries and Beer"
- Bushplane- marketing promotions, tour groups, events, schools, etc
- Great lakes Forestry Centre, Invasive Species Centre, Innovation Centre - Education and Events
- Algoma District School Board, Huron Superior Catholic District School Board
- Algoma University and Sault College- School programs

Entomica - New partnership programs for 2023

Art Gallery of Algoma - New Exhibit "High Fashion and Insects"

- SSM High Fashion Model Hanah Ellis at AGA and John Dedes at Entomica- artistic design
- High fashion photography with live insects as jewelry
  and real insect-mounted-botanical sculptures in glass cases- insects that Hanah modelled
- Currently in progress, over 10K photo taken - curated
- Anticipated launch at AGA- Fall 2023
- Plan is to create a national travelling exhibit for Art Galleries across Canada
- Tourism, Fashion, Insects, Education and Art

Programs - all created, competed, tested and ready for launch

- Art Gallery of Algoma - New Programs- travelling tours, schools and events
  "Insects in Art and Culture Throughout History"
- Canadian Bushplane Heritage Centre
  "The Physics of Insect and Airplane Aerodynamics"
- The Invasive Species Centre
  "The Aliens have Landed" Invasive Bugs and other Species in Algoma

Entomica- Promoting SSM in the Media

Entomica has been featured on countless television shows, documentaries, radio promotions and newspaper articles

- Amazing Race Canada - Cockroach Cranium challenge
- ROM Ontario- feature presenters for Earth Day weekend - 5-10K visitors
- Weather network documentary
- Colouers du nord ON- TFO
- Blue Ant Media
- TVO
- CTV news northern Ontario, CHCH Hamilton, Morning Show Luanne McNece and Tim Murphy
- Radio- CBC radio Canada, Kiss 100,5, Country 104.5
- Newspaper- Sault Star, Sault This Week
- Online news- SooToday, Sault Online, Spotify

Current Challenges

- Currently no streams for continuous operational funding and staffing
- Lease Agreement and MOU at Bushplane-required to be open 6-7 days until 2023 - no revenue from tickets sales, tours, schools, etc.
- Rely on grants, donations, merchandise and outreach events
- Covid-19 Pandemic cancelled all our events for almost 2 years (9 days after our grand opening)
- Living exhibits and animals - care 7 days/week, 365 days
- No full-time permanent staff - staff & board required to do everything with l capacity -

  facility, husbandry, administration, outreach, tours, training, events, merchandise, shopping, IT, correspondence/bookings, planning, recruitment, website/social media
- Hire through internship programs, NOHFC, Canada Summer Jobs, Volunteers
- Lose our trained staff every year…no succession, low wages, training ground for others
- No vehicle - travel expenses high

Entomica- Desired Outcomes Long-Term

- Self-sustainability
- 4 full-time – permanent staff:

  1. Director: improve capacity, reports, write grants, administration, liaise, advocate and promote
  2. Curator/Manager: exhibits, tours, animal husbandry
  3. Program Developer/Educational Coordinator
  3. Outreach, Marketing, Website and Social Media Coordinator

- Improved revenue from Bushplane Museum – entrance fees, tours, events
- Improve marketing- tourism guides, brochure distributing - to travel centres, hotel
- Improve website to sell programs and merchandise online nation wide
- Donor/Supporter program

Future-Prospects

- Increased capacity & revenue
- Billboard signs in-town and hiways
- A travelling van with advertising for outreach events
- City signs and at Bushplane Museum

SAULT STE. MARIE ENTOMICA INSECTARIUM

Butterfly House Community Centre

Butterfly House Community Centre

--Reimagining Northern Ontario Tourism--

January 2022 – SUBMISSION BY ENTOMICA
SAULT STE. MARIE INSECTARIUM

Bug Themed Park, Carousel and Gardens

ENTOMICA INSECTARIUM

Thank you

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
Sault Theatre Workshop

ii. Organization: Address: (Street, Postal Code, City)
121 Pittsburgh Avenue, Sault Ste Marie ON
P6C 5A9
Address coreespondence to P.O Box 94 P6A 5L2

iii. Organization Contact Information: (Phone, Cell, Email)
(705)946-4081 Cell - (705)542-6477 saulttwmembership@gmail.com

iv. Organization Contact Person & Alternative Contact Person:

Name	BobbiLeigh Gasparelli	Name	Scarlett Marenger
Title	Chair	Title	Treasurer
Phone		Phone	
Email		Email	

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

The Purpose of Sault Theatre Workshop shall be to promote and encourage participation in theatre, primarily in the dramatic arts. The Mandate of Sault Theatre Workshop shall be to operate without the purpose of gain, profit or other acquisitions for its members. All profits are used for promoting the purpose and objectives of the Sault Theatre Workshop. Established in 1948, the Sault Theatre Workshop continues to present quality theatre in Sault Ste. Marie. Now in its 77th season, STW is proud to be our oldest community theatre group and the only one with ownership of its own theatre venue. Our vision is driven by our many passionate and creative volunteers. It is where your love of theatre will begin. We are a community theatre always looking for more volunteers to try their hand at acting, directing & working behind the scenes in our up-coming plays. Our objective is to provide a training ground for youth and adults who may be looking at pursuing a career in Film or Acting. We have members who have a wealth of experience in the field and those who can train on the operation of the Lights, Sound, Stage Management, Directing, Producing, Costumes, Prop Collection, Set Construction, as well as Front of House duties - which includes canteen operation and greeting customers during show times. The Sault Theatre Workshop will prepare you for any future endeavors you might wish to undertake in the future, whether it be directly in theatre or other public speaking roles.

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 description (maximum 50 words):

The Sault Theatre Workshop's discipline of focus is Theatre Performing Arts. We provide the citizens of Sault Ste. Marie with the opportunity to develop acting skills, technical expertise, board management, budgeting, box office management, etc. We do this while presenting productions and workshops which entertain and educate the audience.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Large Project Grant ☐

Operating Grant ☑

Seed Funding ☐

Community Events Grant ☐

Major Cultural Celebrations Grant ☐

Cultural Diversity Grant ☐

ACAP Request Amount ($) 9000

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:

Sault Theatre Workshop Season 77

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

Sept.1st, 2025

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

June 30th, 2026

iv. Activity/Project and/or Event Location:

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

Sault Theatre Workshop
121 Pittsburgh 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. Our goal and continued objective is to present four productions a year and host a festival of one act plays at our Studio Theatre at the end of each year.

Operational expenses include the funds we require for sets, props, costumes, make-up, play royalties, advertising, building maintenance and upgrades etc. The majority of our income is generated from our admission charges, fundraisers and patron donations, as well as cultural grants. The majority of our budget is spent right here in our community. Often we must raise additional funds in order to travel to theatre festivals, or to locally host festivals and 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, which has often been described by out of town theatre performers and adjucator's as a 'magical space' for intimate theatre performances. 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, and 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.

However, building ownership comes with additional hardships. In addition to production expenses we must also plan for and cover the costs of day to day operation of our theatre. These expenses include utilities, fire safety inspections and maintenance, grounds maintenance, insurance, and snow removal during the winter months. Fundraisers such as paint nights, benefit concerts and art shows have been planned to assist with covering some of the extra expenses that come with building ownership. With a new board and many younger volunteers we have been increasingly successful in reaching our financial goals over the past few seasons and are hopeful to present a solid and successful 77th season of theatre

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

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

Please explain these selections (750 words maximum):

“Complement and support existing City initiatives, ... “

We showcase local artists and mentor emerging talent. We support young production groups such as Sarah Skagen (SHE) & Calvin Lane (Unfathomable Productions) as they develop their artworks by providing access to our venue and resources. In addition, Artists are given workshops to develop their talents not just in acting but technical training in lighting design and technical performance, as well as sound design. Participants can also learn how to stage manage, develop costume design and become a wardrobe assistant. They also can become knowledgeable in finance by preparing budgets, using the box office system and handling money in the canteen and becoming educated in grant application processes.

“Provide mentorship and participatory opportunity for youth, diversity ...”

We encourage participants, young and old and from every walk of life in our community, to become members of the Sault Theatre Workshop. We have recently enjoyed the addition of a number of international students to our shows and the new perspectives that they bring into our theatre. We encourage those new to our community to come and get involved in our

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

The direct benefits of Sault Theatre Workshops operation to our audiences, participants and community are as follows: Entertainment, Education, Training, and collaboration with other arts groups both within and outside our local community.

Our audiences have always enjoyed the wide variety of theatre we provide, from Shakespeare, to dramas, to comedies, to melodramas and children's productions. We have also hosted many QUONTA Drama Festivals and Theatre Ontario Festivals, bringing some of the best community theatre Ontario has to offer to our Sault Ste. Marie audiences and an opportunity to network with theatre groups from other communities. We try to include at least one family-oriented show a year so that parents can introduce their young families to the joy of theatre. We are hoping to present a traditional Christmas Melodrama once again this season.

Our audience members have a chance to attend the workshops provided at these festivals. Listening to the adjudications each night and the more detailed ones in the morning are great learning experiences for the participants. They can attend the workshops provided daily for a variety of different theatre topics.

The community benefits economically from the participants' use of our hotels,

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 and our theatre productions. Successful implementation of funding will be measureable by an increase in audience attending our productions, an increase in volunteers working on our productions and a decreased need to rely on large scale fundraisers to pay our bills. Our ideal income source is our shows and the ability to produce them with 100% of our focus and energy in order to mount the best possible production. Sault Theatre Workshop should be more about the art and the community of artists and less about organizing non-theatre oriented fundraisers just to pay our bills. In addition, Our ability to confidently plan and advertise a full solid season of shows allows us to send out brochures canvassing for donations and season subscriptions, which is how we receive the majority of our donations. Ultimately success will be measured through the appreciation of our audience and the smiles on the faces of our volunteers as we all work together doing what we love - theatre.

Section 4: Marketing

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

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

Other please describe (250 words maximum):

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

Our target audience are all demographics but particularly those between the ages of 25 and 45 as we are actively encouraging younger adults to participate in our organizations activities. As such, it is important to bring them in to view our productions. If they enjoy what we do, we encourage them to join us in future productions. As our long-standing dedicated supporters age, their ability to volunteer and participate as audience members decreases. We need to look to the future and involve our youth more actively in volunteerism.

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 promote out activities through the Sault Community Box Office (saultctc.ca), through our own website (www.saulttheatre.com), and through our Facebook page (https://www.facebook.com/profile.php?id=61572503853426). We are currently working on linking an instagram account as well to reach a wider (as well as younger) audience.

In addition we post print posters of upcoming productions in a number of local community businesses and bulletin boards to help promote our show. We also purchase or exchange advertising in other theatre organization's production programs.

*In reference to question v. below Viewership Per Production is between 251-500 but for the full season would be multiplied by each production.

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [x] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

☐ 1-10	☑ 26-50
☐ 11-25	☐ 50+

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

Our direct theatre participants range from youth under 18 up to Senior Citizens over 75. Depending on production being presented the volunteer cast size will vary anywhere from 5 people to 25+ people. In addition, Backstage production crew usually number around 15 people between the ages of 20 - 65 years old.

Our daily audience during production week is usually between 50 - 100 people/show, our maximum seating is 100 people/show.

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.

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of Sault Theatre Workshop (Organization/Collective Name), I, Bobbi-Leigh Gasparelli (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.

_____Signature Oct.31st, 2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

Arts & Culture Assistance Program

CITY OF SAULT STE MARIE

Dear ACAP Committee,

I appreciate the opportunity to speak with you and provide additional information to support our ACAP grant application. While the Sault Theatre Workshop has been operating in Sault Ste Marie for the past 76 years, the majority of our current Board of Directors is quite new to their roles and very focused on promoting and modernizing our activities moving forward. Having been a member of and supported the activities of several volunteer organizations in our community, I understand how challenging it can be to acquire and retain the valuable volunteers that are needed to support our community. We have been successful in bringing in a number of young adults into our organization and are excited about what the future holds for us. Financial support from the City of Sault Ste Marie has always been a key component of our operating plan. We wouldn't have 76 years behind us without this vital support.

For the Sault Theatre Workshop, the 2020 -21 & 2021-22 seasons were severely impacted by the effects of the COVID19 shut down. For most arts groups, COVID meant no productions but also a pause on most of their expenses as well. For the Sault Theatre Workshop, it meant no revenue while at the same time still being required to pay the expenses on our building (utilities, insurance etc...) and this resulted in a serious depletion of our reserve funds. At the same time, our volunteer base – as happened with many other groups - almost completely disappeared. In this period of instability, there was no one knowledgeable enough on the Board to pursue any emergency grants that were available to arts organizations at that time. The window to apply was very small. None of our current board members were part of STW at that time, but we've all stepped in since then with determination to bring our organization back to its past as a vibrant community theatre organization. Unfortunately, our last few applications for ACAP funding have not been successful, and this has furthur complicated our ability to make solid plans as an organization.

We've been searching for the most cost-effective ways to produce theatre so that we can keep our doors open. We've highlighted a number of local playrights who've allowed us to present their work royalty free. But in reality, these un-tested scripts don't always bring in the audience numbers we need to generate revenue to keep doing what we love. We also realize that quality theatre requires productions with quality scripts and local artists still deserve to be paid for their work just as much as professional script writers. As a recipient

of ACAP funding, we would be committed to ensuring that artists are paid appropriately for their efforts – whether it is a young and emerging local artist such as Calvin Lane, RJ Downes, Sarah Skagen or professional playwright such as Norm Foster. We are focused on creating opportunities for artists to not only develop their skills through workshops but also to become the leaders and mentors and workshop providers able to earn income from that training. We would also be able to pay royalty fees that would allow us to produce a number of long-standing theatre favourites in addition to new productions

Documentation has been included from a number of our past season shows that demonstrates our ability to earn revenue from our productions. The fact that our doors are still open and our deficit has been cut in half each year since Covid also shows this. We have held fundraisers, rented out our space and collaborated and will continue to do so, but we really look forward to a day when we can relax and enjoy creating theatre magic without the worry of whether our lights will still be on. We ask that the City of Sault Ste Marie show support for our long-standing application through the ACAP program so that we can keep doing what we love and share our passion for theatre with a new generation.

Thank you again for your time reading through our application. We appreciate the opportunity to be considered for funding this year. Please let me know if there's anything else I can provide as you move forward with the decision-making process.

Best regards,

Bobbi-Leigh Gasparelli, chair
On behalf of the STW Board of Directors

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Eligible Project Costs (Refer to ACAP Guidelines for Details)	Ineligible Project Costs (Refer to ACAP Guidelines for Details)	Funding Source (ACAP, Cash, Other Gov. Funders, Sponsors, etc.)	Funding Type (Grant, Cash, Inkind, etc.)	Quotes/ Estimates (Links where applicable)
Operational Costs					
Utilities		$7000	**Cash** *(Revenue from Ticket Sales & Fundraisers)		
Snow Plowing		$5000	Cash*		
Insurance	$8000		Cash*		
Bank Charges	$600		Cash*		
Cleaning Services		$1000	Cash*		
Materials & Supplies Costs					
Scripts	$500		Cash*		
Poster/ Advertisement	$1500		Sponsors	In Kind	
Program Printing	$2000		Sponsors + Cash*	In Kind	
Cleaning Supplies	$200		Cash*		
Office &supplies Includes book-keeping and website maintenance	$1500		Cash*		
Canteen Supplies	$1000		Cash*		
Advertising	$2000		Sponsors + Cash*	In Kind	
Set Building materials (4 shows)	$4000		Cash* +Some donations	Cash +	
Props & Costumes	$1500		Cash*	Cash*	
Equipment Costs					
Lighting gels/Bulbs	$500		Cash*	Cash*	

Artist Fees					
Director/Producer Honoraria	$3000		Cash* ACAP	Cash* Grant	
Royalty Payments	$4000		Cash* ACAP	Cash* Grant	
Adjudicators – One Act Festival	$2000		Cash* ACAP	Cash* Grant	
Other Costs					
Building Repair/ Maintenance	$1500	$1500	Cash*		
Total Costs	$32,300	$14,500			
Total Project Costs:	**$46,800**				
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/ S tart up**	**4) For Small Festivals/Ev ents ($5,000 or less) Eligible Project Costs must = 75% or less of Total Project Costs**	**5) For Large Festivals/E v ents ($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**

Profit and Loss Statement for Spring Fling One Act
May 2025

ROYALTIES	CHEATING	-$ 539.65		
ROYALTIES	CONFLICT	-$ 514.31		
DIRECTOR	VICTORIA	-$ 250.00		
DIRECTOR	GRACE	-$ 250.00		
SOYA		-$ 140.00		
TIP		-$ 10.00		
C J MORTON		-$ 15.96		CANTELOPES
A K GRAPHIX		-$ 310.18	PROG & POSTERS	
S MARENGER		-$ 21.09		DOORPRIZE
PISA PIZZA		-$ 218.00		CAST PARTY
COSTUMES		-$ 11.28		P J BOTTOMS
S MARENGER		-$ 75.44	FOOD BASICS	POP/WATER
SQUARE FEES		-$ 35.00		
ADVERTISING		-$ 220.00		PROGRAM
DOLLARAMA		-$ 20.34		BINDERS
A K GRAPHIX		-$ 56.32	POSTERS	SCRIPTS
STAPLES		-$ 118.10		SCRIPTS
BOX OFFICE FEES		$ 3.16		
		-$ 2,802.51		

$	3,036.26	
-$	2,802.51	
$	233.75	PROFIT

PROFIT / LOSS FOR CONSPIRACY

Feb-25

INCOME

SQUARE		$	1,884.00
DOOR		$	590.00
ADVERTISING	HIGHLAND FORD	$	225.00
ADVERTISING	ABC	$	100.00
MEMBERSHIP		$	135.00
FALLON'S MOM		$	100.00
CANTEEN		$	229.00
SSM BOX OFFICE		$	240.00
ADVERTISING	JUDE ORTIZ	$	30.00
ADVERTISING	CHIROPRACTOR	$	150.00
ADVERTISING	WHISKY BARREL	$	500.00
DOOR	JOHN ANDERSON	$	60.00
	TOTAL INCOME	**$**	**4,243.00**

EXPENSES

ROYALTIES	NONE	$	-	
DIRECTOR	FALLON SYYL	$	500.00	
PRODUCER	NONE	$	-	
SCRIPTS	A K GRAPHIX	$	128.96	
PROGRAMMES	A K GRAPHIX	$	325.44	
POSTERS	FALLON SYYL	$	85.30	
PROPS	FALLON SYYL	$	38.02	
BANK CHRGS	BMO	$	58.02	
CLEANING	V FELICE	$	125.00	
BK CHRGS	BOX OFF	$	6.00	
COSTUMING	FALLON SYYL	$	146.53	
DRY CLEANING ?		$	150.00	?
CAST PARTY ?		$	200.00	?
	TOTAL EXPENSES	**$**	**1,763.27**	

PROFIT AT THIS ˙ $ 2,479.73

PROFIT & LOSS FOR ESTATE OF MADNESS

OCTOBER/NOV 2024

INCOME

MUSICAL COMEDY GUILD	$	300.00	
JUDE ORTIZ	$	60.00	
FRANK'S AUTO	$	100.00	
SQUARE	$	30.00	R WILSON
BOX OFFICE	$	2,030.75	
CANTEEN	$	316.00	
DOORPRIZE	$	167.60	
DOOR	$	1,101.00	
LEEANN PEARSON	$	250.00	PROGRAMME
	$	**4,355.35**	

EXPENSES

DIRECTOR'S HONARARIUM	$	500.00	CALVIN & GRACE
SCRIPTS	$	73.00	STONES
SOO MILL	$	269.16	SET & POSTERS
CALVIN LANE	$	78.71	SET & POSTERS
MARENGER	$	261.74	DÉCOR/MASKS/DOORPRIZE
PROGRAMMES	$	294.93	AK GRAPHIX
DOLLARAMA	$	8.48	SCRIPTS
COSTUMES	$	110.55	FABRICLAND
DOLLARAMA	$	62.13	PAINT/DÉCOR
PISA PIZZA	$	31.00	CAST
STAPLES	$	9.02	READERS DUOTANGS
BULK BARN	$	46.96	DOORPRIZE AND EYEBALLS
CANTEEN	$	60.20	POP, COFFEE, WATER
CANTEEN	$	59.00	POP, MILK, CREAM
ROME'S	$	34.15	CAST PARTY
ROME'S	$	30.43	BUNS
ROME'S	$	162.82	CAST PARTY
	$	**2,092.28**	

PROFIT **$ 2,263.07**

PROFIT / LOSS FROM SNOW WHITE

Dec-24

INCOME

BOX OFFICE	$	3,650.00	SSM BOX OFFICE
DOOR	$	2,100.00	
DOOR	$	280.00	
DOOR	$	195.00	
CANTEEN	$	638.70	
PREVIEW NIGHT	$	185.00	VINCENT PLACE
SQUARE	$	120.00	
SQUARE	$	90.00	
SQUARE	$	60.00	
ADV	$	30.00	ORTIZ
DOORPRIZE	$	340.00	
	$	**7,688.70**	

EXPENSES

A K GRAPHIX	$	52.07	SCRIPTS
G GODDARD AGENCY	$	678.00	ROYALTIES
A K GRAPHIX	$	358.89	POSTERS/PROGRAMES
HONORARIA	$	250.00	HOUSTON
HONORARIA	$	250.00	FELICE
SOO MILL	$	164.74	PAINT
S MARENGER	$	437.01	SET,DÉCOR.DOORPRIZE
S MARENGER	$	317.81	CAST PARTY, DRESS
S HOUSTON	$	72.47	CANTEEN
PREVIEW NIGHT	$	185.00	VINCENT PLACE
V FELICE	$	218.75	PAINT,SUPPLIES
GRACE KING	$	29.82	MAKEUP
SSM COMM BOX OFF FEES	$	300.00	EMAIL BLAST
SSM COMM BOX OFF FEES	$	69.72	CC FEES
SQUARE FEES	$	3.66	
SQUARE FEES	$	3.12	
SQUARE FEES	$	1.98	
DRY CLEANING	$	97.76	
	$	**3,490.80**	

PROFIT SO FAR $ 4,197.90

ESTIMATED BUDGET FOR SEASON

JULY 1/2025 TO JUNE 30/2026

ESTIMATED INCOME			
STAGE SHOWS			
DOOR	5 X 3500.00		$ 17,500.00
FUNDRAISERS			
PAINT NIGHT	SALES	2 OR 3	$ 1,000.00
DOORPRIZES	SALES	5 X 200.00	$ 1,000.00
MEMBERSHIPS	SOLD		$ 1,000.00
DONATIONS	FROM PUBLIC		$ 1,000.00
ADVERTISING	SOLD		$ 1,500.00
SSM GRANT	CITY		$ 20,000.00
WORKSHOPS	SERIES		$ 1,500.00
GARAGE SALE	OLD STUFF		$ 500.00
CANTEEN	HOSPITALITY		$ 2,000.00
RENTAL	OF HALL		$ 500.00
TOTAL ESTIMATED INCOME			**$ 47,500.00**

EXPENSES			
UTILITIES			-$ 7,000.00
SNOW PLOW			-$ 3,500.00
INSURANCE			-$ 9,000.00
SCRIPTS/POSTERS		5 SHIWS	-$ 2,000.00
HONORARIA	DICECTORS/PROD	5 SHOWS	-$ 3,000.00
ROYALTIES		5 SHOWS	-$ 4,000.00
OFFICE	BOOKS/SUPPLIES/INT/WEB		-$ 1,500.00
JANITOR			-$ 600.00
DONATIONS	PREVIEW NIGHT	4 SHOWS	-$ 1,500.00
PRODUCTIONS		5 SHOWS	-$ 5,000.00
ADJUDICATORS			-$ 2,000.00
BANK CHRGS			-$ 600.00
ADVERTISING			-$ 2,000.00
REPAIRS & MAINT			-$ 1,500.00
TOTAL ESTIMATED EXPENSES			**-$ 43,200.00**

Profit and Loss

Sault Theatre Workshop

July 1, 2024-June 30, 2025

DISTRIBUTION ACCOUNT	TOTAL
Income	
4150 Net Sales	
4050 Sales - Advertising	0
4100 Sales - Box Office	1,845.00
4105 Sales - Donations	5,372.00
4110 Sales - Door	3,143.98
4120 Sales - Fundraising	11,964.00
4125 Sales - Membership	1,158.15
4140 Sales - Hospitality /Canteen	665.00
Total for 4150 Net Sales	2,154.00
4750 STW - Rental	**$26,302.13**
4755 Interest Earned Income	850.00
Total for Income	4.50
Cost of Goods Sold	**$27,156.63**
5025 Hospitality/Canteen	
5020 Cast Party	$338.46
Total for 5025 Hospitality/Canteen	653.78
5070 PRODUCTION COSTS	**$992.24**
5030 Costumes	$245.26
5035 Props Expense	649.44
5045 Set Materials	410.69
5050 Director's Honoraria	841.63
5060 Royalties for Plays	2,000.00
5065 Scripts	-3,000.06
Total for 5070 PRODUCTION COSTS	396.79
Total for Cost of Goods Sold	**$1,543.75**
Gross Profit	**$2,535.99**
Expenses	**$24,620.64**
5027 DOOR PRIZES	
5075 Donation/ Preview Expense	124.35
5100 Accounting & Legal	325.00
5105 Advertising/Promotional	701.83
5110 Programs/Printing etc	520.00
5125 Bank charges	1,438.88
5150 Insurance	343.62
5185 License, Fees & Dues	7,527.58
5200 Office Expense	129.51
5250 Proceeds Expense	1,354.05
5300 Repair & Maintenance Building	320.00
5350 Supplies Building	7,873.07
5375 Telephone/Internet	138.03
5550 Utilities	1,164.75
Total for Expenses	5,283.87
Other Income	**$27,244.54**
Other Expenses	
Profit	**-$2,623.90**

Sault Theatre Workshop

Trial Balance

As of June 30, 2025

	DEBIT	CREDIT
1100 BMO - 108 - Chequing	2,081.56	
1105 BMO - 124 - Bursary Acct	0.00	
1120 BMO - 673	0.00	
Uncategorized Asset	0.00	
1500 Buildings	101,315.38	
1550 Land	37,000.00	
2200 GST/HST Payable	964.94	
2215 GST/HST Suspense		0.00
3200 Retained Earnings		109,950.99
Opening Balance Equity		34,034.79
4050 Net Sales:Sales - Advertising		1,845.00
4100 Net Sales:Sales - Box Office		5,372.00
4105 Net Sales:Sales - Donations		3,143.98
4110 Net Sales:Sales - Door		11,964.00
4120 Net Sales:Sales - Fundraising		1,158.15
4125 Net Sales:Sales - Membership		665.00
4140 Net Sales:Sales - Hospitality /Canteen		2,154.00
4750 STW - Rental		850.00
4755 Interest Earned Income		4.50
5025 Hospitality/Canteen	338.46	
5020 Hospitality/Canteen:Cast Party	653.78	
5070 PRODUCTION COSTS	245.26	
5030 PRODUCTION COSTS:Costumes	649.44	
5035 PRODUCTION COSTS:Props Expense	410.69	
5045 PRODUCTION COSTS:Set Materials	841.63	
5050 PRODUCTION COSTS:Director's Honoraria	2,000.00	
5060 PRODUCTION COSTS:Royalties for Plays		3,000.06
5065 PRODUCTION COSTS:Scripts	396.79	
5027 DOOR PRIZES	124.35	
5075 Donation/ Preview Expense	325.00	
5100 Accounting & Legal	701.83	
5105 Advertising/Promotional	520.00	
5110 Programs/Printing etc	1,438.88	
5125 Bank charges	343.62	
5150 Insurance	7,527.58	
5185 License, Fees & Dues	129.51	
5200 Office Expense	1,354.05	
5250 Proceeds Expense	320.00	
5300 Repair & Maintenance Building	7,873.07	
5350 Supplies Building	138.03	
5375 Telephone/Internet	1,164.75	
5550 Utilities	5,283.87	
TOTAL	**$174,142.47**	**$174,142.47**

Balance Sheet Comparison

Sault Theatre Workshop

As of June 30, 2024

DISTRIBUTION ACCOUNT	TOTAL	
	AS OF JUNE 30, 2023 (PY)	AS OF JUNE 30, 2024
Assets		
Current Assets		
Cash and Cash Equivalent		
1100 BMO - 108 - Chequing	2,758.77	3,327.35
1105 BMO - 124 - Bursary Acct	6,166.80	1,404.30
1120 BMO - 673	1,355.71	144.46
Total for Cash and Cash Equivalent	**$10,281.28**	**$4,876.11**
Accounts Receivable (A/R)		
Uncategorized Asset		
Total for Current Assets	**$10,281.28**	**$4,876.11**
Non-current Assets		
Property, plant and equipment		
1500 Buildings	101,315.38	101,315.38
1550 Land	37,000.00	37,000.00
Total for Property, plant and equipment	**$138,315.38**	**$138,315.38**
Total for Non-current Assets	**$138,315.38**	**$138,315.38**
Total for Assets	**$148,596.66**	**$143,191.49**
Liabilities and Equity		
Liabilities		
Current Liabilities		
Accounts Payable (A/P)		
Credit Card		
2200 GST/HST Payable		
2215 GST/HST Suspense	-4,104.76	-794.29
Total for Current Liabilities	**-$4,104.76**	**-$794.29**
Non-current Liabilities		
Total for Liabilities	**-$4,104.76**	**-$794.29**
Equity		
3200 Retained Earnings	138,489.82	118,666.63
Profit for the year	-19,823.19	-8,715.64
Opening Balance Equity	34,034.79	34,034.79
Total for Equity	**$152,701.42**	**$143,985.78**
Total for Liabilities and Equity	**$148,596.66**	**$143,191.49**

PAINT NIGHT PROFIT & LOSS JAN 2025

NUMBER #2

	INCOME	
CANTEEN	$	160.00
SQUARE	$	390.00
DOOR	$	240.00
TOTAL INCOME	**$**	**790.00**

	EXPENSES	
CLEANING	$	25.00
POP/BAKING	$	63.98
BK CHRGS	$	12.53
INSTRUCTOR	$	320.00
TOTAL EXP	**$**	**421.51**

PROFIT	**$**	**368.49**

DIRECTORS, TRUSTEES, ETC JUNE 30, 2025

BOBBI GASPERELLI [redacted]

DEC 2023 [redacted]

CHAIRPERSON MARCH 4, 2025 ARM'S LENGTH YES

CALVIN LANE [redacted]

JULY 2024 [redacted]

VICE CHAIRPERSON APRIL 2, 2025 ARM'S LENGTH YES

MARENGER, SCARLETT [redacted]

2023 12 20 [redacted]

TREASURER ARM'S LENGTH YES

SANDRA, HOUSTON [redacted]

2023 12 02 [redacted]

BOX OFFICE ARM'S LENGTH YES

RON WILLIAM MCLEAN [redacted]

2023 12 02 [redacted]

BUILDING MANAGER ARM'S LENGTH YES

VAL JOYCE WILSON [redacted] 6R3

2023 12 02 7[redacted] DOB[redacted]

COSTUMING SUPERVISOR ARM'S LENGTH YES

CLINTON JOHN MORTON [redacted]

APRIL 2, 2025 [redacted]

SECRETARY ARM'S LENGTH YES

RETIRED FORMER MEMBERS

HARRY HOUSTON [redacted]

ARTISTIC DIRECTOR RESIGNED JUNE 2, 2025

CHAIRPERSON RESIGNED/ SICK MARCH 4, 2025

BIRD, RON [redacted]

2023 12 02 **RESIGNED- SICK** [redacted]

SECRETARY

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 Name:
Soo-lebrity Youth Theatre

ii. Organization: Address: (Street, Postal Code, City)

iii. Organization Contact Information: (Phone, Cell, Email)

soolebritytheatre@gmail.com

iv. Organization Contact Person & Alternative Contact Person:

Name	Michael Duclos	Name
Title	President and Founder	Title
Phone		Phone
Email	soolebritytheatre@gmail.cor	Email

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

Mandate
Soolebrity Youth Theatre provides accessible, high-quality theatre education and performance opportunities for children and youth. The program empowers participants to develop artistic skills, confidence, and a sense of belonging through creative expression and collaborative performance.

Goals and Objectives
Soolebrity Youth Theatre aims to promote youth engagement, artistic excellence, and community connection through the performing arts. The organization's objectives include:

Artistic Development: Deliver structured training programs in acting, improvisation, voice, and stagecraft, fostering creativity and performance confidence.

Personal Growth: Strengthen communication, leadership, and teamwork skills through rehearsal and public performance experiences.

Inclusivity and Accessibility: Ensure equitable participation for youth of all backgrounds, including those who face barriers to arts engagement.

Community Engagement: Present public showcases, one-act plays, and collaborative projects that connect youth to their communities and celebrate local talent.

Organizational Growth:

Develop and launch an official Soolebrity Youth Theatre website to streamline registration, provide program information, and highlight participant achievements

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 description (maximum 50 words):
Peforming Arts.

Section 2: Type of Grant & Funding Amount Requested

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Large Project Grant ☐

Operating Grant ☑

Seed Funding ☐

Community Events Grant ☐

Major Cultural Celebrations Grant ☐

Cultural Diversity Grant ☐

ACAP Request Amount ($) 8500

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:
Soolebrity Youth Theatre Capacity-Building and Soothfest Revival Project

ii. Activity/Project and/or Event **Start Date:**
January 2026

iii. Activity/Project and/or Event **End Date:**
December 2026

iv. Activity/Project and/or Event Location:

(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50 words):
Development Classes at Boreal School (ADSB)
Peformances at Sault CTC, Korah Theatre or the STW.

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

Soolebrity Youth Theatre is a community-based program that empowers young people in Sault Ste. Marie through theatre arts education and performance. Our mission is to help youth build creativity, confidence, and collaboration skills while making live theatre accessible and engaging for the wider community.

This project focuses on three key initiatives that will expand our reach, strengthen our sustainability, and enhance the local arts ecosystem:

1. Launching the Soolebrity Youth Theatre Website

A central goal of this project is to develop and launch a professional, user-friendly website that serves as the digital home for Soolebrity Youth Theatre. The website will feature:

Online registration and payment for classes and workshops

Information about productions and community events

Sponsor recognition and donor opportunities

Photo and video galleries to celebrate youth achievements

This website will dramatically improve accessibility for families, simplify registration and communication, and enhance the program's visibility in the community. A strong online presence is essential to attract new participants, showcase our work, and strengthen our long-term sustainability.

2. Reviving “ Soothfest ” – A High School Theatre Competition

We are re-establishing Soothfest, a one-to-two-day high school theatre competition that celebrates local talent and encourages collaboration among youth, schools, and arts organizations.

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):
Alignment with the Community Culture Plan

The Soolebrity Youth Theatre Capacity-Building Project directly supports several key goals of the City of Sault Ste. Marie's Community Culture Plan by fostering youth engagement, creative development, community collaboration, and sustainable arts growth. Through the launch of our website, the revival of Soothfest (a high school theatre competition), and ongoing youth theatre programs, Soolebrity will expand participation in the arts and strengthen cultural identity in our community.

1. Complementing and Supporting Existing City Initiatives

This project complements existing municipal arts and cultural initiatives by expanding access to community-based theatre education and performance. It aligns with the City's goals to strengthen youth participation in the arts and develop local talent.
By hosting Soothfest in partnership with schools and community venues such as the Sault Community Theatre Centre, we directly contribute to the City's broader commitment to supporting live performance opportunities and educational programming.

2. Contributing to Economic and Social Diversity

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

Benefits to Audiences, Participants, and the Community

The Soolebrity Youth Theatre Capacity-Building Project will have a lasting, positive impact on the young people who participate, the audiences who attend, and the broader community of Sault Ste. Marie. By providing meaningful opportunities for learning, performing, and celebrating the arts, this project will strengthen individual confidence, community pride, and cultural vitality.

Benefits to Participants

For youth participants, Soolebrity Youth Theatre offers a safe, inclusive, and creative space to grow as artists and individuals. Through acting classes, rehearsals, and performances, students develop valuable life skills such as confidence, communication, empathy, teamwork, and problem-solving. The program encourages creative risk-taking and self-expression, allowing participants to discover their strengths and build resilience in a supportive environment.

The reintroduction of Soothfest, a high school theatre competition, will expand these benefits by providing performance and adjudication experiences that mirror real-world professional opportunities. Students will learn to accept constructive

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 of the Soolebrity Youth Theatre Capacity-Building Project will be defined by the successful completion of three key outcomes:

Launch of the Soolebrity Website – The creation of a fully functional, user-friendly website will mark a major milestone in organizational capacity. Success will be measured by the site's launch date, the number of online registrations processed, and increased communication efficiency with families and community members.

Revival of Soothfest – The successful hosting of this high school theatre competition will be measured by the number of participating schools, student performers, adjudicators, and audience attendance. Post-event surveys will assess participant satisfaction, learning outcomes, and interest in future events.

Delivery of Youth Development Classes – Two 10-week sessions will be offered annually, each culminating in a public performance. Success will be measured through enrolment numbers, participant retention, parent and student feedback, and the quality of final performances.

Section 4: Marketing

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

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

Other please describe (250 words maximum):

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

We intend to reach a wide variety of audiences. The immediate, most impacted audience will be aged 6-22 who are participating in the programming but we will also be impacting the wider community of Sault Ste. Marie through our shows and performances. This will be positive, wonderful entertainment for 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):

Promotion and Outreach Plan

The Soolebrity Youth Theatre Capacity-Building Project will be promoted through a coordinated marketing and outreach strategy designed to reach youth, families, schools, and the broader community of Sault Ste. Marie.

Promotion will begin with the launch of our official website, which will feature online registration, program details, event listings, photos, and updates. This site will serve as the central hub for communication and marketing, ensuring accessibility and professionalism.

We will use social media platforms — including Facebook (@SoolebrityYouthTheatre) and Instagram (@soolebrityyouththeatre) — to share rehearsal highlights, cast spotlights, behind-the-scenes videos, and performance announcements. Regular content and engagement with followers will help build excitement, visibility, and a sense of community among participants and audiences alike.

To reach local families and schools, we will collaborate with the Algoma District

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

- [x] 0-18
- [x] 19-34
- [ ] 35-59
- [ ] 60-75
- [ ] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [x] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

☐ 1-10 ☑ 26-50

☐ 11-25 ☐ 50+

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

Participants are mostly children and youth aged 6-22. We also have parents who volunteer for crew jobs during performances. For example, our last performance which was at Korah theatre involved 30 students and about 15 parents and volunteers.

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.

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of Soo-lebrity Youth Theatre (Organization/Collective Name), I, Michael L. R. Duclos (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.

_____Signature October 30th, 2025_____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

ACAP Budget Template – Projected Costs & Funding

Cost Category	Eligible Project Costs	Ineligible Project Costs	Funding Source	Funding Type	Quotes/Estimates (where applicable)
Artist / Personnel Fees	Artistic Director stipend: **$6,000** Assistant instructors/guest artists: **$3,000**	—	Soolebrity Youth Theatre	Cash	Based on annual honouraria
Venue Rental – Productions	Two productions at Sault Community Theatre Centre rental + seat fees: **$3,000**	—	Sponsor / Grant	Grant	Estimate from SCTC rate card
Venue Rental – Soothfest Event	One-day high school competition rental & tech: **$800**	—	Sponsor / Grant	Grant	Estimate: one-day booking
Adjudicators & Awards – Soothfest	Adjudicator fees: **$800** Awards/printing/admin: **$700**	—	Fundraising / Grant	Cash	Estimated for first year event
Tech & Production Materials	Sets/props/costumes/rights/tech for 2 shows: **$6,000**	—	Soolebrity Youth Theatre	Cash / In-kind	Production budget
Website Setup & Online Registration	Website design & build: **$2,500**	—	Grant / Sponsor	Grant	One-time website development cost
Website Maintenance / Hosting	Domain/hosting/maintenance: **$800** (Annual)	—	Soolebrity Youth Theatre	Cash	Hosting + maintenance
Insurance & Administrative Operating Costs	Insurance/youth program registration: **$1,500** Office & supplies/admin: **$800**	—	Soolebrity Youth Theatre	Cash	Annual operating costs

Marketing & Advertising	Posters, social media ads, print: **$1,500**	—	Sponsor / Fundraising	Cash	Marketing for programs + Soothfest
Scholarships / Subsidized Spots	Subsidies for youth participation: **$1,000**	—	Fundraising / Grant	Cash	Equity & accessibility line
Contingency / Reserve	Reserve fund: **$1,000**	—	—	—	Built-in buffer
Total Eligible Project Costs	**$25,900**	—	—	—	Sum of eligible costs
Total Project Costs	**$34,500**	—	—	—	Full expense budget including all lines
Total Funding Requested (e.g., via ACAP Grant + Sponsors)	To be determined	—	ACAP + Sponsors	Grant / Cash / In-kind	Gap = $34,500 - (Soolebrity revenue lines)

Revenue / Funding Plan

- Development classes: $8,000
- Other program registrations: $6,000
- Ticket sales (2 productions): $3,600
- Fundraising & donations: $2,400
- Grants & sponsorships: $5,000
- Box office / small earned income: $1,000

- **Total Projected Revenue:** $26,000

Funding Gap

- Total Project Costs: **$34,500**
- Projected Revenue: **$26,000**
- **Funding Gap: $8,500** — this is the amount you need to secure via ACAP grant + sponsorships + possibly increased earned revenue to *break even*.

Project Title:

Soolebrity Youth Theatre Capacity-Building and Soothfest Revival Project

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Description of Activities:

Timeline	Activity	Description / Objectives	Responsible Party	Expected Outcome / Deliverable
January – March 2026	**Website Development**	Hire local web developer to design, build, and launch official Soolebrity Youth Theatre website with registration, event info, and gallery features.	Program Director & Web Developer	Website launched and operational by March 2026.
February – April 2026	**Program Promotion & Registration Launch**	Promote new website, advertise spring development classes and Soothfest participation. Distribute flyers to schools and media outlets.	Marketing Coordinator & Volunteers	Increased registration and community awareness.
April – June 2026	**Spring Youth Development Session (10 Weeks)**	Deliver acting and performance classes for youth ages 6–17, culminating in a live showcase.	Artistic Director & Instructors	20+ youth complete program; public performance held.
March – April 2026	**Soothfest Planning & Partnerships**	Coordinate with high schools, book venue, recruit adjudicators, and organize event logistics.	Program Director & Planning Committee	Soothfest schedule finalized; schools confirmed.
May 2026	**Soothfest High School Theatre Competition**	Host one-day theatre festival featuring student performances, workshops, and awards ceremony.	Event Coordinator & Volunteers	4+ schools participate; 200+ attendees; event feedback collected.

September – November 2026	**Fall Youth Development Session (10 Weeks)**	Second set of acting classes leading to year-end showcase.	Artistic Director & Instructors	20+ youth complete program; final showcase for families and community.
November – December 2026	**Evaluation and Reporting**	Gather feedback, assess success metrics (enrolment, attendance, satisfaction), and prepare final ACAP report.	Program Director	Final report submitted; success data compiled.

Measurable Indicators of Success:

- Website launched by March 2026 with online registration.
- Minimum of **40 youth** enrolled across both sessions.
- Successful *Soothfest* in May 2026 with participation from at least **4 high schools**.
- Total audience reach of **500+ community members**.
- Positive feedback (85%+ satisfaction) from youth, parents, and teachers.
- Growth in partnerships and volunteer engagement.

just claus copy.inddc 1 12/13/2024 6:48:46 PM

SOOLEBRITY YOUTH THEATRE PRESENTS: JUST CLAUS

December 18th, 19th, and 20th @ the Sault Community Theatre Centre
Curtain at 7 PM

"JUST CLAUS" is brought to you by Soolebrity Youth Theatre, a not-for-profit organization with the mission to bring affordable acting and theatre opportunities to children and youth in Sault Ste. Marie!

Produced by Mike Duclos, Rob Chiarello and Steve Boniferro
Directed by Mike Duclos and Kirsten Duke
Media, Photography, and Advertising by Wendy Hord
Costumes and Props by Shannon Papa and Lisa Guzzo
Set by Steve Guzzo
Program by Monique Holmes
Stage Management by Shannon Papa, Stephanie Fetherston, and Lisa Guzzo
Hair/Makeup by Rachel Liepins and Krista Langille-Rowe
Sound by Brian Holmes
Lighting by Keiran Boniferro
Front of House by Wendy Hord

I'd like to dedicate this **entire** show to my mom, Brenda Butler. She's always been in my corner my entire life and I can't think of someone who worked harder and cared more about me than her. She always laughs at my dumb jokes and still, to this day, encourages me to follow my dreams. Love you, momsy! Merry Christmas!

To all the people who helped make this crazy dream happen, I cannot express how thankful I am to all of you! This is an incredibly special group of parents and kids! This has been a journey of a lifetime and I am humbled by and appreciative of ALL of you and your hard work! THANK YOU, THANK YOU, THANK YOU!

Finally, people may ask, "Mike, why do you put in ALL this work?" The answer is simple: "Just Claus..."

Enjoy the show!

Michael Duclos
Soolebrity Youth Theatre
President and Founder

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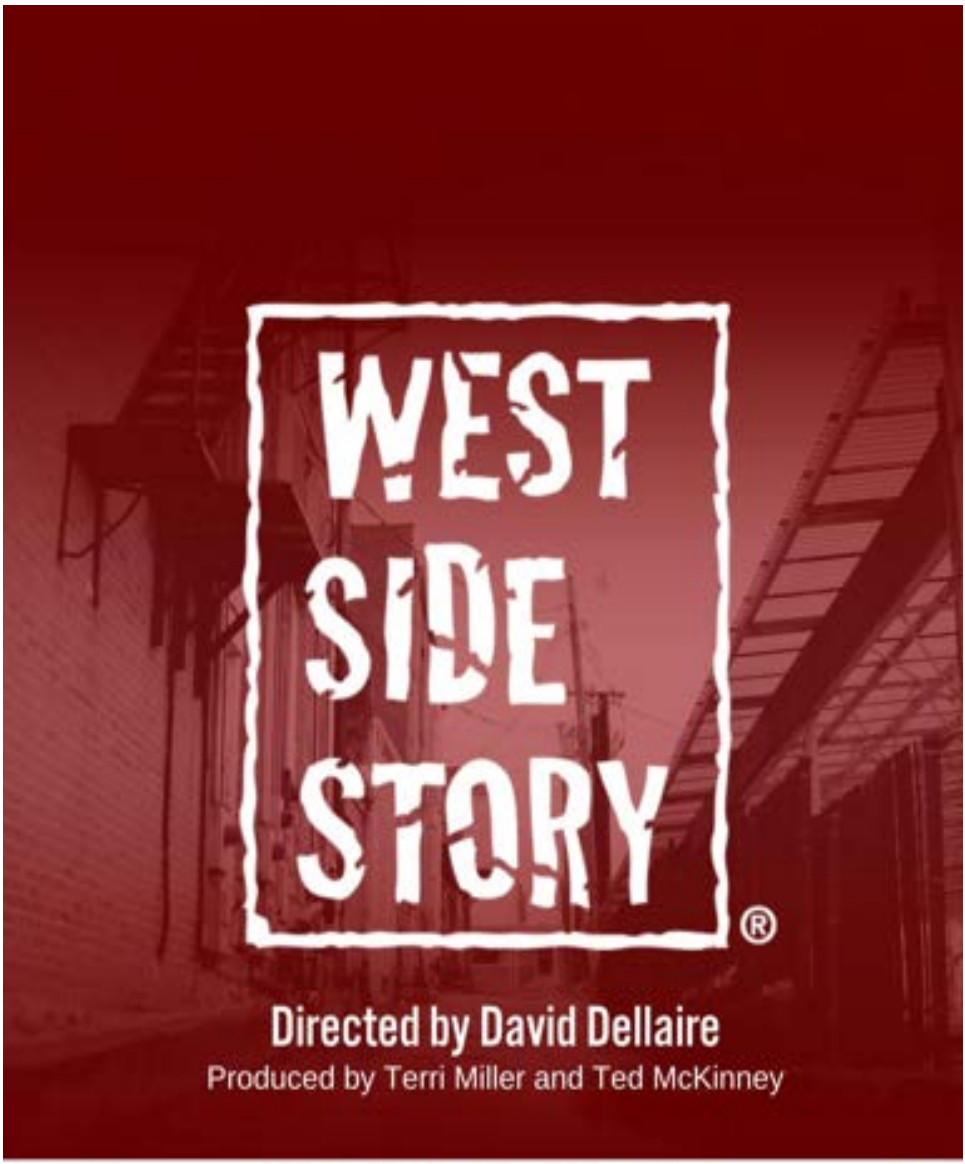

April 23-26, 2025 Showtime 7:30pm
Sault Community Theatre Centre

Station Mall STC Kiosk, (705)945-7299, www.saultctc.ca
Presented by The Musical Comedy Guild
West Side Story is locally sponsored by Metallo's

WEST SIDE STORY is based on a concept by **Jerome Robbins**. Book by **Arthur Laurents**.
Music by **Leonard Bernstein** and Lyrics by **Stephen Sondheim**.
Original production directed and choreographed by **Jerome Robbins**.

WEST SIDE STORY is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

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CAST

"THE SNOW GLOBE"

Written by Michael L. R. Duclos

Dedicated to Oakley, Oliver, Oriana, and Odaya, who are my inspiration for everything magical in life

DRAMATIS PERSONAE:

Narrator played by Saleea Chester
Christopher Presely Kringle played by Ethan Paquette
Elf King played by Bella Guzzo
Mom played by Joya Chester
Fro-sty played by Lillian Chiarello
The Grench played by Arabel Holmes
Rudolphus played by Dylan Hord
Elf Commander played by Rachel Fetherston
Elf 1 played by Leanna Chester
Elf 2 played by Mia Wabigwan
Elf 3 played by Isabella Boniferro
Elf 4 played by Odaya Duclos
Other Elves played by Nova Holmes, Millie Stickels, Maggie MacDonald, Molly MacDonald, Anastasia Liepins, and Emalyn Belleau
The Elf on the Bookshelf played by Oriana Duclos
Text, the Reindeer played by Lucy Shaughnessy
Abominable Snowmonster played by Oliver Duclos

BRIEF INTERMISSION

"CHRISTMAS PRESENCE"

Written by Michael L. R. Duclos

Dedicated to Grandma Shirley, who always made Christmas feel special regardless of what we had

DRAMATIS PERSONAE:

Santa/Narrator played by Joey Papa
Julie played by Olivia Harris and Raegan Larivere
Beth Laham played by Arabella Gallant
Mom played by Landyn Agawa
Granny played by Poe Holmes
Fro-sty 2.0 played by Parker Duke
Kid played by Anatasia Liepins

BRIEF INTERMISSION

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"BETH LAHAM"

Written by Michael L. R. Duclos

Dedicated to Sheila, my life partner who has been there for me through everything.
You are the star at the top of my Christmas tree

DRAMATIS PERSONAE:

Beth Laham played by Arabella Gallant
Chris/Santa played by Joey Papa
Slightly Younger Chris/Santa played by Ethan Paquette
Dr. Lucille Van Palt played by Julia Calhoun
Charlie Braun played by Oakley Duclos
Linus played by Dylan Hord
Julie Laham played by Olivia Harris and Raegan Larivere
Kandycane played by Odaya Duclos
Peppermintz played by Oriana Duclos
Mistletoes played by Emalyn Belleau
Fro-sty the Snowperson played by Lillian Chairello
Narrator played by Saleea Chester
Elf King played by Bella Guzzo
Snewpy, the Dog played by Anastasia Liepins
Fros-ty 2.0 played by Parker Duke
Cynthia Louise Whovillain played by Landyn Agawa
Snickerdoodle played by Ally Kowalyk
Garlandz played by Isabella Boniferro
Dasher played by Poe Holmes
Abominable Snowmoster (reformed) played by Oliver Duclos
Evan Neezer played by Fin Burritt
Other Elves played by Lucy Shaughnessy, Leanna Chester, Joya Chester, Nova Holmes, Molly MacDonald, Maggie MacDonald, Millie Stickels, Mia Wabigwan, and Rachel Fetherston

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THANK YOU FOR SUPPORTING LOCAL YOUTH!!

SOOLEBRITY YOUTH THEATRE

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SOO-LEBRITY
YOUTH THEATRE

PROUNDLY PRESENTS

"DRUGS ARE BAD" & "CHECK PLEASE 1, 2, & 3" BY JONATHAN RAND

"PASSION, POISON, AND PETRIFACTION" BY GEORGE BERNARD SHAW (ADAPTED BY D DAYNARD)

"...SIDE EFFECTS MAY INCLUDE"

5 ONE-ACT PLAYS IN ONE SHOW OF HILARITY

KORAH THEATRE
October 24TH & 25TH @ 7PM
October 26TH @ 2 PM

A FULL SHOW OF COMEDY! YOU'LL LAUGH, YOU'LL CRY, YOU'LL QUESTION YOUR LIFE CHOICES!

CREW

BEHIND THE SCENES

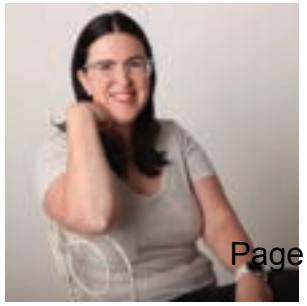
SOUND BY: BRIAN HOLMES
LIGHTING BY: ROB CHIARELLO & KIRSTEN DUKE
SET DESIGN BY: STEVE GUZZO
PROGRAM BY: MONIQUE HOLMES
FRONT OF HOUSE: MEL JONES & STEPH HARRIS

STAGE MANAGERS: STEPH FETHERSTON & SHANNON PAPA
STAGE HAND: MARJORIE HALL
COSTUMES AND PROPS: SHANNON PAPA, STEPH FETHERSTON, KIRSTEN DUKE, & MICHAEL L. R. DUCLOS

DIRECTOR'S DEDICATION:

What a session! I am so proud of all our actors, they are each so talented and it never ceases to amaze me that they have such artistic range at a young age!

Thank you to my family, who has been so patient with my time away - especially my husband Aaron for picking up the parenting load. I love you all so much.



And to Mike, who until reading this blurb doesn't know that I never exactly intended to stay in this role, but who has single-handedly convinced me that doing this work is extremely valuable and rewarding. Mike, your dedication and thoughtfulness are incredible examples for all these kids, and they (and I) are so grateful to you for sharing your passion with us.

–Kirsten

PRODUCER'S DEDICATION

I'd like to dedicate this show to all the Soolebrities! Each young actor has put in a tremendous amount of work, learning, and completely devoting themselves to this craft we call acting. There have been times of extreme stress and moments of immense pride that I wouldn't trade for the world. In the end, the stress is worth it as we watch everything come together so beautifully and get to sit back and enjoy the entertainment these aspiring actors bring to each performance.

Of course, this all couldn't happen without our dedicated parents. So much was asked of them—getting their kids to what felt like a thousand rehearsals, helping them learn lines, and being their rocks when energy levels ran low. I laughed, I cried, I questioned my life choices... and that was all before curtain today!

Thank you, Soolebrities. Thank you, parents. And thank YOU for coming to our show. Your support keeps our non-profit youth theatre alive and thriving. Enjoy the show!

A huge thank you as well to:

-Amy See, Chris Rous, and the entire booking and theatre/tech team at ADSB
-Bobbi-Leigh Gasparelli for her flexibility in allowing us to use the Korah theatre and the help with set items!
-AFS for letting us rehearse in their boardroom when we had no other space
-Wendy Hord for securing the church as a rehearsal venue
-The custodial staff at Boreal for putting up with a bunch of crazy kids (and adults) using their stage almost every day

And finally, thank you to Kirsten Duke — I thought she was joking when she said she wanted to help me with youth theatre… turns out, the joke's on her! Seriously, I couldn't do this without you. Thanks for working for coffee and Nerds Gummy Clusters!

Sincerely,
Michael L. R. Duclos
Founder & President, Soolebrity Youth Theatre

SOO-LEBRITY
YOUTH THEATRE

kasdan co.

At ***kasdan co.***, our journey is driven by a shared passion for culinary creativity, community connection, and a deep commitment to excellence.

Located at 792 Queen St E.

Mon-Fri 8am-3pm
At the Soo Mrkt Saturdays
9am-2pm

CAST

"DRUGS ARE BAD"

Written by by Jonathan Rand
Directed by Michael L. R. Duclos & Kirsten Duke

Dad: Joey Papa
Mom: Poe Holmes
Brad: Oliver Duclos

WITH PERMISSION OF MUSICAL THEATRE INTERNATIONAL

KORAH MUSICAL THEATRE PRESENTS...

DREAMWORKS

SHREK THE MUSICAL

FEBRUARY 18TH -21ST, 2026.

VINTAGE GAMES 'N JUNQUE

165 Queen St E Sault, ON
705-450-6969

"CHECK PLEASE"

Written by by Jonathan Rand
Directed by Michael L. R. Duclos & Kirsten Duke

Girl .....Rachel Fetherston
Guy .....Ethan Paquette
Louis .....Oliver Duclos
Melanie .....Leanna Chester
Ken .....Fin Burritt
Phoebe.....Izzy Robinson
Mark .....Oakley Duclos
Pearl .....Arabella Gallant
Tod .....Raegan Larivere

Replacement Scene "Chastity"
Written by: MLR Duclos

Chastity.....Jett Jones
Illegitimate Child 1 ....Oriana Duclos
Illegitimate Child 2 ....Odaya Duclos
Illegitimate Child 3 ....Poe Holmes
Illegitimate Child 4 ....Lucy Shaughnessy
Illegitimate Child 5 ....Nova Holmes
Illegitimate Child 6 ....Anastasia Liepins
Illegitimate Child 7 ....Mia Wabigwan
Illegitimate Child 8 ....Joya Chester
Other Illegitimate Children
.....Various Soolebrities
Sophie .....Emalyn Belleau
Linda/Walter .....Arabel Holmes
Matt.....Lucy Shaughnessy
Mimi .....Joya Chester

SCAN THE CODE TO STAY UP TO DATE!!

"CHECK PLEASE 2"

Written by by Jonathan Rand
Directed by Michael L. R. Duclos & Kirsten Duke

Girl .....Rachel Fetherston
Guy .....Ethan Paquette
Kim .....Arabella Gallant
Hank .....Joey Papa
Donna .....Isabella Boniferro
Lyle .....Claire Ethier
Julia .....Lucy Shaughnessy
Dewey .....Fin Burritt
Jackie.....Gabriella Ortega
Alex .....Lucy Shaughnessy
Cleo .....Emma Phaneuf
Paul .....Raegan Larivere

"CHECK PLEASE 3"

Written by by Jonathan Rand
Directed by Michael L. R. Duclos & Kirsten Duke

Girl .....Rachel Fetherston
Guy .....Ethan Paquette
Kim .....Arabella Gallant
Hank .....Joey Papa
Celeste .....Ally Kowalyk
Server (Frank) .....Fin Burritt
Jones .....Joey Papa
Ruth.....Julia Calhoun
Garrett .....Emalyn Belleau
Brooke .....Bella Guzzo
Dan .....Oakley Duclos
Sarah.....Olivia Harris
Chase .....Bella Guzzo
Annie .....Arabella Gallant
Barry.....Poe Holmes

Northern Arts Academy

Northern Arts Academy provides expert instruction in solo voice and piano, as well as Triple Threat, FUNdamentals of Singing, and Acting Essentials group classes. Under the direction of Agnes McCarthy, the Academy's programs are designed to cultivate well-rounded performers, equipping students with the skills needed to excel in a variety of performing arts disciplines.

SOO-LEBRITY
YOUTH THEATRE

INTERMISSION

"PASSION, POISON, AND PETRIFACTION"

Written by George Bernard Shaw (adapted by D Daynard)
Directed by Michael L. R. Duclos and Kirsten Duke

Lady Magnesia Fitztollemache -Julia Calhoun
Phyllis—her maid -Lucy Shaughnessy
George "Fitz" Fitztollemache—her husband -Joey Papa
Adolphus Bastable -Ethan Paquette
Landlord -Oakley Duclos
Police Officer -Fin Burritt
Doctor -Ally Kowalyk

elitedanceforce

About Elite Dance Force

Since opening our doors in 2014, co-directors Kaitlin Pelletier and Christina Trevisan have built Elite Dance Force (EDF) into a welcoming place where dancers of all ages and abilities can discover the joy of dance. From 18 months through to adult, our programs meet every level of interest—from recreational classes to part-time and full-time competitive opportunities.

We offer both full-year programs and special six-week sessions, giving families flexibility and variety. Most importantly, EDF is a safe and inclusive space that celebrates the unique strengths of every dancer—inspiring them to build confidence, express their artistry, and develop strong technique, while also nurturing creativity and a lifelong love of dance.

We invite you to join the EDF family and be part of a team that grows together, supports one another, and celebrates every step along the way.

Our website is
Elite Dance Force SSM | Dance Studio

Our link to registration portal is
http://www.dancestudio-pro.com/online/edfssm

SOAR

SOCIOCULTURAL AND ACADEMIC RE-ENGAGEMENT PROGRAM

Speak to Mike Duclos:
249-622-1539

or visit ***gosoar.ca***

FIRST NATIONS ALTERNATIVE EDUCATION PROGRAMMING - JOIN US!

THANK YOU FOR SUPPORTING LOCAL YOUTH!

			EXPENDITURES	REVENUE
TUITION REVENUE (Fall/Spring 23/24)	Development Classes			6080
PAYMENT FOR HILARITY ENSUES	CTC			3329.45
TUITION REVENUE (Fall/Winter 24/25)	Development Classes			4600
PAYMENT FOR JUST CLAUS	CTC			2308.8
EXPENSES 2024	PERMIT NH SCHOOL		282.5	
	YOUTUBE PREMIUM (AUG 30)		13.64	
	YOUTUBE PREMIUM (JUL 30)		13.64	
	YOUTUBE PREMIUM (JUN 30)		13.64	
	VULNERABLE SECTOR CHECK		51.74	
	VULNERABLE SECTOR CHECK (Kirsten Duke)		26.24	
	STAPLES SCRIPTS PRINT		29.05	
	STAPLES SCRIPTS PRINT		116.15	
	VENUE COMMUNITY THEATRE DEC		163.85	
	STAPLES UPDATES SCRIPTS		155.84	
	PROMOTIONAL POSTERS		47.79	
	MORE SCRIPTS		36.19	
	PRINTER AMAZON		561.59	
	YOUTUBE PREMIUM (SEPT 30)		13.64	
	PAYMENT TO SARAH FOR VOICE LESSONS (dev groups)		200	
	SPIRIT HALLOWEEN COSTUMES/PROPS		134.41	
	PAPER AND SUPPLIES STAPLES		57.13	
	DOLLARAMA SUPPLIES		21.47	
	TONER FOR PRINTER		56.49	
	ITEMS FOR PARADE (Candy Canes)		36.44	
	BANNER VISTA PRINT		259.32	
	BANNER VISTA PRINT		145.42	
	YETI COSTUME		38.41	
	SUPPLIES FOR PARADE		36.44	
	PRINTER TONER		300.46	
	DOLLARAMA SUPPLIES		259.3	
	DOLLARAMA SUPPLIES (Parade)		78.25	
	COSTUMES COSTUME BAY		27	
	STICKERS PAYMENT (ASHLEY CHAMPAGNE)		100	
	VISTA PRINT CAR MAGNET		81.56	
	BEARDS		67.62	
	SNOW GLOBE FROM WALMART		20.32	
	MORE STUFF FOR PARADE DOLLARAMA		34.18	
	PARADE HOME DEPOT		92.48	
	PARADE HOME DEPOT (WENDY HORD)		122.94	
	FACEBOOK ADS		10.82	
	PIZZAS FOR REHEARSAL		189.94	

	DRINKS FOR REHEARSAL		34.53	
	PAYMENT FOR MERCH		740	
	BATTERIES		85.86	
	PROGRAMS		524.32	
EXPENSES 2023-2024				
			TOTAL EXPENDITURES	5280.61
Insurance (cooperators) 1-Y	510.84			
Perusal Scripts (Kitten)	109.55			
Perusal Scripts (Play that Goes Wrong)	43.03	PROGRAMS	REVENUE:	
Perusal Scripts (murder, bad actors, one-act)	69.05	GOA/GL	300	
Permit (Northern Heights)	197.75	MARK HORD	100	
Scripts (Snore)	42.71			
Royalties (Snore)	169.5			
Royalties and Scripts (Murder/Kitten)	837.96			
Invoice for Logo	83.38			
Rental Fees (Commnunity Theatre)	163.85			
Rental Fees (Northern Heights ADSB)	197.75			
iPad and Accessories	550		TOTAL EXPENDITURES 23-24	10523.53
Reimbursment for purchase of pigs (Steph Harris)	51.8			
Reimbursement for phone charges (Tashina Beith)	33.75			
Remibursement for purchase of hairspray (Steph Harris)	32.75		TOTAL REVENUE 23-24	16318.25
Payment for Costumes and Props (Costume Bay)	30			
Pulltube and Shredo (App for editing music)	24.99			
Printing Poster (Staples)	11.29			
Rocking Chair (Prop) Habitat for Humanity	20			
Pizza for Wrap Party	146.37		TOTAL PROFIT 23-24	5794.72
Invoice for Programs AK Graphiks	277.98			
Drinks for Wrap Party	29.38			
Items for Wrap Party	99.13			
Props and Costume Misc, Items	29.38			
Totes to store costumes	75.47			
Mattress for Snore	1015.87			
Box Spring for Snore	212.44			
Youtube Premium	13.64			
Wigs for Toktiks Amazon	57.6			
Bald Cap and Frog Hat Amazon)	28.23			
Propeller Hat Amazon	18.98			
Promotional Tickets at 6.50 (see personal cc)	58.5			
	5242.92			

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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
- Links to related 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 NOTE: Project + Operating budget are the same
- 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)

iii. Organization Contact Information: (Phone, Cell, Email)

iv. Organization Contact Person & Alternative Contact Person:

Name	Miranda Bouchard	Name	Crystal Bossio-Vine
Title	Artistic Director	Title	Chair, Board of Directors
Phone	(705) 542-1100	Phone	
Email		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 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 communities across Algoma.

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 description (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 one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Large Project Grant ☐

Operating Grant ☑

Seed Funding ☐

Community Events Grant ☐

Major Cultural Celebrations Grant ☐

Cultural Diversity Grant ☐

ACAP Request Amount ($) $15,000

Section 3: Description of Activities, Projects and Events

Please download, complete and include the completed ACAP Application Project Plan Template for the proposed activity, project and/or event as an attachment.

i. Project Name or Working Title:

Operating Funding 2026

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

January 1, 2026

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

December 31, 2026

iv. Activity/Project and/or Event Location:

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

Activities (programs/outreach) take in-person or hybrid (Zoom/in-person) formats and are hosted across Algoma, including in Sault Ste. Marie (at Ermatinger-Clergue National Historic Site, Northern Community Centre, Northland Adult Learning Centre, and others). All programs welcome, serve residents of, and employ artists/cultural workers from Sault Ste. Marie-Algoma.

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

We are requesting operating funding to support Thinking Rock Community Arts' 2026 community-engaged programming/outreach activities and operations.

Our fiscal year runs October 1 to September 30 annually. Operating support received from the City of Sault Ste. Marie as a result of this application will be allocated towards the costs of activities that are specifically occurring in, and/or inviting/serving citizens of, Sault Ste Marie in our 2026 calendar year (January 1 - December 31, 2026), including:

PROGRAMMING
-- Four concurrent, year-round streams of programming complementing the themes and artistic direction of our current multi-year community-engaged arts project, Social Fabric, that include:
- Making Nights: hybrid spaces (online + in-person) for social creativity and connection;
- Drop-Ins: in-person spaces for spontaneous creativity;
- Labs: focussed spaces for creative experimentation and exploration building on project themes; and
- Communi-Bees: intentional spaces for collaborating together on works-in-process and skill-building.

-- Two special components of the Broader Social Fabric Project, including:
- Production Primer: a week-long intensive workshop in community-engaged arts led by renowned artist Ruth Howard that teaches participants about the principles of the practice, and bringing projects from the visioning to production stages, using Thinking Rock's Social Fabric project as a case study.
- The Tales we Carry, the Yarns we Weave: a series of story-sharing circles and creative workshops that will engage participants of all ages and support the creative development of storylines to be woven into the 2027 Social Fabric Spectacle.

OUTREACH ACTIVITIES

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

☐ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☐ Contribute to the economic and social diversity of SSM through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):

Our programming and operations are designed, developed and delivered in ways that centre community engagement and consultation, embrace ongoing organizational learning, and engage equity, diversity, inclusion and anti-oppressive frameworks. Community participation is at the heart of our work, which is informed by a holistic community-engaged arts approach. We undertake ongoing developmental evaluation with community participants and project teammates, making incremental adjustments as we go to ensure our continuous incorporation of feedback and learning into the approaches we take together to our work. We strive to create brave, creative, inclusive environments where participants and project team members feel encouraged and empowered to share their thoughts and experiences, knowing we'll listen to and mobilize their feedback into action that enables us to collectively live our values and honour our commitments to community. We strive to nurture a climate of collegiality for all. We relish opportunities to work alongside next-generation, emerging, diverse and historically-underrepresented artists, arts professionals, cultural workers and community participants in our work, and strive to nurture opportunities for multi-directional learning, hands-on participation, experiential engagement and mentorship as part of our organizational hosting practices.

Operating funding received from the City of Sault Ste. Marie will offer vital support and

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

Operating funding received for 2025-26 fiscal year will nourish and sustain our community-engaged work, which will benefit audiences, participants and the community of Sault Ste. Marie and Algoma by:

- Enabling us to continue to provide free, high-quality artistic programming for people of all ages, Nations, backgrounds, abilities and identities, in the City of Sault Ste. Marie and across the Algoma District;
- Nurturing the development of a multi-year community art project co-created for, by and about this community, celebrating local life, stories and identities;
- Making it possible for people to come together across communities, generations, cultures and distances to co-create collective artworks that all can take pride in, while crafting community;
- Showcasing the myriad benefits of sharing knowledge and skills, learning about one another as we learn more deeply about our city and region, and building reciprocal relationships and community capacity as we come together in collaboration;
- Fostering feelings of belonging, social connection, and shared contribution to community efforts in our rural Northern Ontario context;
- Creating more creative, socially-connective participation opportunities for people

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 the success of our plans for this fiscal year - and the investment of ACAP Operating funding, if awarded - using the following 5 indicators, supported by both quantitative and qualitative measurements:

- successful planning, delivery and evaluation of programming across several concurrent, year-long streams (number of programming activities, number of participation opportunities created, number of unique participants engaged, number of return participants);
- creation of employment opportunities that support local and regional artists and cultural workers (number of opportunities created, number of people hired);
- creation of new and sustenance of existing community partnerships (number of partners, number of new partnerships created);
- ongoing evaluation processes reveal that most respondents had positive participation experiences, learned new skills or gained valuable perspective through their experiences, and would return to attend more programming in future (number of responses/positive responses, review and incorporation of anecdotal feedback signaling positive impacts); and

Section 4: Marketing

i. What audiences do the Activity, Project and/or Event look 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):

We've found that, with the availability of our in-person and hybrid programs and operations, folks from far and wide - in the city of Sault Ste. Marie, across the Algoma District, as well as throughout the Northern Ontario region and elsewhere in Ontario - have been joining our free, accessible participatory art-making programming and seeking ways to volunteer and support our operations from a distance, via internships and remote working opportunities. 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 deepen our invitation and engagement of increased numbers of local participants in our work, particularly as we plan and prepare to produce a culminating spectacle for our current Social Fabric project in 2027. Approaches we take and insights gleaned this year will enable us to test, adjust, and learn more about how to best engage audiences at all levels across communities, 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 (in-person and hybrid) is suitable for general populations - all Nations, ages, abilities, backgrounds and identities - located in Sault Ste. Marie and across the Algoma District; current participant demographics are reflective of this rich diversity. Our hybrid programs and work/volunteer opportunities are regularly attended, anticipated, and increasingly sought out by people from well outside of Sault Ste. Marie and the Algoma Region. This includes, for example, participants who began to join our unique hybrid programming during the COVID-19 pandemic and who have become part of our community of practice; and even students at post-secondary institutions, locally and across the province, seeking unique academic placements, internships and work-study opportunities.

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 are aiming promotional efforts for our 2025-26 activities at audiences in the City of Sault Ste. Marie and across the Algoma District. We believe these efforts will also reach audiences in communities across Northern Ontario. Our communications strategy includes our social media channels (Instagram - @thinkingrockca and Facebook - @thinkingrockarts), our website (www.thinkingrock.ca, including a programming calendar that is regularly updated), our newsletters (archived on our website), and programming e-blasts, recurring activity notices on SooToday.com, hard-copy posters and handbills shared across the communities where we work (with the help of partners and community volunteers), and ancillary promotional support spearheaded by our project partners (which in past has included radio, e-mail/newsletters, posters, television and more). Over time, we have curated robust mailing lists, with segments that include partners, funders, participants, team members, donors and the media. The impacts of deploying these key promotional tools are regularly amplified as recipients from these lists, or folks who intercept our promotions by chance, share and cross-promote them.

We are always interested in finding new ways to extend authentic invitations to

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [x] 101-250
- [x] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

☐ 1-10 ☐ 26-50

☑ 11-25 ☐ 50+

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

Our programming participant group is quite diverse, which we attribute to the multiple streams of programming offered, the range of program times (daytime, after school, evenings, weekends), and the partnerships we have developed to nurture the participation of various demographics. With the support of partner sites, including Northland Adult Learning Centre, we are working increasingly with members of the local and regional Newcomer community, with whom we'd like to deepen our relationships in the coming year.

Section 5: Existing In-kind & Previous Funding

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

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 Budget

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

Please show 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.).

Section 7: Authorization

As an authorized representative of Thinking Rock Community Arts (Organization/Collective Name), I, Miranda Bouchard (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.

_____Signature October 30, 2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

Application Project Plan Template

Name of Applicant: Thinking Rock Community

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Host Programming Activities	January 1 2026	December 31 2026	Programming activities include Making Nights, Drop-Ins, Labs & Communi-Bees happening year-round
Host Production Primer Training	January 2026	January 2026	See description in application
Host "The Tales We Carry, the Yarns We Weave" Story Circles, Workshops & Culminating Activities	January 2026	March 2026	See description in application
Promote Programming Activities	January 1 2026	December 31 2026	Ongoing promotional efforts for programming activities happening year-round
Host Outreach Activities	January 1 2026	December 31 2026	Including Open House Events @ TRHQ (happening approximately quarterly) and Outreach Booths (happening throughout year + on emergent basis)
Host Other Supportive Activities	January 1 2026	December 31 2026	Activities, including grant information sessions, professional development, etc., will be planned/delivered on an emergent basis

Thinking Rock Community Arts
Projected Annual Budget 2024-25
October 1 2025 - September 30 2026

REVENUES	CONFIRMED	CONFIRMED? (Yes/Pending)
Government		
Federal:		
Canada Council for the Arts - Operating	$ 50,000.00	**Y**
Canada Summer Jobs	$ 10,700.00	P
New Horizons for Seniors Program	$ 47,287.00	**Y**/P
Other Federal	$ -	
Total Federal	**$ 107,987.00**	
Municipal:		
Sault Ste. Marie - Cultural Financial Assistance (Project)	$ -	
Sault Ste. Marie - Cultural Financial Assistance (Operating)	$ 17,763.00	**Y**/P
Total Municipal	**$ 17,763.00**	
Provincial:		
Ontario Arts Council - Operating	$ 45,591.00	**Y**
Ontario Arts Council - Multi and Inter-Arts	$ 7,600.00	**Y**
Total Province	**$ 53,191.00**	
Total Government	**$ 178,941.00**	
Foundations:		
Other Foundation Funding	$ -	
Total Foundations	**$ -**	
Earned Revenue:		
Consulting & Administrative Revenues	$ 1,400.00	P
Donations - Individual	$ 2,500.00	P
Donations - In Kind	$ 4,500.00	P
Partnership Contributions & Fees	$ 500.00	P
Rebates, Credits & Interest Revenues	$ -	
Total Earned Revenue	**$ 8,900.00**	
Total Income	**$ 187,841.00**	

EXPENSES	
Artists' Fees	$ 32,000.00
Artistic Director Salary (w/ MERCs)	$ 66,500.00
Translation Fees	$ 500.00
Youth Intern & Summer Student Fees	$ 14,000.00
Elder/Knowledge Keeper Fees	$ 6,000.00
Childcare Fees	$ 500.00
Other Project Fees	$ -
Art Supplies & Materials	$ 3,500.00
Other Supplies & Materials	$ -
Food	$ 3,900.00
Local Transportation	$ 750.00
Visitor Travel	$ 1,500.00
Visitor Accommodation	$ 1,000.00
Project & Event Space Rental	$ 4,600.00
Documentation & Publication	$ -
Professional Development (Conferences, Symposia, Courses, et	$ 750.00
Membership Dues	$ 300.00
Digital & Social Media Costs	$ 1,250.00
Print Materials Costs	$ -
Other Marketing Costs	$ 100.00
Bookkeeping	$ 3,600.00
Accounting/Legal Fees (including Audit)	$ 5,500.00
Administrative/Office Space Rent	$ 18,350.00
Office Supplies	$ 500.00
Administrative Photocopying & Printing	$ 450.00
Courier & Postage	$ 100.00
Internet	$ 1,500.00
Office Equipment & Appliances (including Computers)	$ 2,000.00
Other Equipment & Supplies	$ 750.00
Bank Charges	$ 300.00
Insurance	$ 4,500.00
Other Administrative/Operating Expense	$ 4,500.00
Total Expenses	**$179,200.00**

Projected Annual Revenues	**$187,841.00**
Projected Annual Expenses	**$179,200.00**
Projected Annual Surplus/(Deficit)	**$8,641.00**

THINKING ROCK COMMUNITY PROJECTS INC.
FINANCIAL STATEMENTS

YEAR ENDED SEPTEMBER 30, 2024

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FINANCIAL STATEMENTS	
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Notes to Financial Statements	7-10

ALOE ACCOUNTING
PROFESSIONAL CORPORATION

141 Birkshire Place
Sault Ste. Marie, ON P6A 6J8
(P) 705.541.1120

INDEPENDENT AUDITOR'S REPORT

February 27, 2025

To 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, 2024, the statement of operations and changes in net assets, and statement of 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 the organization as at September 30, 2024 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

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

Other Matters
The financial statements of Thinking Rock Community Projects Inc. for the year ended March 31, 2023 (prior to the adjustments that were applied to restate certain comparative information explained in note 11) were audited by another auditor who expressed an unmodified opinion on those financial statements on March 24, 2024.

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

In preparing the financial statements, management is responsible for assessing the organization's ability to

continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the organization or to cease operations, or has no realistic alternative but to do so. Those charged with governance are responsible for overseeing the organization's financial reporting process.

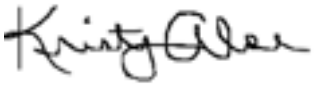
Auditor's Responsibilities for the Audit of the Financial Statements

My 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 organization's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the organization's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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



Chartered Professional Accountant, Licensed Public Accountant
Professional Corporation
Sault Ste. Marie, Ontario

THINKING ROCK COMMUNITY PROJECTS INC.
STATEMENT OF FINANCIAL POSITION

AS AT SEPTEMBER 30,	2024	2023
ASSETS		
CURRENT ASSETS		
Unrestricted		
Cash	**$ 21,610**	$ 28,286
Accounts receivable	**-**	5,140
Government sales tax receivable	**1,711**	742
Prepaid expenses	**932**	-
	24,253	34,168
Restricted		
Cash	**73,209**	56,078
	$ 97,462	$ 90,246
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Accounts payable and accrued liabilities	**$ 8,238**	$ 5,260
Government remittances payable	**1,267**	1,658
Deferred contributions (note 4)	**73,209**	56,078
	82,714	62,996
NET ASSETS		
Operating reserve (note 5)	**14,748**	27,250
Unrestricted net assets	**-**	-
	14,748	27,250
	$ 97,462	$ 90,246

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

YEAR ENDED SEPTEMBER 30,	2024	2023
REVENUE		
Partner funding	**$ 725**	$ 1,000
Private funding	**3,000**	-
Federal funding (note 9)	**59,820**	83,648
Provincial funding (note 9)	**56,866**	96,982
Municipal funding (note 9)	**4,514**	2,411
Earned revenues	**390**	1,646
Donations	**2,150**	2,132
In-kind contributions (note 8)	**32,037**	4,630
	159,502	192,449
EXPENDITURES		
Administrative salaries and fees	**24,240**	47,881
Artistic salaries and benefits	**48,118**	45,817
Production salaries and fees (note 8)	**25,659**	55,633
Artists' fees	**3,080**	5,275
Production/project expenses	**30,908**	13,009
Professional development	**2,090**	239
Marketing and promotion	**1,104**	1,743
Travel	**1,130**	1,245
Office and general expenses (note 8)	**8,933**	10,758
Professional fees	**9,904**	15,606
Rent	**16,838**	16,838
	172,004	214,044
DEFICIENCY OF REVENUES OVER EXPENDITURES	**$ (12,502)**	$ (21,595)

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,	Unrestricted	Operating Reserve	2024
NET ASSETS, BEGINNING OF YEAR	**$ -**	**$ 27,250**	**$ 27,250**
Deficiency of revenues over expenditures	(12,502)	-	**(12,502)**
Reserve transfers	12,502	(12,502)	**-**
NET ASSETS, END OF YEAR	**$ -**	**$ 14,748**	**$ 14,748**

YEAR ENDED SEPTEMBER 30,	Unrestricted	Operating Reserve	2023
NET ASSETS, BEGINNING OF YEAR	**$ -**	**$ 48,845**	**$ 48,845**
Deficiency of revenues over expenditures	(21,595)	-	**(21,595)**
Reserve transfers	21,595	(21,595)	**-**
NET ASSETS, END OF YEAR	**$ -**	**$ 27,250**	**$ 27,250**

The accompanying notes are an integral part of these financial statements

THINKING ROCK COMMUNITY PROJECTS INC.
STATEMENT OF CASH FLOWS

YEAR ENDED SEPTEMBER 30,	2024	2023
CASH FLOWS FROM OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenditures for the year	**$ (12,502)**	$ (21,595)
Changes in non-cash working capital:		
Accounts receivable	**5,140**	(140)
Government sales tax receivable	**(969)**	47
Prepaid expenses	**(932)**	-
Accounts payable and accrued liabilities	**2,978**	4,193
Government remittances payable	**(391)**	(3,341)
Deferred operating contributions	**17,131**	(14,415)
DECREASE IN CASH DURING THE YEAR	**10,455**	(35,251)
CASH, BEGINNING OF YEAR	**84,364**	119,615
CASH, END OF YEAR	**$ 94,819**	$ 84,364
COMPRISED OF:		
Unrestricted cash	$ 21,610	$ 28,286
Restricted cash	73,209	56,078
	$ 94,819	$ 84,364

The accompanying notes are an integral part of these financial statements

YEAR ENDED SEPTEMBER 30, 2024

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) c) Capital assets: Assets purchased are expensed in the year they are acquired. During the year $NIL (2023 - $2,169) 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.

e) Allocation of expenditures: The Artistic Director's salary is allocated between administrative and artistic functions based on the estimated time spent on each activity. The organization has determined this split to be 40% to administrative salaries and fees and the remaining 60% to artistic salaries and benefits. The Organization allocates expenses to better reflect the nature of its operations and to enhance transparency of the financial information

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 2024, 76% (2023 - 95%) of total revenues were from government funding.

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:

		2024		2023
New Horizons for Seniors Programs	**$**	**15,000**	$	-
Ontario Arts Council - Arts Organizations in Communities and Schools - Operating		**45,591**		41,446
Ontario Arts Council - Strategic Collaborations Fund		**6,486**		6,486
City of Sault Ste. Marie - Cultural Financial Assistance		**6,132**		5,646
Algoma Community Foundation - GSC Community Impact Fund		**-**		2,500
	$	**73,209**	$	56,078

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 $12,502 (2023 - decreased by $21,595) 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 5, 2023. 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. Subsequent to year end, the organization entered into a six year lease commencing October 1, 2024. Monthly rent will be required in the amount of $1,404 plus HST for year one and two, $1,460 plus HST for year three and four, and $1,519 plus HST for year five and six.

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 $4,045 (2023 - $650), production goods and services amounting to $27,992 (2023 - $3,980), and travel and accommodation amounting to $NIL (2023 - $NIL). These services are recorded as revenues and expenditures in the statement of operations.

9. GOVERNMENT FUNDING

	2024	2023
FEDERAL FUNDING		
Canada Council for the Arts - Operating	**$ 50,000**	$ 50,000
Canada Summer Jobs	**9,820**	8,648
New Horizons for Seniors Program	**-**	25,000
	$ 59,820	$ 83,648
PROVINCIAL FUNDING		
Ontario Arts Council - Arts Organizations in Communities and Schools - Operating	**$ 41,446**	$ 46,446
Ontario Arts Council - Arts Response Initiative	**-**	10,264
Ontario Arts Council - Strategic Collaborations Fund	**-**	13,514
Mamaweswen/North Shore Tribal Council	**15,420**	26,758
	$ 56,866	$ 96,982
MUNICIPAL FUNDING		
City of Sault Ste. Marie - Cultural Financial Assistance	**$ 4,514**	$ 2,411
	$ 4,514	$ 2,411

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.

a) 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 2023.

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. PRIOR PERIOD CORRECTION

During my review of opening balances it was determined that an accrual for the audit of the financial statements had not been set up. As a result, prior year accounts payable were understated and expenses were understated, therefore overstating the prior year operating reserve balance. The financial statement amounts that are presented for comparative purposes have been restated to correct this as follows:

Increase in 2023 professional fees by $4,900
Increase in 2023 accounts payable and accrued liabilities by $4,900
Decrease in 2023 operating reserve by $4,900

12. COMPARATIVE FIGURES

Certain figures for 2024 have been reclassified to conform to the presentation adopted in 2023. The comparative figures were prepared by another accounting firm.

Board & Staff List
Applicant: Thinking Rock Community Arts

Board of Directors - Executive & Membership
2025-26

Voting Members

Crystal Bossio-Vine, Chair
Built Heritage Resource Consultant
Blind River/Algoma Mills, Ontario
Current Term: AGM 2022/23 - AGM 2025/26
Elected December 21, 2017

Jonathan Cada-Doiron, Vice Chair
Community Economic Development Officer, Mississauga First Nation
Mississauga First Nation / Blind River, Ontario
Current Term: AGM 2023/24 - AGM 2026/27
Elected December 20, 2018

Kimberly Pelletier, Secretary
Traditional Helper and Trainer, Dan Pine Healing Lodge, Garden River First Nation
Cultural Resource Worker, Huron-Superior Catholic District School Board
Thessalon First Nation / Sault Ste. Marie, Ontario
Current Term: AGM 2021/22 - AGM 2024/25
Elected August 3, 2016

Goldie Barzan, Treasurer
Office Manager, Barzan Dentistry
Sault Ste. Marie, Ontario
Current Term: AGM 2022/23 - AGM 2025/26
Elected May 20, 2020

Krista McCracken, Member
Researcher & Curator, Arthur A. Wishart Library, Algoma University and Shingwauk Residential Schools Centre
Sault Ste. Marie, Ontario
Current Term: AGM 2021/22 - AGM 2024/25
Elected January 20, 2020

Kathryn Silvana Huckson, Member

Artist, Educator, Researcher and Student
Junior Clerk, Sault Ste. Marie Public Library
Métis Nation of Ontario / Sault Ste. Marie, Ontario
Current Term: AGM 2021/22 - AGM 2024/25
Elected January 20, 2020

Cynthia McCutcheon, Member
Health Educator & Promoter, Maamwesying/North Shore Community Health Services Inc.
Red Rock Indian Band / Sault Ste. Marie, Ontario
Current Term: AGM 2021/22 - AGM 2024/25
Elected March 20, 2023

Amy Boyer, Member
Communications Manager, NORDIK Institute
Batchewana First Nation / Sault Ste. Marie, Ontario
Current Term: AGM 2021/22 - AGM 2024/25
Elected March 20, 2023

Anna Wilson, Member
Sales Associate & Maker, The Creative Basket
Richards Landing, Ontario
Current Term: AGM 2021/22 - AGM 2024/25
Elected March 20, 2023

Non-Voting/Advisory Members

Áine Schryer-O'Gorman, Non-Voting Youth Member
Artist, Musician and Student
Desbarats, Ontario / Toronto, Ontario
Current Term: AGM 2023/24 - AGM 2026/27
Elected March 24, 2022

No current Board committees

THINKING ROCK COMMUNITY ARTS
2022-2023 ANNUAL REPORT

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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.

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!

MBouchard

Miranda Bouchard

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), Neyaashiwan (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.

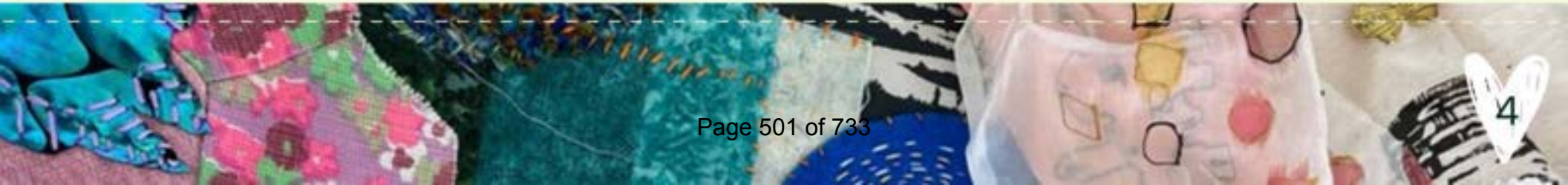
SOCIAL FABRIC

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.



SOCIAL FABRIC

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 Algoman relevance, reflexivity and respect.

MAKING NIGHTS

Launched in Fall 2020, Making Nights are hybrid, co-hosted social spaces where we meet and share - anything from artsy techniques and tricks, to happenings from daily life, and 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. Our 2022-23 program reflected on Social Fabric themes, such as "Giving a Darn", "HeARTful Strength", and "Making Traditions." This year, we hosted 21 Making Nights that created 283 participation opportunities, and we celebrated Making Night #50 on January 31st!

"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 (Ketegaunseebee 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

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

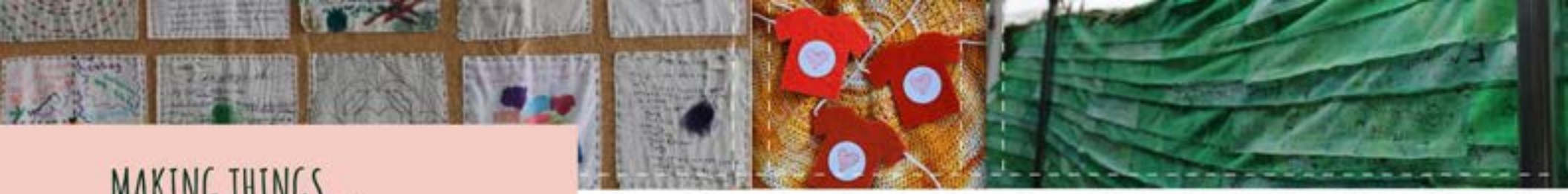
Throughout the year, the Thinking Rockers travel far and wide, hosting outreach booths that both show and tell about our work - the best way we've found to share it! Along with putting faces to the name, our tables offer organizational and project information; dates of upcoming programs; email and newsletter 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
TOTAL REVENUE	**192,449**	**283,715**

EXPENSES	2023	2022
ARTISTIC		
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
TOTAL ARTISTIC	**147,154**	**192,778**

EXPENSES	2023	2022
OPERATING		
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
TOTAL OPERATING	**61,990**	**93,536**
TOTAL EXPENSE	**209,144**	**286,314**
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

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

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

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

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

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A MESSAGE FROM OUR ARTISTIC DIRECTOR

AANII! BONJOUR! HELLO!

In 2023-24 at Thinking Rock Community Arts, we broadened the reach of our programming, having returned wholeheartedly to in-person activities; and we deepened our strategic accountability practices relating to both operations and programs.

While we continued to host hybrid Making Nights by popular demand, our other recurring programming streams - including Drop-Ins, Workshops, Communi-Bees, and our newly launched Labs - were held across Algoma and, supported by our small but mighty team of staff and partners, increased in number!

Two talented summer students, as well as a placement student from Centennial College's Arts Education & Community Engagement Post-Graduate Certificate Program, leaned into the development of a restorative justice conflict management policy, an internal accessibility audit, and a refreshed volunteer plan, all of which were implemented with gratitude by our Board of Directors.

We hosted three Open House and Social Fabric in-process exhibitions at TRHQ (December, August and September). We presented about our work for audiences across Ontario, including a special opportunity to meet and make with a group of European scholars visiting Algoma University's Community Economic and Social Development program in Bawaating.

We also continued our important work in partnership with NORDIK Institute on the *In Service of our Stories* project, conducting community-based research to identify potential organizational models that a community arts-focussed arts service organization, serving the province with a special focus on the needs of Northern Ontario, might take.

We hope you enjoy reading about our year in review. The continued development of the Social Fabric project, and our increased ability to offer programming across Algoma, have kept our hands and hearts busy and happy. Miigwetch, merci and thank you to the people, partners, funders and supporters who continue to champion and collaborate in this special work!

MBouchard

Miranda Bouchard

About the Lands Where We Work

We live, gather, work and create across the North Shore of Lake Huron and at its confluence with Lake Superior, in Robinson-Huron Treaty Territory. These are the traditional lands of the Anishinaabek of Bawaating (Ketegaunseebee/Garden River First Nation and Batchewana First Nation), Payentanassin (St. Joseph Island), Neyaashiwan (Thessalon First Nation), Misswezhaging (Mississauga First Nation) and Genaabaajing (Serpent River First Nation), and a region that is home today to folks from diverse Indigenous nations - including First Nations, Inuit and Métis, and nations from across Turtle Island and the world. We make this land acknowledgment to recognize the relationships between Indigenous Peoples and their territories - connections that continue since time immemorial - and to acknowledge our relational responsibility, as inhabitants of Turtle Island, to people and the planet. To the Thinking Rockers, this looks like embracing ongoing learning and taking informed, heart-led action in support of reparation, relationships and reconciliation. This commitment informs the work that 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 distance and difference, time 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!

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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.

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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:

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SOCIAL FABRIC

Local, regional, and visiting 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 are working closely with local and regional Indigenous Elders and knowledge keepers to ensure that the conveyance of these skills respects, observes and upholds cultural protocols.

As Social Fabric continues, we're weaving in popular community art forms such as installation, puppet-making, music and performing arts. We're co-creating and hosting culminating presentations each year 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 Spectacle that visually and metaphorically reflects the hundreds of stories, makers and methods that have informed our multi-year creative process. We'll imbue the Social Fabric we weave together with a truly Algoman relevance, reflexivity and respect.

MAKING NIGHTS

Launched in Fall 2020, Making Nights are hybrid (in-person + online) social spaces for gathering together, re/connecting with each other, and sharing current projects-in-process and reflections on life. We co-host space for brave, creative conversations to keep hands busy and hearts full. Our 2023-24 program integrated themes and ideas including habits of hospitality, keeping loved ones alive through our creativity, and the multi-faceted meanings of interwovenness. This year, we hosted 20 Making Nights (including Making Night #75 on March 12th) and created 271 participation opportunities.

SOCIAL FABRIC DROP-INS

Hosted in community spaces across the North Shore, our recurring cycle of monthly Drop-Ins welcome intergenerational participants to free, radically-inclusive community arts activities inspired by Social Fabric. In 2023-24, we hosted a total of 44 Drop-Ins with our partners at the Thessalon Public Library and the Town of Thessalon's recreation department; the Ermatinger Clergue National Historic Site, Northern Community Centre and Northland Adult Learning Centre (Sault Ste. Marie); the Ketegaunseebee Public Library (Garden River First Nation); the Thessalon First Nation education department; and Dr. H.S. Trefry Centre's Day Out Program, creating 493 participation opportunities.

"I try not to miss a Making Night and sometimes I drop in to a session in town... I am happy to listen to the stories people have about their work."
- 2023-24 programming participant

COMMUNI-BEES

Inspired by the working bees of old, Communi-Bees call folks of all ages, nations, identities, backgrounds and abilities together to complete Social Fabric works-in-process. Co-working around our table nurtures connectedness and creativity that crafts community. Realizing the works, together, gives us chances to appreciate and celebrate the magic and meaning of collaborative work. We held 9 Communi-Bees in 2023-24, fostering 283 participation opportunities.

"[Programming] has helped me feel connected through the disorientation of lockdown, and the demands on my time as a student... I am making time for my creativity, which is also how I find balance in my life." - 2023-24 programming participant

SOCIAL FABRIC LABS

Labs are experimental spaces where creative ideas surfaced in programming are taken next-level: workshopping themes, testing materials, and creating prototypes carry community-created content forward as the culminating Social Fabric Spectacle develops. Our 10 Labs in 2023-24 created 106 participation opportunities.

"I think the times we laugh together feel very special. We can be sad together, too. I remember coming [to programming] the first day of the war... and feeling surrounded by sadness, and care, at the same time."
- 2023-24 programming participant

IN SERVICE OF OUR STORIES

In Service of our Stories continues the work begun between through *The Story of our Stories (SOOS) Regional Community-Engaged Research Project* (2018-20), which surfaced challenges & opportunities faced by Northern Ontario community-engaged artists in their vital work, and investigated support, research and policy that might support and sustain it. Thinking Rock and NORDIK Institute have partnered to research, through a literature review and key informant interviews, what a potential organizational model might be for an Arts Service Organization (ASO) that would serve the needs of community-engaged arts practitioners & organizations provincially, with a focus on Northern Ontario.

OTHER PROJECTS & MILESTONES

- Presented to the 2024 SPARC Symposium; a group of visiting scholars to Algoma University's Community Economic & Social Development program; the Algoma Deanery/Diocese of Algoma; and Ermatinger Clergue National Historic Site's Fridays by the Fire series
- Re-launched volunteer program with assistance of Centennial College Arts Education & Community Engagement Certificate Program student
- New partnerships with Northland Adult Learning Centre, 2Spirit Organising Committee of Bawating & Algoma University Student Union Food Pantry
- Implemented Restorative Justice Conflict Management Procedure & Internal Accessibility Audit developed by summer students
- Provided consultancy services for Ecological Farmers Association of Ontario (arts-based evaluation) & The KLUB (strategic planning)
- Hosted 89 events (Making Nights, Drop-Ins, Communi-Bees, Labs, Workshops and Outreach) in total, and created 1330+ participation opportunities, in 2023-24

AUDITOR'S REPORT

REVENUES	2024	2023
Earned	**390**	1,646
Partner	**725**	1,000
Private	**3,000**	0
Government	**121,200**	183,041
Donations	**2,150**	2,132
In-Kind	**32,037**	4,630
TOTAL REVENUE	**159,502**	192,449

EXPENSES	2024	2023
ARTISTIC		
Artistic fees/salaries	**51,198**	51,092
Production fees/salaries	**25,659**	55,633
Project/production costs	**30,908**	13,009
Outreach & promotion	**1,104**	1,743
Travel	**1,130**	1,245
TOTAL ARTISTIC	**109,999**	**122,722**

EXPENSES	2024	2023
OPERATING		
Operating fees/salaries	**24,240**	47,881
Space & facilities	**16,838**	16,838
Professional fees	**9,904**	15,606
Office & Administration	**11,023**	10,997
TOTAL OPERATING	**62,005**	**91,322**
TOTAL EXPENSE	**172,004**	**214,044**
Excess of revenues over expenses	(12,502)	(21,595)
Reserves, beginning of year	27,250	48,845
Reserves, end of year	14,748	27,250

ACKNOWLEDGING OUR COMMUNITY OF SUPPORT 2023-24

Staff & Volunteers

Anonymous Helpers
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
Maggie Chapman
Elizabeth Creith
Grandmother Marly Day
Mireille Gagnon Moes
Ruth Howard
Katie Huckson
Mary Kline
Cynthia McCutcheon
Lisa Meschino
Krista McCracken
Emily Oskaboose-Meawasige
Gracie-Mae Morden
Gerard Sagassige
Áine Schryer-O'Gorman
Robin Sutherland
Kimberly Pelletier
Heather Pepper
Linda Phillips
Ann Marie Wierzbicki
Anna Wilson
Patricia Wynter

Donors & Supporters

Active 55+ SSM
Anonymous Donors
Bob & Brenda Bouchard
Hal & Liz Bouchard
Miranda Bouchard
Myril-Lynn Brason-Lediett
Matt Ceolin
Elizabeth Creith
Mireille Gagnon Moes
Mana Goodfellow & Cedar Leaf Fabrics
Barbara Gough
Jean Grant-Rose
Paula Kendall
Selby Kline
Mike Kunze
Molly McQuarrie
Isabelle Michaud
Ann Marie Wierzbicki
Anna Wilson
Dr. Laura Wyper

Partners

2Spirit Organising Committee of Bawating
49th Apparel
4Elements Living Arts
Algoma Fibre to Fabric Festival
AlgomaTrad
Algoma University Community Economic & Social Development Department
Algoma University Students Union Food Pantry
Artbridges / ToileDesArts
CatalystsX / The Northern Lights Collaborative
Centennial College Arts Education & Community Engagement Post-Graduate Certificate Program
The City of Sault Ste. Marie
The Creative Basket
Creative Industries
Dr. H.S. Trefry Centre
Ermatinger Clergue National Historic Site
Friends of Wharncliffe Community Hall & Citizens Committee
Fringe North
The Huron Shores Quilters
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
Northland Adult Learning Centre
Prologue Performing Arts - Prologue arts de la scène
The Sault Community Career Centre
Shabby Motley
Shingwauk Residential Schools Centre
SKETCH Working Arts
SPARC Network
Thessalon First Nation
Thessalon Public Library
Timber Village Museum
The Town of Thessalon

Annual Report 2023-24
Original concept & design:
Cassandra Spade
Additional design & copy:
Miranda Bouchard
Photography:
Miranda Bouchard, Megan Deresti, Anna Wilson & others

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 and the Government of Ontario

Canada Council for the Arts | Conseil des arts du Canada

NIIGAANIIN

Canada

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

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

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 show the Applicant's ability to successfully undertake and complete the proposed 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 Formal Name:
Lucinda Hatt

ii. Artist Practicing Name:

iii. Artist Mailing Address and Postal Code:

iv. Artist Contact Information (Phone Number, Email Address):

v. Please provide an artist's statement or general statement about your work (maximum 500 words):

vi. 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 description (maximum 50 words):

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☑

Cultural Diversity Grant ☐

ACAP Request Amount ($) 3000.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name or Working Title:
"Healing Through Art: Voices of Resilience"

ii. Activity/Project and/or Event **Start Date:**
Nov 1, 2025

iii. Activity/Project and/or Event **End Date:**
February 1, 2026

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

Nakehndan - 602 Wellington Street E., Sault Ste. Marie, Ontario, P6A 2M5

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

I am proposing to create new works of art, (acrylic and mixed media on canvas) for Nakehndan. This art project aims to provide a safe, creative space for Indigenous survivors of sexual assault, intimate partner violence, gender-based violence, and human trafficking to express their healing journeys through visual art, storytelling, and cultural teachings.The goal of creating artwork is to support survivors in healing through experiencing artwork and to take part in creative expression. I am hoping this art project will foster connection to culture and identity through art.
This project is hoping to raise community awareness about the impacts of violence and the strength of survivors.Through art I am hoping to help assist in supportive relationships among participants, families, and the wider community.

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful, and equitable community engagement and consultation processes

- [x] Provide mentorship and participatory opportunities for youth, diverse, and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives, and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture, and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provides opportunities for volunteerism
- [x] Significantly contributes to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

My proposal to create artwork for the Nakehndan Centre aligns with the Community Culture Plan by enhancing local cultural initiatives and promoting economic and social diversity. It fosters meaningful community engagement through participatory workshops, especially for underrepresented groups, and supports local artists by providing mentorship and professional development opportunities. By collaborating with community members and organizations, my project will strengthen connections and networks, encourage volunteerism, and significantly contribute to the quality of life in Sault Ste. Marie. Ultimately, this initiative aims to celebrate and reflect our community's unique identity and cultural heritage.

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

Intended Benefits to Audiences, Participants, and the Community The Nakehndan Art & Healing Project is designed to provide meaningful and lasting benefits to participants, audiences, and the broader community of Sault Ste. Marie. Participants will experience a safe, culturally affirming space where they can express their personal stories and emotions through creative art forms. This environment fosters reflection, self-awareness, and empowerment, supporting healing for Indigenous survivors of sexual assault, intimate partner violence, gender-based violence, and human trafficking.

Audiences attending the community showcase will gain insight into the resilience and creativity of participants, fostering greater empathy, understanding, and cultural awareness. The exhibition serves as a bridge between the participants' experiences and the broader community, highlighting the importance of inclusion, recognition, and support for survivors and their families.

For the wider community, the project contributes to Sault Ste. Marie's arts, culture, and heritage landscape by presenting Indigenous voices, storytelling, and artistic practices. It encourages dialogue and awareness around social issues such as gender-based violence while promoting cultural preservation and community identity. Moreover, the project strengthens social cohesion by creating opportunities for meaningful engagement, shared learning, and collaboration between participants, artists, Elders,

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

Successful implementation of this project will be achieved when participants fully engage in the creative workshops, feel safe and supported, and are able to express their stories and emotions through their artwork. Success will also include the completion and curation of a public exhibition showcasing the participants' creations, which fosters community engagement, cultural awareness, and dialogue about resilience and healing.

Success will be measured through multiple indicators: participant feedback surveys reflecting personal growth and empowerment, attendance numbers and audience feedback at the exhibition, qualitative observations by the lead artist and project coordinators, and engagement levels in community discussions and related events. Additional measures include documenting the creation process and the final artworks as evidence of cultural expression and healing outcomes. The combination of participant satisfaction, community response, and tangible artistic outcomes will indicate successful project implementation.

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look to reach?

Select all that apply:

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

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

This project will most likely reach local, regional and perhaps Northern Ontario residents who go to Nakehndan.

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

The specific audiences intended to be reached with the art project are the staff and visitors to Nakehndan.

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 art project will be promoted through Nakehndan's new website, Cindy Bradford's website, Algoma Art's Society.

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [x] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

☑ 1-10	☐ 26-50
☐ 11-25	☐ 51+

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

I will be creating the art work and with the help of my father Doug Bradford and Daughter Sadie Hatt, I will be able to complete the artwork. Staff and visitors will be encouraged to take part in art creation as well and will guide the direction of proposed artwork.

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.

i. Has the applicant 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 show 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.).

Section 7: Authorization

I, Cindy Bradford _____ (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 Oct 31, 2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

Nakehndan – Knowing Your Truth
Art Project Budget Plan (Oct 31 – Jan 31)
Total Budget Limit: $3,000.00

Category	Details	Estimated Cost
1. Artist & Facilitator Fees	Lead Artist Honorarium ($500 × 2 artists)	$1,000.00
2. Elder/Knowledge Keeper Honoraria	Cultural guidance, opening/closing ceremony	$250.00
3. Art Materials & Supplies	Acrylic paints (bulk primary set, 20 bottles @ $10 each)	$200.00
	Canvases (20 participants × $12 each)	$240.00
	Brushes, palettes, water cups, cloths	$100.00
	Beadwork / mixed media materials	$75.00
Subtotal – Materials & Supplies		**$615.00**
4. Equipment & Setup	Easels (10 reusable stands @ $25 each)	$250.00
	Tables, drop cloths, cleaning supplies	$75.00
Subtotal – Equipment		**$325.00**
5. Venue & Refreshments	Space use, snacks, tea, coffee for sessions	$300.00
6. Promotion & Printing	Flyers, signage, digital ads	$150.00
7. Transportation / Accessibility Support	Bus tokens or ride support for participants	$150.00
8. Contingency (5%)	To cover unforeseen costs	$160.00
✅ **TOTAL PROJECT COST**		**$2,950.00**

Budget Notes:

- Keeps $50 reserve below cap for flexibility.
- All art materials remain with Nakehndan for future projects.
- Honoraria align with local not-for-profit community standards.
- Project cost supports ~20 participants in healing art circles.

Application Project Plan Template

Name of Applicant: Lucinda Hatt

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Planning & Outreach	Nov 1, 2025	Nov 15, 2025	Artist/facilitator selection, outreach to participants, materials planning
Workshops & Creation	Nov 16, 2025	Jan 10, 2026	Weekly art and reflection sessions; guest teachings; healing circles
Exhibit Preparation	Jan 11, 2026	Jan 25, 2026	Artwork curation, community installation setup
Community Showcase	Jan 26, 2026	Jan 31, 2025	Public or private art showcase, reflection ceremony, feedback collection

Application Project Plan Template

Name of Applicant:

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 show the Applicant's ability to successfully undertake and complete the proposed 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 Formal Name:
Shane Erickson (He/They)

ii. Artist Practicing Name:
DJ Seith

iii. Artist Mailing Address and Postal Code:
PO Box 20022 RPO East End, Sault Ste. Marie, ON P6A6W3

iv. Artist Contact Information (Phone Number, Email Address):
djseith@gmail.com

v. Please provide an artist's statement or general statement about your work (maximum 500 words):

Armed with a crate of dusty records, turntables and beat machines, DJ Seith has been constructing psychedelic musical journeys through hip-hop, funk, soul, rock and disco for the better part of two decades. Winner of the 2024 Village Media Community Builders Award for the Arts, Seith's natural charisma behind the decks and ability to engage crowds of all sizes has earned him stages alongside A Tribe Called Red, My Son The Hurricane, Moka Only and Choclair, and garnered him the opening ceremony duties at #youthesoo 2017, performing for over 5000 youth. His "Seith's Tape Club" project from 2021 has seen international acclaim by Cratedigging Co-Operative and was shown love by Skratch Bastid, Fresh Kils, Oonops Drops (Brooklyn Radio), Skeme Richards (Nostalgia King/Rock Steady Crew) and DJ Platurn (Oakland Faders/45 Sessions).

Konaphan is an Indigenous electronic music artist renowned for their experimental and innovative sound. Hailing from Prince Rupert, British Columbia, they established their creative base in Thessalon, Ontario. Konaphan's musical journey commenced at an early age, sparked by their discovery of electronic music production using an IBM home computer. Over the years, they have refined their musical craft, delivering what audiences herald as unique and immersive auditory experiences, distinguished by exceptional sound design and robust production quality. Since 2016, Konaphan has contended with tinnitus, a persistent auditory challenge that has influenced their production capabilities. Despite these hurdles, they made a significant comeback in 2024, releasing two singles across Spotify and other major streaming platforms. Currently, they are channeling over 15 years of expertise in electronic music production into the creation of a full-length album, promising to further enrich the electronic music landscape.

vi. 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 description (maximum 50 words):

Performing arts, media arts (focus on music production)

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☑

Cultural Diversity Grant ☐

ACAP Request 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 or Working Title:

Loop Sessions SSM

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

01/01/2026

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

12/31/2026

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

In-person events happen at Cafe4Good, 326 Queen St E, Sault Ste. Marie, ON P6A 6K3. Our social media is through https://www.instagram.com/loopsessionsssm with crossposting to the @djseith and @konaphan.beats instagram accounts, as well as an active presence on the Global Loop Sessions Discord server. Production works from sessions are posted to Soundcloud (https://soundcloud.com/loop-sessions-ssm), in addition to Instagram and the Sault Ste. Marie channel on the Loop Sessions discord. Artist workshops will occur at local intermediate schools.

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

Loop Sessions SSM is a series of events organized by DJ Seith (Shane Erickson) and Konaphan (Jon Craig), occurring every three months on the second Saturday. They are community-building events that offer young artists and producers the space to come together and participate in a group beat making session and music showcase. The way they work is: At the beginning of the event, samples from selected musical works are presented to producers for use. Participants bring and set up their own music producing equipment in the space to spend the event duration working with the provided sound samples to create an original composition. At the end of the session, everyone gets together and shares their work in the space over a speaker system. During sharing, each artist has the opportunity to talk about their creation and the inspiration behind it. Following the session, all of the submissions get collected and shared online as a playlist.

These events are designed to engage spaces as business operates with little interruption as they occur, with a typically small number of people participating in the event itself (anywhere from 3-7 producers per event). The goal in hosting these beat making sessions is to provide an outlet for youth to create, share, and connect with one-another. The event participants will primarily be producers of varying skill levels, indigenous urban youth and allies (16-35).

The events will be scheduled for the second week of the month every three months and will occur from 11AM to 3PM at Cafe4Good in Downtown Sault Ste. Marie.

In addition to the quarterly events, we have two professional development events planned for 2026. The first involves the co-founders of Loop Sessions Sault Ste. Marie visiting Montreal to collaborate and learn from the Loop Sessions MTL team at the worldwide headquarters of Loop Sessions. The second event is a professional development opportunity for beatmakers and artists in Sault Ste. Marie to attend a Loop Sessions Toronto beatmaking event and/or workshop. A registration fee for interested attendees will be kept as low as possible to ensure it's not a barrier to

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☐ Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture and heritage products and tourism

☐ Promote effective, meaningful, and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities for youth, diverse, 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):

The Loop Sessions SSM beat making sessions are a crucial and important effort to uplift and support the beat making community that has been growing in urban indigenous youth and ally populations in Algoma District, a cadre of young creatives who often face social and financial barriers that prohibit their inclusion in arts programming in the larger arts community. The community-focused nature of the events allow for novice and seasoned producers of all skill levels to get together and share, create, exchange knowledge, and provide mentorship opportunities to youth who attend, while establishing beat making as a valid and globally-recognized artform in Algoma District.

The core team for Loop Sessions SSM is Shane Erickson (DJ Seith) and Jon Craig (Konaphan). They have connected with Cafe 4 Good to house the events, and are working with Aaron Alessandrini for poster and promotional material design. The showcase portion of each event is meant to allow for the participants to show their work to their peers, and give and receive supportive feedback on their creations, a critical component to professional development. The team has also scheduled two professional development trips to other Loop Sessions creative hubs, in Montreal and Toronto for 2026. Having a regularly-occurring Loop Sessions event in Sault Ste. Marie allows for a stronger sense of identity in those who participate, and also provides another avenue for the arts in our community, improving quality of life.

In the past year of operations, Loop Sessions SSM has seen increased engagement, creating 21 new compositions across the events and experiencing repeat engagement from past participants. Attendees of Loop Sessions have praised the events for sparking spontaneity, allowing for feedback among peers, and focusing attention on the creative process.

"Loop Sessions is the only time in the past 3-4 years that I have been able to link up with other creators/producers and actually be in the same room and [be] creative"

-Kodex, Loop Sessions Participant

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 Loop Sessions SSM beat making sessions provide an important place for producers to connect and strengthen bonds with one-another. Through these events, the City of Sault Ste. Marie and Algoma District experience a better-connected beat making scene that thrives as an important aspect of the arts landscape in the north. Providing a space for urban youth to create helps to dispel the narrative that there is no support for beat making and producing in small communities. The sessions also act as a hub where skills development will happen organically for participants through knowledge sharing and feedback in real-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 Loop Sessions SSM's success is measured in terms of how well it is able to hold space for producers to gather and create together. We have taken many steps to ensure that the spaces we choose to work with fit the technical requirements for the events. For example, access to multiple outlets, good acoustics, adequate seating and plenty of table space for producers to set up on have all been taken into account. As we complete sessions, we speak with participants to get direct feedback about how we can better improve our practices, with the intent of building better capacity for providing good support to the scene. We also leverage our connections to known producers in our community to receive feedback about potential barriers to participation in Loop Sessions SSM events, harvesting the information for review in future decision-making (dates, times, locations, accessibility, etc).

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look to reach?

Select all that apply:

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

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

Loop Sessions SSM's focus is on local and regional producers, and interested youth who are looking to start making beats. The sessions come with an online component that connects the activities with the global beat making scene, inviting participation, discussion and collaboration with members of Loop Sessions chapters all over the world. Since starting the Loop Sessions back in November 2024, we have experienced positive word-of-mouth engagement that has given us insight into attendance at future events, with some returning participants stating that they will continue attending future sessions. We have experienced local participants engaging in Loop Sessions events happening across the world, as well as seeing participants from abroad participate in our local events.

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

Loop Sessions SSM focuses on youth and allies with low income access, ages 16-35, who are interested in beat making and producing.

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):

Loop Sessions SSM works with local artists to create unique posters and graphics for each event which get distributed to local businesses in downtown Sault Ste. Marie. Additionally, all Loop Sessions SSM events get posted to the Loop Sessions SSM Instagram account @loopsessionsssm. We are also using the Instagram account for chronicling the events themselves, which acts as a repository for all of the activity surrounding it. Posts will be crossposted to the @djseith and @konaphan.beats accounts for better community reach as the @loopsessionsssm account builds capacity. Our online presence will also exist on Discord (as part of the global Loop Sessions network of organizers), and SoundCloud, which we will use for online hosting of music created as part of the events. We have a Social Media Management role as part of the promotion strategy for this year's operations. This will entail managing the Instagram account, as well as keeping an active profile on the Global Loop Sessions Discord, the Sault Ste. Marie channel, and LS SSM SoundCloud profile as they continue to build reach.

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

- [x] 0-18
- [x] 19-34
- [ ] 35-59
- [ ] 60-75
- [ ] 76+

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

- [x] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

- [x] 1-10
- [ ] 11-25
- [ ] 26-50
- [ ] 51+

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

We typically see the Loop Sessions SSM events made up of urban youth age 16-35, with some older producers participating as well. We have a mix of indigenous youth and allies. Based on the prior year's operations, we are aiming to grow attendance at each event to the range of 8-12 participants.

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.

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

- [x] Yes
- [ ] No

Section 6: Project, Activity/Event Budget

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

Please show 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.).

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.

_____Signature 2025/10/29 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

Cost Category (Types of Expenses for Project) - Add/delete rows as needed	Price	Quantity	S+H	Tax	Total Cost	And Culture Assistance Program	Percentage	Amount	Arts Council Northern	Percentage	Amount	Council For The Arts Micro	Percentage	Amount
Operational Costs														
Admat Distribution	$50.00	4			$200.00	TRUE	100.00%	$200.00	FALSE			FALSE		
Social Media Management Fee	$500.00	1			$500.00	TRUE	100.00%	$500.00	FALSE			FALSE		
Canva Pro	$19.00	12		$29.64	$257.64	FALSE			TRUE	######	$257.64	FALSE		
Google Drive Premium	$13.99	12		$21.82	$189.70	FALSE			TRUE	######	$189.70	FALSE		
Ableton Live 12 Suite	$779.00	2		$202.54	$1,760.54	FALSE			TRUE	######	$1,760.54	FALSE		
Participant/Volunteer Honorariums	$75.00	20			$1,500.00	TRUE	50.00%	$750.00	TRUE	50.00%	$750.00	FALSE		
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
Materials & Supplies Costs														
Printing	$15.00	4			$60.00	TRUE	100.00%	$60.00	FALSE			FALSE		
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
Equipment Costs														
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
					#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!
Artist Fees														

DJ Seith (Shane Erickson)	$2,000.00	1		$2,000.00	TRUE	17.00%	$340.00	TRUE	83.00%	$1,660.00	FALSE			
Konaphan (Jon Craig)	$2,000.00	1		$2,000.00	TRUE	17.00%	$340.00	TRUE	83.00%	$1,660.00	FALSE			
Poster Designer (Aaron Alessandrini)	$75.00	4		$300.00	TRUE	100.00%	$300.00	FALSE			FALSE			
Artist Workshops	$255.00	2		$510.00	TRUE	100.00%	$510.00	FALSE			FALSE			
				#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE			#VALUE!
				#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE			#VALUE!
				#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE			#VALUE!
				#VALUE!	FALSE		#VALUE!	FALSE		#VALUE!	FALSE			#VALUE!
Other Costs														
Professional Development May - Gas	$200.00	1		$200.00	FALSE			FALSE			TRUE	100.00%	$200.00	
Professional Development May - Hotel	$578.34	1		$578.34	FALSE			FALSE			TRUE	100.00%	$578.34	
Professional Development May - Vehicle Rental	$504.22	1		$504.22	FALSE			FALSE			TRUE	100.00%	$504.22	
Professional Development May - Food/Drink	$1,200.00	1		$1,200.00	FALSE			FALSE			TRUE	100.00%	$1,200.00	
Professional Development Aug - Gas	$200.00	1		$200.00	FALSE			FALSE			TRUE	100.00%	$200.00	
Professional Development Aug - Hotel	$1,409.40	1		$1,409.40	FALSE			FALSE			TRUE	100.00%	$1,409.40	
Professional Development Aug - Vehicle Rental	$504.22	1		$504.22	FALSE			FALSE			TRUE	100.00%	$504.22	
Professional Development Aug - Food/Drink	$1,600.00	1		$1,600.00	FALSE			FALSE			TRUE	100.00%	$1,600.00	

Total	#VALUE!	
	Asking	Max Funding
ACAP	$3,000.00	3000
Ontario Arts Council Northern Arts Grant	$6,277.88	15000

Canada Council For The Arts		
Micro Grant	$6,196.18	10000
Self-Funded	$0.00	

Self-Funded	Percentage	Amount	Amount Remaining	Percentage Remaining	Quotes/Estimates (Links where applicable)	Notes
FALSE			#VALUE!	0.00%		cover the costs of transportation, time and labour
FALSE			#VALUE!	0.00%		taken into consideration the intended audience
FALSE			#VALUE!	0.00%	https://www.canva.com/pricing/	Canva is used for Loop Sessions SSM's social media graphic design. A small r
FALSE			#VALUE!	0.00%	https://one.google.com/about/plans?g1_landing_page=0	A Google Drive Premium membership is used to collaborate and share docume
FALSE			#VALUE!	0.00%	ableton-live-suite-12-quote.png	As facilitators for the events, Seith and Konaphan have requested licenses for Ableton Live Suite 12
FALSE			#VALUE!	0.00%		We design to have honorariums on-hand to use to pay participants that participate in the events in exchange for use of their material on our social
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE			#VALUE!	0.00%		Loop Sessions SSM supports local wherever possible. This includes poster prir
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	#VALUE!	#VALUE!		

					The estimated artist fees for DJ Seith have been based on Mississauga, Ontario's Musician Fair
FALSE		#VALUE!	0.00%		Pay policy, which is approximately $500 per
FALSE		#VALUE!	0.00%		Konaphan will also be on hand to work alongside participants in setting stations up with the
FALSE		#VALUE!	0.00%		Aaron Alessandrini is a graphic design artist based in Sault Ste. Marie Baawaa
FALSE		#VALUE!	0.00%		Loop Sessions SSM will be hosting two artist workshops during 2026. Our inter
FALSE	#VALUE!	#VALUE!	#VALUE!		
FALSE	#VALUE!	#VALUE!	#VALUE!		
FALSE	#VALUE!	#VALUE!	#VALUE!		
FALSE	#VALUE!	#VALUE!	#VALUE!		
FALSE		#VALUE!	0.00%		Gas for PD trip from Sault Ste. Marie to Montreal to participate in Loop Sessions Montreal, May 2026
FALSE		#VALUE!	0.00%	"montreal-hotel-quote(ramada).png"	Two-night stay at hotel near Loop Sessions Montreal for 4, May 2026
FALSE		#VALUE!	0.00%	"van-rental-enterprise.pdf"	Van rental for transportation
FALSE		#VALUE!	0.00%		Estimated $50/person/meal for four people, three days (breakfast included in hotel cost)
FALSE		#VALUE!	0.00%		Gas for PD trip from Sault Ste. Marie to Toronto to participate in Loop Sessions Toronto, August 2026
FALSE		#VALUE!	0.00%	toronto-hotel-quote(beverly)august.png	Two-night stay at hotel near Loop Sessions Toronto for 4, May 2026
FALSE		#VALUE!	0.00%	"van-rental-enterprise.pdf"	Van rental for transportation
FALSE		#VALUE!	0.00%		Estimated $50/person/meal for four people, three days (no breakfast included in hotel cost)

ting, having collaborated with Seith for various projects including commissioned artwork for Tape Club Cassette #4, and typography and design for the "True Taxi In Gentle Rain" EP. Aa
ntion is to host the workshops at local intermediate schools in collaboration with their music programming staff to provide informal presentations about beatmaking to students. The goal i

ron has been providing his eye for simple design to the face of Loop Sessions SSM since its inception. He is also a fellow musician and artist, and regularly supports creative initiatives in
n hosting the artist workshops is to foster an interest in beatmaking and production for future generations, and to share our collective knowledge on the subject with interested youth. We

are aiming to host one workshop in February/March and one in September/October (as of this writing, dates are yet to be finalized).

Project	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Notes
Media (music/photos/video) from Loop	x												Photos, music and video material from the event will be uploaded to social media and music platforms for sharing.
Crate provider for Loop Sessions #6 selected	x												Requests for guests to provide music to sample from will be sent out and harvested to select the next crate provider for the next upcoming event.
Promotional media created and distributed (digital to Instagram/physic	x												Posters will be printed and distributed locally, social media posts informing the public about the date/time/location of the next event will be prepared and uploaded.
Loop Sessions #6 is held		x											varying skill levels and experience, and will be open to constructive knowledge-sharing and skill-building. A sharing circle will be held at the end of the event where all beats that were made during the session will be shared.
from Loop Sessions #6 participants & public		x											Hosts will offer open lines of communication about the event itself via in-person conversation, as well as discussion over email and Discord.
Media from Loop Sessions #6 processed for sharing		x	x										Photos, music and video will be collected and organized to be shared on social media (instagram), as well as music platform (SoundCloud)
Artist Workshop #1			x										Hosting artist workshops to foster an interest in beatmaking and production for future generations, and to share our collective knowledge on the subject with interested youth.
Media from Loop Sessions #6 uploaded to platforms				x									Photos, music and video material from the event will be uploaded to social media and music platforms for sharing.
callout for registration for LS Toronto Professional Development				x									Announcement for registration to participate in Loop Sessions Toronto in August, two seats will be available on a first-come, first-served basis.
Crate provider for Loop Sessions #7 selected				x									Requests for guests to provide music to sample from will be sent out and harvested to select the next crate provider for the next upcoming event.
Promotional media created and distributed (digital to Instagram/physic				x									Posters will be printed and distributed locally, social media posts informing the public about the date/time/location of the next event will be prepared and uploaded.

Loop Sessions #7 is held					x							varying skill levels and experience, and will be open to constructive knowledge-sharing and skill-building. A sharing circle will be held at the end of the event where all beats that were made during the session will be shared.
Gather feedback from Loop Sessions #7 participants & public					x							Hosts will offer open lines of communication about the event itself via in-person conversation, as well as discussion over email and Discord.
Professional Development Trip To Loop Sessions Montreal					x							Professional Development Trip to Montreal for Seith and Konaphan to participate in Loop Sessions MTL, meeting with the founder of Loop Sessions and knowledge-sharing/culture-sharing
Media from Loop Sessions #7 processed for sharing					x	x						Photos, music and video will be collected and organized to be shared on social media (instagram), as well as music platform (SoundCloud)
Media from Loop Sessions #7 uploaded to							x					Photos, music and video material from the event will be uploaded to social media and music platforms for sharing.
Crate provider for Loop Sessions #8 selected							x					Requests for guests to provide music to sample from will be sent out and harvested to select the next crate provider for the next upcoming event.
media created and distributed (digital to Instagram/physical to local							x					Posters will be printed and distributed locally, social media posts informing the public about the date/time/location of the next event will be prepared and uploaded.
Loop Sessions #8 is held								x				The event will play host to participants of varying skill levels and experience, and will be open to constructive knowledge-sharing and skill-building. A sharing circle will be held at the end of the event where all beats that were made during the session will be shared.
Gather feedback from Loop Sessions #8 participants & public								x				Hosts will offer open lines of communication about the event itself via in-person conversation, as well as discussion over email and Discord.
Professional Development Trip To Loop Sessions Toronto								x				Professional Development Trip to Toronto for Seith, Konaphan, and two additional registrants to participate in Loop Sessions Toronto, meeting with beatmaker community and knowledge/culture sharing

Artist Workshop #2								x					Hosting artist workshops to foster an interest in beatmaking and production for future generations, and to share our collective knowledge on the subject with interested youth.
Media from Loop Sessions #8 processed for sharing							x	x					Photos, music and video will be collected and organized to be shared on social media (instagram), as well as music platform (SoundCloud)
Media from Loop Sessions #8 uploaded to platforms									x				Photos, music and video material from the event will be uploaded to social media and music platforms for sharing.
Crate provider for Loop Sessions #9 selected									x				Requests for guests to provide music to sample from will be sent out and harvested to select the next crate provider for the next upcoming event.
Promotional media created and distributed (digital to Instagram/physical to local									x				Posters will be printed and distributed locally, social media posts informing the public about the date/time/location of the next event will be prepared and uploaded.
Loop Sessions #9 is held										x			The event will play host to participants of varying skill levels and experience, and will be open to constructive knowledge-sharing and skill-building. A sharing circle will be held at the end of the event where all beats that were made during the session will be shared.
Gather feedback from Loop Sessions #9 participants & public										x			Hosts will offer open lines of communication about the event itself via in-person conversation, as well as discussion over email and Discord.
Media from Loop Sessions #9 processed for sharing										x	x		Photos, music and video will be collected and organized to be shared on social media (instagram), as well as music platform (SoundCloud)
Sessions #9 uploaded to platforms											x		Photos, music and video material from the event will be uploaded to social media and music platforms for sharing.

Konaphan - Inner City (created at Loop Sessions SSM #4, August 2025, at Cafe4Good)

https://soundcloud.com/loop-sessions-ssm/inner-city

MC Kooks - Untitled (created at Loop Sessions SSM #3, May 2025, at Home Bakehouse)

https://soundcloud.com/loop-sessions-ssm/mc-kooks-loop-sessions-ssm-3-submission

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 show the Applicant's ability to successfully undertake and complete the proposed 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 Formal Name:

ii. Artist Practicing Name:

iii. Artist Mailing Address and Postal Code:

iv. Artist Contact Information (Phone Number, Email Address):

v. Please provide an artist's statement or general statement about your work (maximum 500 words):

vi. 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 description (maximum 50 words):

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☑

Cultural Diversity Grant ☐

ACAP Request Amount ($) 2733

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 or Working Title:

Drawing Club 2026

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

January 2 2026

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

December 11 2026

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

Cafe 4 Good 326 Queen St East, Sault Ste Marie Ontario

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

Through Drawing Club, hosted on the second Friday of every month, is an opportunity for local artists to gather and practice in community. After outgrowing Casey's studio space at 124 Bruce Street, Drawing Club moved to Cafe 4 Good in fall of 2024. While the Cafe has more space there is no longer an offering of free food and drinks that was enjoyed in the old artists Studio.

In this year we've seen attendance numbers stall at 10-20 attendees and the demographic is limited to artists between 35 and 55. By creating a new poster and social media content to promote Drawing Club in local art departments we hope to engage a new youth demographic. Free art supplies and catering provided through Cafe 4 Good will draw more young people and also support the mission of Cafe 4 Good to provide community building opportunities for 16 to 25 year olds in downtown Sault Ste Marie.

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

☐ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture and heritage products and tourism

☐ Promote effective, meaningful, and equitable community engagement and consultation processes

- [x] Provide mentorship and participatory opportunities for youth, diverse, and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives, and artists (including Applicants)
- [ ] Provide professional development opportunities for emerging and professional arts, culture, and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [ ] Provides opportunities for volunteerism
- [x] Significantly contributes to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

Drawing Club's existing membership provides mentorship to young artists who attend the monthly drop-in at 326 Queen St East. Through our collaboration with Cafe 4 Good (C4G) this projects offers participatory opportunities for the youth who work at C4G as part of their federally funded youth employment training program. By promoting Drawing Club through the local secondary and post-secondary schools we will grow organizational capacity and opportunities for youth between 16 and 25. Artists regularly discuss their technique, exhibiting, building a portofolio and applying for Ontario Arts Council funding in community. They share their knowledge and collaborate on projects like Ontario Culture Days at Galerie Sans Clous.

Local artists DJ Seith, Isabelle Michaud and Suzie Deplonty have mentored Cafe 4 Good's Photography Club this year along with Matt Langdon and Case McGlynn. Having a monthly drop-in where artists can gather, practice, connect and network has been invaluable. For young people to know that there is an art scene full of practicing artists who wish to share their talents has significantly contributed to the quality of life and sense of identity in Sault Ste. Marie.

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

Participants in Drawing Club are building their community of active artists. They collaborate on projects, offer advice and share art supplies. With ACAP support we will be able to extend that community building and collaboration to a new demographic of 16 to 25 year olds. They will see working artists, be able to ask questions and be mentored in how to create a portfolio, apply for funding and prepare for an exhibition.

Beyond the existing mentorship and community building activities that exist through Drawing Club; In January 2025 Cafe 4 Good will be hosting their first Open Exhibition - a competition for Indigenous Artists between the ages of 16 and 25. Our hope is that in 2026's Drawing Club we will be able to nurture young Urban Indigenous artists who will apply to the 2027 Open Exhibition and compete for first prize: a solo Exhibition on the Gallery Wall and mentorship by the Artist Panel.

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

Success will be measured in the increased attendance of young artists between the ages of 16 and 25. Cafe 4 Good monitors those metrics as part of their project and will be able to help us report on success.

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look to reach?

Select all that apply:

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

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

Drawing Club reaches local audiences with the ability to travel to our downtown location on the second Friday of every Month. Our existing collection of artists who regularly attend all live within the municipality and most practice art downtown.

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

Drawing Club is meant to reach professional and aspiring artists in Sault Ste Marie who are looking to implement a monthly practice and build their artist community. Our existing members are mostly practicing artists and working professionals between the ages of 35 and 55, children as young as 6 have attended and adults into their 60s. Drawing club is for every, kids to elders. Our intended audience growth for 2026 is young people between 16 and 25 with a particular focus on Urban Indigenous Youth.

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):

Drawing Club is promoted on Cafe 4 Good's social media platforms (Instagram and Facebook), Matt Langdon's Instagram profile, Casey McGlynn's Instagram profile and Cafe 4 Good's website www.cafe4good.ca

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [x] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

- [x] 1-10
- [ ] 11-25
- [ ] 26-50
- [ ] 51+

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

Drawing Club is hosted at Cafe 4 Good by artists Matt Langdon and Casey McGlynn. Cafe 4 Good's Manager, Rachel Silva currently volunteers her time to set up and tear down while 2 staff members cook and prepare beverages. Cafe 4 Good's Board Secretary aids with website updates and social media content.

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.

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

- [x] Yes
- [ ] No

Section 6: Project, Activity/Event Budget

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

Please show 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.).

Section 7: Authorization

I, Matt Langdon (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 October 30, 2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Space Rental (3 hours x $40)	1440			In-Kind	
Staff ($160 two youth for 4 hours each)	1920		ACAP		
marketing (C4G x Artists)	50			In-Kind	
Food Catering (cold drinks and snacks)	480		ACAP		
Materials & Supplies Costs					
Sketch Pads (Stone's)	120		ACAP		
Markers (Stone's)	120		ACAP		
Pencils/Sharpeners (Stone's)	18		ACAP		
Posters (Stone's Office Supply)	75		ACAP		
Equipment Costs					
Artist Fees					
Matt Langdon	150			In-Kind	
Casey McGlynn	150			In-Kind	
Other Costs					
Total Costs	$ 4,523.00	$ 0.00			
Total Project Costs:	$ 4,523.00				

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

Application Project Plan Template

Name of Applicant:

Intake/Date:

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Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Poster + Social Media Content Design	Jan 2/26	Jan 3/26	Create poster and SM Content to engage 16-25 year olds in Drawing Club
Poster Print and Share	Jan 5/26	Jan 7/26	Bring posters to secondary and post-secondary school art departments
Art Supply Purchase	Jan 7/26	Jan 7/26	Purchase markers, pencils, sketchpads
Drawing Club - January	Jan 9/26	Jan 9/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray
Drawing Club - February	Feb 13/26	Feb 13/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray
Drawing Club - March	Mar 13/26	Mar 13/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray
Drawing Club - April	Apr 10/26	Apr 10/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray
Drawing Club - May	May 8/26	May 8/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray
Drawing Club - June	June 12/26	June 12/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray

Application Project Plan Template

Name of Applicant:

Intake/Date:

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Drawing Club - July	July 10/26	July 10/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray
Drawing Club - August	August 14/26	August 14/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray
Drawing Club - September	September 11/26	September 11/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray
Drawing Club - October	Oct 9/26	Oct 9/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray
Drawing Club - November	Nov 13/26	Nov 13/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray
Drawing Club - December	Dec 11/26	Dec 11/26	6-9pm Free community event with Cafe 4 Good's lemonade and treat tray

Drawing Club has been hosted by local artists Casey McGlynn and Matt Langdon September 2022 in Casey's studio at 124 Bruce Street. As previous recipients of ACAP, Drawing Club was able to purchase chairs and art supplies. As Casey's career as an artist has progressed, the studio became too crowded to host the ever-popular monthly gathering with free food and drinks. In the fall of 2024 Drawing Club moved to Cafe 4 Good where there is more space and great coffee available for purchase.

Over the last 12 months, Cafe 4 Good has offered a free space for community members to gather on the second Friday of every month with Drawing Club. We are seeking support to purchase art supplies, print supplies, and catering costs for Drawing Club, reintroducing free food and beverages enjoyed in the old location.

Drawing Club membership is mostly made up of artists between the ages of 30 and 55. By offering free drinks and snacks in a cozy café environment and directly promoting the monthly gathering in local art departments, we aim to attract a younger demographic to Drawing Club. We seek to encourage young artists to engage in a monthly community art practice between 6pm and 9pm on the second Friday of every month.

Casey McGlynn Artists Biography:
Casey McGlynn grew up in rural Ontario, where he would sit in front of the television and draw on old grocery bags and scrap paper tirelessly, creating self-taught surrealist pop art. McGlynn attended the Ontario College of Art and Design, however, he was not enrolled in the visual arts. McGlynn's work contains reoccurring symbols such as animals from his upbringing, birds from his studio window sill and numbers that derive from when he memorized math tables in his early years. McGlynn's work is as much about revealing the truth and expressing emotions as it is about documenting actual fact. His paintings reach into a wealth of historical influence and skill. Creating symphonic glyphs on rudimentary, raw quilt-like patterns, the works simultaneously evoke rural Southern quilts, early comic books, and Piet Mondrian. Since 1995, McGlynn has exhibited extensively in Canada, the United States and Europe. In 2005 Casey had a retrospective of his autobiographical work at the Boulder Museum of Contemporary Art in Colorado.

Artist Casey McGlynn CV and Instagram Profile @mcglynncasey

Matt Langdon Artists Biography:
Matt Langdon grew up in London and area, moved to Toronto for his formative years then finally settling in Sault Ste Marie to raise his young family. Never one for formal art training, Matt's art obsessions started with graffiti, lowbrow art, Dada, fine foods, sign painting etc… His solo art shows are a snapshot into the streets at the time. Presenting at galleries in London, St. Catherines, Toronto and Sault Ste. Marie. The most recent show at the Arthub at Spring was an art attack on all the senses. References to Godzilla, mixtapes, dancing and food intertwine throughout his artwork. Preferring to be more of a facilitator of art rather than the artist, Matt has thrown loft parties, art parties, halloween parties in former prisons, raves in high school gymnasiums, Rotaryfest and Bon Soo dance events, Reggae jams with Georgie's Shawarma in Bellevue etc…After he covered the visual and auditory arts, he moved to food where he creates art on dough with his limited edition Detroit style pizza through pop ups, art shows, special events as 75 Pies. Drawing Club was a natural extension of what Casey McGlynn and Matt Langdon were doing - hanging out, listening to music, breaking bread and making art in the studio. We extended it to the community and have had a wide array of people come through the doors to make art in a group setting.

Artist Matt Langdon Instagram Profile @bobby__lawn Solo Art Exhibition: Appetites

ACAP 2025 Letter of Support

To ACAP Committee,

We at Cafe 4 Good are happy to have this opportunity to support Drawing Club's application for ACAP funding. In the year that we have hosted Drawing Club our Photography Club has been mentored and inspired by the many artists who come to hang out and make art on the second Friday of every month.

As a non-profit social enterprise under the registered charity Grocer 4 Good Ability Development Program we exist to provide opportunities and build community in downtown Sault Ste Marie. Cafe 4 Good will continue to offer free use of our space as an in-kind donation to the Drawing Club project. Our funding dictates that we support opportunities for 16 to 25 year olds and we know the best way to support our youth is to provide them with opportunities for mentorship and community building.

If you have any questions about this project, or their impact on downtown Sault Ste Marie, please contact me at [redacted] or cafe@employment4good.ca.
Best,

Rachel Silva
Social Enterprise Manager

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 show the Applicant's ability to successfully undertake and complete the proposed 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 Formal Name:
Gabriel George

ii. Artist Practicing Name:
Gabriel George

iii. Artist Mailing Address and Postal Code:

iv. Artist Contact Information (Phone Number, Email Address):

v. Please provide an artist's statement or general statement about your work (maximum 500 words):

Artist Statement - Gabriel George

As an artist, I explore the connection between culture, technology, nature, and human experience. Growing up in Kerala, India, and later moving to Canada, I have always been fascinated by how traditions and modern ideas can coexist and influence each other. My art reflects this journey, a blending of cultural memory and contemporary expression. My creative background includes work as an associate art director in film and as an art director in advertising, where I learned to tell stories through imagery, materials, and space. These experiences shaped my approach to visual storytelling and continue to influence how I create immersive environments through sculpture and installation.

After completing my post-graduate studies in Sculpture and Art Installation at OCAD University in Toronto, I began developing a practice that integrates painting, sculpture, video, and large-scale installation. I often work with found and unconventional materials, exploring how they carry their own history and meaning. I am especially interested in how scale, form, and texture can transform a space and create emotional and reflective experiences for viewers. My goal as an artist is to connect people through shared experience to create art that resonates beyond language or culture. I want my work to inspire curiosity and reflection, encouraging audiences to see the world, and themselves, in new ways.

As I continue to grow my practice in Sault Ste. Marie, I am inspired by the natural environment and the community's growing creative energy. I see great potential for creating site-specific and participatory installations that engage local audiences and highlight the connection between people, place, and imagination. Through my work, I aim to contribute to the cultural landscape of the region and build meaningful artistic experiences that bring people together.

vi. 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 description (maximum 50 words):

Discipline of Focus: Visual Arts.
I work across sculpture, installation, painting, and video, creating immersive, large-scale works that explore culture, technology, and the natural world. My practice blends traditional and contemporary approaches, often using found and unconventional materials to engage audiences in meaningful, sensory experiences.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☐

Cultural Diversity Grant ☑

ACAP Request Amount ($) 9500

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 or Working Title:
Resonance: A Cross-Cultural Dialogue

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

August 8th Saturday (event can be 1 week before or after this date according to the venue availability) - Art Installation and live performance by Indigenous artist with ceremonial regalia, performing traditional drumming.
Venue: Downtown Plaza. Sault Ste Marie.

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

August 22nd Saturday - Workshop: A hands-on creative session.
Venue: 504 Queen Street East, Artist Studio.

August 24th Monday - Artist Talk Documentation - conversation between myself and

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

Venue 1: Downtown Plaza, Sault Ste Marie.
(Main event)
Venue 2: 504 Queen Street East, Gabriel George Artist Studio.
(Community Workshop)
Venue 3: 504 Queen Street East, Gabriel George Artist Studio.
(2 Artist Interview / Artist talk)

YouTube: www.youtube.com/@gabrielartstudio9566

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

Echoes of the Divine is an immersive, interdisciplinary installation and performance that bridges Kerala's Theyyam tradition and Indigenous Canadian culture through a shared language of ritual, colour, music, and storytelling. The project celebrates cultural dialogue, sustainability, and community engagement, inviting audiences to explore the deep parallels between two distinct yet spiritually rich traditions.

At the heart of this project is a large-scale installation inspired by Theyyam, a ritual art form from Kerala, India. Measuring approximately 12.5 feet long, 8 feet high, and 3.5 feet deep, the structure is built entirely from sustainable materials such as paper, cardboard, yarn, and natural fibers. These materials, commonly found in both Indigenous and South Asian craft traditions, emphasize ecological responsibility while honouring the tactile beauty of handmade work.

The installation's vibrant colours, textures, and layered forms draw viewers in, encouraging them to move around the piece and experience its energy from multiple perspectives. While grounded in the traditions of Kerala, the artwork speaks to a universal language of ritual and connection that resonates across cultures and generations. Complementing the installation is a live performance featuring an Indigenous artist in full ceremonial regalia, performing traditional drumming in conversation with the visual work. The rhythmic soundscape and visual energy of the piece interact dynamically, creating a shared space of spiritual dialogue, celebration, and renewal. This collaboration highlights the similarities between both cultures. The symbolic use of colour, material, and sound, while fostering respect, understanding, and cross-cultural exchange.

The installation and performance will take place in a public space such as the Downtown Plaza ensuring free access for all community members. By situating the work in an accessible venue, the project encourages inclusive participation and aims to enrich the cultural fabric of Sault Ste. Marie. The entire event will be professionally photographed and video documented, with materials shared through YouTube, Instagram, and tourism channels to promote both the artwork and the city's cultural initiatives. The Indigenous collaborator will be fairly compensated for their artistic contribution, ensuring equitable partnership and professional recognition.

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful, and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities for youth, diverse, 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):

Echoes of the Divine supports the goals of Sault Ste. Marie's Community Culture Plan by fostering creative collaboration, cultural exchange, and inclusive public engagement. This interdisciplinary project brings together Kerala's Theyyam tradition and Indigenous Canadian culture through a large-scale installation and live performance. Presented in a public space such as the Downtown Plaza, the event is free and accessible to all, inviting residents and visitors to experience a vibrant dialogue between two ancient traditions. The project contributes to the city's efforts to animate public spaces, strengthen its artistic identity, and promote cultural tourism. It also supports environmental sustainability through the use of natural and recycled materials, aligning with the growing emphasis on eco-conscious art practices.

Central to this project is the spirit of cross-cultural collaboration and community inclusion. Working closely with an Indigenous artist performing in ceremonial regalia, the project highlights shared values of ritual, colour, and rhythm while building a respectful bridge between cultures. The Indigenous collaborator will be fairly compensated, ensuring equitable participation and representation. Beyond the installation and performance, a hands-on workshop at the artist's studio on Queen Street will bring together up to 20 participants from diverse backgrounds to explore craft practices using beads and yarn inspired by both traditions. This workshop encourages mentorship, cultural sharing, and skill development for youth and underrepresented groups, while offering meaningful engagement with professional artists. An Artist Talk between the two artists will further explore cultural connections, artistic practices, and the evolution of traditional forms in contemporary art. This discussion will be professionally documented and shared online to extend community access and learning opportunities.

By combining installation, performance, education, and documentation, Echoes of the Divine strengthens the artistic capacity and cultural identity of Sault Ste. Marie. It provides opportunities for collaboration, volunteerism, and professional growth, while contributing to the city's economic and social diversity. The project promotes intercultural understanding and pride in shared heritage, helping residents see how local and global cultures can intersect in meaningful, respectful ways. The professional photography and video documentation will serve as lasting resources for cultural promotion and future exhibitions, expanding the city's creative reach. Ultimately, this project enriches Sault Ste. Marie's cultural landscape by connecting people through art, celebrating diversity, fostering community dialogue, and

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

The Echoes of the Divine project offers significant cultural, educational, and social benefits to the audiences, participants, and broader community of Sault Ste. Marie. By merging Kerala's Theyyam tradition with Indigenous Canadian cultural expression, the project creates a unique platform for intercultural dialogue and mutual understanding. Audiences will experience an immersive installation and live performance that celebrate shared human themes of ritual, colour, music, and spirituality fostering appreciation for cultural diversity and deepening community connections.

For participants, the workshop and artist talk provide direct engagement with professional artists, offering mentorship, skill development, and cultural learning opportunities. These interactive components encourage creativity, collaboration, and the sharing of traditional craft knowledge through hands-on activities using sustainable materials. Youth, newcomers, and underrepresented community members will gain access to inclusive, participatory art experiences that empower them to explore their own creativity and cultural identity.

For the wider community, the project contributes to Sault Ste. Marie's cultural vitality and tourism potential by animating public spaces and making art accessible to everyone. It supports local economic and creative development while promoting the city as a place that values sustainability, collaboration, and artistic innovation. The professional documentation of the event will extend its impact beyond the live experience, showcasing Sault Ste. Marie's thriving arts scene to regional, national, and international audiences. Ultimately, this project strengthens community pride,

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 Echoes of the Divine will be measured through both community impact and audience engagement. The project's success will include the completion and public presentation of the large-scale installation and live performance, drawing an estimated 100–200 attendees to experience the event in person at the Downtown Plaza. The accompanying workshop will engage up to 20 participants, fostering hands-on learning and cultural exchange.

Professional documentation will extend the project's reach, with a target of 2,000–3,000 YouTube views and 5,000+ Instagram impressions within three months of posting. Positive feedback from participants, strong attendance, and social media interaction will demonstrate community interest and cultural impact. The collaboration between the artist and Indigenous performer will model ethical, inclusive practice, while the project's overall success will be reflected in its ability to connect people, inspire cultural dialogue, and celebrate shared creativity in Sault Ste. Marie.

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look to reach?

Select all that apply:

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

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

The proposed project aims to reach a broad and diverse audience, including First Nations communities, students from Algoma University and Sault College, and members of the South Asian community in Sault Ste. Marie. By combining elements of Indigenous Canadian and Kerala (South Indian) cultural traditions, the project creates an inclusive platform that resonates with both local and international audiences.

The event is also designed to engage the general public, art enthusiasts, and families through its accessible location and free admission. By offering live performance, visual installation, and interactive components such as workshops and artist talks, the project encourages participation from people of all backgrounds and ages. Ultimately, Echoes of the Divine seeks to bring together diverse communities to celebrate shared values of creativity, heritage, and cultural connection within Sault Ste. Marie's growing arts landscape.

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

The project aims to engage First Nations communities, students from Algoma University and Sault College, and the South Asian community in Sault Ste. Marie. It also welcomes the general public to experience and participate in an inclusive cultural event that celebrates shared traditions, creativity, and community connection through installation, performance, and interactive workshops.

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 through local news channels, community media, and social media platforms including YouTube, Instagram, and Facebook. Promotional efforts will include event posters, digital flyers, and press releases shared through community networks and local arts organizations such as the Art Gallery of Algoma, Algoma University, and Sault College. Event documentation and updates will be posted online to reach wider audiences and encourage community participation.

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

- [ ] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [ ] 76+

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

- [x] 1-50
- [x] 51-100
- [x] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

- [x] 1-10
- [ ] 11-25
- [ ] 26-50
- [ ] 51+

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

The project will involve an estimated 8–10 participants directly in its implementation. This includes the lead artist (Gabriel George), one Indigenous collaborating artist, and 1–2 professional media/documentation personnel responsible for photography and video production. Additionally, 5–7 volunteers will assist with various tasks such as setting up the venue, helping with the installation, managing the audience during the event, supporting promotional activities like distributing posters, and coordinating local media outreach and publicity efforts.

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.

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

- [ ] Yes
- [x] No

Section 6: Project, Activity/Event Budget

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

Please show 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.).

Section 7: Authorization

I, Gabriel George (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 October 28, 2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Installation Setup Cost	700 CAD				
Transportation					
and finishing large installation	500 CAD				
Materials & Supplies Costs					
Printing Posters	400 CAD				
Interview Studio Setup	300 CAD				
Workshop Art Materials	200 CAD				
Equipment Costs					
Videography +					
Photography +					
Editing =	2500 CAD				
Tables & Chair Rent					
Artist Fees					
Lead Artist Fee	2500 CAD				
Indigenous Collaborating					
Artist Fee	1000 CAD				
Community Workshop					
Artist Facilitation Fee	300 CAD				
Artist Talk - 2 Artist					
Each 300 CAD	600 CAD				
Other Costs					
travelling, food and extra	500				
Total Costs	$ 9,500.00	$ 0.00			
Total Project Costs:	$ 9,500.00				

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

Application Project Plan Template

Name of Applicant: Gabriel George

Intake/Date: Gabriel George

Page 1 **of**

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Collaboration Meetings	March 2nd, 2026	March 30th, 2026	Meeting with Enji Maawnnjiding(sault college), Batchewana First Nation and Garden River First Nation. Connecting with artists.
Research	April 2nd, 2026	April 28th, 2026	I will spend time to learn and research about the indigenous culture and their history in sault ste marie, and how these cultures are connected to my culture and similarities of art forms which both of these cultures share.
Designing	May 2nd, 2026	May 20th, 2026	Sketching and Designing.
Material Collection	June 1st, 2026	June 15th, 2026	Collecting additional materials for art installation and stage setting.
Creation	June 20th, 2026	July 10th, 2026	Creating videos for screening in LED Screen, Cultural flags for stage and finishing the art installation.
Event Promotion.	July 5th - 2026	Aug 5th - 2026	The project will be promoted through local community media, and social media platforms including Instagram, and Facebook. Promotional efforts will include event posters, digital flyers, shared through community networks and local arts organizations such as the Art Gallery of Algoma, Algoma University, and Sault College. Event documentation and updates will be posted online to reach wider audiences and encourage community participation.
Art Installation and live performance by Indigenous artist with ceremonial regalia, performing traditional drumming.	August 8th, 2026		Event can be 1 week before or after this date according to the venue availability. Venue: Downtown Plaza, Sault Ste Marie.
Workshop: A hands-on creative session.	August 22nd, 2026		Sharing and creating craft designs of both cultures using yarn, beads and acrylic colours. Venue: 504 Queen Street East, Artist Studio.
Artist Talk Documentation	August 24th, 2026		Conversation between myself and the Indigenous artist, focusing on the cultural similarities, ritual practices, and creative processes that connect our traditions. Venue : 504 Queen Street East, Artist Studio.

Application Project Plan Template

Name of Applicant:

Intake/Date: Artist Statement - Gabriel

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Project Documentation Submission to City.	September 25th, 2026		Submitting Photos and Videos of the event for documentation.
Thank You Letter via Mail & E-mail.	October, 2026		Sending Thank you letter to all Collaborators, communitys, artists and volunteers.

3D DIGITAL VISUALIZATION OF THE STAGE

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 show the Applicant's ability to successfully undertake and complete the proposed 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 Formal Name:

Jena Schmitt

ii. Artist Practicing Name:

Jena Schmitt

iii. Artist Mailing Address and Postal Code:

[redacted]

iv. Artist Contact Information (Phone Number, Email Address):

[redacted]

[redacted]

www.jenaschmitt.com

jenaschmitt_

v. Please provide an artist's statement or general statement about your work (maximum 500 words):

I am a writer, self-taught editor and visual artist who lives in Sault Ste. Marie, Ontario. My first book of poetry, Catchment Area, was published by Signature Editions in 2010 and one of my book launches was held at Centennial Library. I have also participated in a poetry reading at Dish Cafe for poetry month, a co-reading with local poet Mark Dunn at Centennial Library, which was written about by SooToday, a talk at Sault College, a reading at Bayliss Library in Sault Ste. Marie, MI, and a virtual reading for the Sault Ste. Marie Public Library during the pandemic.

My poetry has appeared in literary journals across Canada – *The Malahat Review*, *The Fiddlehead*, *Grain*, *Prairie Fire*, *The New Quarterly* and *The Antigonish Review*, and my short fiction in *The New Quarterly*.

My essay-reviews on poets and visual artists – Marianne Moore, Joan Murray, Lola Ridge, the David Zwirner ekphrasis series, Hope Mirrlees, Friederike Mayröcker, Meret Oppenheim, Claire Malroux – have been published in the prestigious literary magazine *PN Review* and reposted on prominent websites such as the Poetry Foundation in the U.S., and Oxford Poetry and The Page: Poetry, Essays, Ideas in the U.K. My line drawings have been published in *Vaine Magazine*, and a series of 12 drawings, or "image-poems," are forthcoming in *The Lincoln Review*. My article on visual artist Curtis Talwst Santiago appeared in the Los Angeles-based magazine *The OG*.

In 2013, while my young children were sleeping – then three years old and a year and a half – my spouse smashed my computer, chased me around the house, pushed my head into the ground and told me I was going to listen. For a long time I listened, I didn't tell anyone. I lost all of my writing, photographs and other digital mementos (this before iCloud storage, and the busyness of full-time caregiving and

freelance editing). I was left with blankness, silence, everything that could not be said. Although there is a gap of seven years where I did not publish, I have been slowly rebuilding my body of work, first and foremost, poetry.

Now, many years later and a single mother, my goal with this grant is to write a series of poems about motherhood, caregiving, intimate partner violence, despair, the fracturing of my family during the pandemic and its painful aftermath, and other stories in my family history, such as my grandparents', in order to create a living heirloom. As the poet Muriel Rukeyser writes, "I am working on the vocabulary of my silence."

My work reflects the themes, images and ideas that are important to me: motherhood, my Northern Ontario location, my French-Canadian and German heritages, where language was a barrier to understanding. The poet Ange Mlinko says about growing up in a multilingual household: "I understood very little. I had to manage meanings through tone, as Robert Frost says voices through walls carry meanings even when you can't quite hear the words." I think this is why I have always gravitated towards poetry, writing about poetry and, more recently, drawing – because these mediums express feeling, connection and variations of understanding. A poem is sculptural, combinations of words and phrases together heighten intensity or diminish it, spaces create room to think and breathe; and drawings move beyond the confines of language to reveal what cannot be said, making them accessible no matter the language spoken.

vi. 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 description (maximum 50 words):

Poetry and visual art

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

[X] Small Project Grant

Cultural Diversity Grant

ACAP Request Amount ($) $2,900

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 or Working Title:

Undoings

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

January 5, 2026

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

December 31, 2026

iv. Activity/Project and/or Event Location -
(Physical address or for virtual projects/programming/events please include links to websites, social media etc. where programming will take place/be present, maximum 50

words):

[redacted]
Sault Ste. Marie, ON
[redacted]

Website: www.jenaschmitt.com

Instagram account: jenaschmitt_

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

I am currently working on a collection of poetry interspersed with drawings that reflects the changes in perspective brought on by the violent fracturing of my work and of my “self,” the intricacies of caregiving, of being a mother and an artist, and stories in my family's history. It will take me from January - December 2026 to complete this project because my work is heavily researched, and takes time to develop around caregiving and work responsibilities.

My manuscript is currently three-quarters complete. An ACAP grant would help me to finish a project that is integral to my body of work. I will complete 20 – 25 pages of new poetry, edit older poems in the manuscript and work on page arrangement, for a page count of approximately 65 pages. When new poems and drawings are completed, I will send them out for publication in print and online literary journals and magazines in Canada, the U.K. and the U.S., which will continue to broaden my exposure as a writer and artist, and highlight Sault Ste. Marie as the place where I was born, and where I am raising two children.

First, I will study the work of poets A.E. Stallings (*Olives*), Brigit Pegeen Kelly (*Song*, *The Orchard*), Lorine Niedecker (*The Granite Pail, Lake Superior*), Denise Riley (*Say Something Back*), Melissa Green (*Magpiety*), Maria Stepanova (*War of the Beasts and the Animals*) and Lucy Tunstall (*The Republic of the Husband*).

These poets write about the domestic and the day-to-day in intense, emotionally evocative ways that connect with my own interests and aesthetics. Kelly and Stepanova work in a longform poetry style I need to learn more about, how to sustain tension in longer poems. This will help me to edit older poems such as “Death and the Polyphemus.” I will also look to Celia Paul, a painter and poet who combines poems and visual art in the book *Self-Portrait*.

In my own poems, I am looking to be more direct while maintaining a poetic cadence that allows for possibility. I will include images and ideas important to my geographic location (Sault Ste. Marie, ON, and

Algoma region), heritage (German and French-Canadian), where language was a barrier to understanding, and my role as a single mother and caregiver – maimed statues, roots systems (Tanada effect, mycorrhiza), Frankfurt kitchens, flight patterns, the Sabine Women, erosion patterns, freighters and steel mills.

This grant will allow me to research and write a long poem about the ceramic artist Gertraud Möhwald, whose sculptures of the human figure, or parts of the human figure – the bust, the torso, the head, the hands – are a reflection of the fractured landscape she grew up in and saw destroyed in Dresden. Möhwald's work (the last art exhibit I saw before having to move back to Sault Ste. Marie from Toronto) reflects my own struggle with place and the body, the idea of "home," the rearrangements of the mind and body in spaces that have been destroyed.

I will also experiment with incorporating a selection of my drawings into the manuscript. By visualizing the verbal and verbalizing the visual, I will be able to explore the intergeneric dialogic exchange in my work. These drawings will help to reinforce meaning, not only strengthening but adding visual interest and variety into this collection. I will post these new drawings on my Instagram account, acknowledging support from ACAP.

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

[X] Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

[X] Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture and heritage products and tourism

[X] Promote effective, meaningful, and equitable community engagement and consultation processes

Provide mentorship and participatory opportunities for youth, diverse, and historically underrepresented groups in the community

[X] Increase organizational capacity and sustainability of local art organizations, collectives, and artists (including Applicants)

Provide professional development opportunities for emerging and professional arts, culture, and heritage practitioners (including Applicants)

Fosters community connections, partnerships and networks

Provides opportunities for volunteerism

[X] Significantly contributes to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

My poetry reflects my own perspectives of growing up and living in Sault Ste. Marie throughout my life, and my themes – that of motherhood, caregiving, intimate partner violence, ageing, grief – are universal, connecting with people who live in Sault Ste. Marie and elsewhere.

By writing about Sault Ste. Marie, I am able to bring more awareness to the city. When poems, drawings and stories are published, I always credit Sault Ste Marie as the place I reside. The landscape of Sault Ste. Marie is integral to my writing, and has influenced many pieces of writing and artwork over the years. In my poem "Death and the Polyphemus," for instance, I write about finding a Polyphemus caterpillar crawling up the white vinyl siding of our home while taking care of two young children, how we tried to create a home for it to overwinter, only for its wings to be tattered when it emerged from its cocoon in the spring. It is rare to find this species of caterpillar in Northern Ontario, and so the poem speaks to the environment and to climate change, also to the joys and chaos of raising a family. In the drawing "How to Wear a Map, How to Lose Your Head, How to Flaw — I Mean, Find — the Flowers" I include a map of Bruce Mines (see below, bottom left of drawing), a midway point from visiting my grandparents in Blind River when I was growing up:

In the short story "This Is VE4OH," published in *The New Quarterly* (Winter 2018, Issue 145), the main character camps with his family at Pancake Bay. In this story, I also write about the P-Patch and the Ukrainian Church.

My father and my grandparents were immigrants from Germany after WWII, and I would like to work on a poem about their experiences after leaving their families behind. Also, my grandparents on my mother's side were French-Canadian, and they lived in a tiny house in Blind River, and I would like to write a poem specifically about my grandmother becoming disabled after contracting polio, losing the function of her dominant right hand, how she had to quit school at the age of 13 to work as a nanny for a family in Sault Ste. Marie in order to help support her mother and siblings. With her first paycheque she bought a small art deco vase at a local store. This is a detail I cherish and would like to build the poem around. By researching the archives in the city of Sault Ste. Marie, I will be able to find stores in the 1930's that sold housewares and the family who might have hired her.

Whether referencing St. Mary's River, freighters, Centennial Library, the steel plant, Hiawatha or Pancake Bay, Sault Ste. Marie continues to shape and influence my writing. And through poetry I am able to express and preserve part of my – and Sault Ste. Marie's – diverse heritages, in emotionally accessible experiences that people can relate to. An ACAP grant would help me to sustain myself as a writer and artist, so that I can continue to contribute to the dynamic arts and culture of Sault Ste. Marie in meaningful, impactful and far-reaching ways.

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):

My goal is to create poetry and drawings that people connect to, reflected in the spaces they live and work, and the situations they find themselves in. Art is vital to community. It is where people can turn to for consolation, escape, recognition, determination, different vantages, what Marcel Proust calls "a sharper awareness," a voice for what is silent, an entrance into another space, a meaningful, necessary and timely exchange. Every community benefits from supporting artists and the diversity of stories being told, and artists who are supported by their community are able to build confidence and continue to create.

I have written about Centennial Library, the sandstone dam and the steel plant, where my father worked for decades, and in introductions to my work and in readings I have spoken about my love of books and reading, which started when my father would take my sister and I to Centennial Library once a week, how my mother bought me a used book, *Modern Poets*, from the Friends of the Library, which bolstered my love of poetry and influenced my interests and aesthetics. I want to continue to tell these stories, and to connect with my community in this

way.

When my new poems and drawings are completed, I will send them to literary journals and magazines in Canada, the U.K. and the U.S. for publication. When these are published, I will thank the Sault Ste. Marie ACAP grant in the bio section of the journals. I will also thank the ACAP grant when this collection of poetry is published, and include a logo in the acknowledgements page.

My website, www.jenaschmitt.com, is visited by writers, artists and peers from around the world – Canada, the U.K., the U.S., Germany, Australia – and so I will include credit in the News and Publications sections of my website, and a thank you and a logo in the About section, where I have also included support from the Ontario Arts Council, the Canada Council for the Arts, the Writers' Trust of Canada and the Access Copyright Foundation.

I have an Instagram account, jenaschmitt_ where I will also post about my new work and the importance of an ACAP grant.

These will help bring exposure to Sault Ste. Marie as a vibrant and supportive artistic community.

Having support from the city of Sault Ste. Marie, where I was born and where I have lived the past 17 years raising my children, is integral to my ability to sustain myself as a writer and artist living here. Through my work, and my global reach and networking abilities, I will be able to generate more interest in the arts in Sault Ste. Marie.

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

Successful implementation of this project is creating new writing and drawings in order to complete my second collection of poetry and to finally have it out in the community. My first book of poetry, Catchment Area, can be found in the stacks at Centennial Library and the Toronto Reference Library, which was a momentous goal for me. I find that when my poems are published individually, or when a full collection is published, opportunities to write, edit and read gain new momentum.

My writing and artwork contributes to the diversity of our community in many ways. By expressing my own experiences of living in Sault Ste. Marie, I am able to increase awareness of the city and all it has to offer. Having new poems published often leads to more local opportunities such as poetry readings at the library and other locations both locally and in

other cities, and this is vital to my artistic career.

Media coverage and online reach of the project, through my website (www.jenaschmitt.com) and Instagram account (jenaschmitt_), will further increase exposure to my work and to the city of Sault Ste. Marie. (I have taken a break from Instagram due to changes in algorithms, targeted ads, but will begin posting regularly again with funding support.) In bios I always write that I live in Sault Ste. Marie. I will also take this opportunity to work on posting on Instagram more often, and to look at other effective social media platforms such as Bluesky.

An ACAP grant will allow me to continue to develop as an artist, creating more opportunity for my work to be seen, and to continue to support myself as a writer and artist.

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look to reach?

Select all that apply:

[X] Local (within the Municipality)	[X] Regional (within Algoma)
Tourism (those who will travel)	[X] Other (Please describe)

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

Locally, I will continue to connect with people who live in Sault Ste. Marie, by telling stories that represents different aspects of our community. My audience includes people who love poetry, literature and art, literary and artistic communities, family and community members, friends, editors, artists, writers, peers, colleagues. With more exposure and opportunity, this audience will continue to grow.

Regionally, I have been part of and participated in readings and artistic events in Blind River, Thessalon and Sault Ste. Marie, MI. My grandparents lived in Blind River, and later, my grandmother lived in a long-term-care facility in Thessalon. These details will make their way into future poems, and this will broaden my connection with communities in the Algoma region.

"Other" includes globally, where my writing and artwork can be seen in print and online literary journals and magazines across Canada, the U.S. and the U.K. Visibility is important for an artist, which leads to more creative opportunities. Being able to credit an ACAP grant will bring more attention and awareness to the vibrant arts community in Sault Ste. Marie.

Of course, building and broadening an audience takes time, it can be a slow but steady process, but I have always been dedicated to sharing my work and connecting with others.

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

My audience includes people who love poetry, literature and art, literary and artistic communities, family and community members, friends, editors, artists, writers, peers and colleagues in Sault Ste. Marie, and people who are familiar with and support my body of work across Canada, the U.S. and abroad.

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):

When my new poems and image-poem drawings are completed, I will send them to literary journals and magazines in Canada, the U.K. and the U.S. When these poems are published, I will thank the city of Sault Ste. Marie ACAP grant in the bio section. I will also thank the ACAP grant when the collection of poetry is published in book form, and include a logo in the acknowledgements page.

My website, www.jenaschmitt.com, is visited by writers, artists and peers from around the world – Canada, the U.K., the U.S., Germany, Australia – and so I will include credit in the News and Publications sections of my website, and a thank you and a logo in the About section, where I have included thank-yous and logos to the institutions that have generously supported my work over the years, including the Canada Council for the Arts, the Ontario Arts Council, the Writers' Trust of Canada and the Access Copyright Foundation.

I have an instagram account, jenaschmitt_ where I will post about the ACAP grant and news about my new writing and drawings.

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

[X] 0-18	[X] 60-75
[X] 19-34	[X] 76+
[X] 35-59	

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

[X] 1-50	501-1,000
[X] 51-100	1,001-2,500
101-250	2,501+
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.)?

[X] 1-10	26-50
11-25	51+

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

I am the writer and artist who will be creating and completing this project, a book of poetry with original drawings that speaks about motherhood, caregiving, stories in my family's lives, intimate partner violence, ageing and grief. My poetry, short fiction and drawings have been published in literary journals and magazines in Canada, the U.S. and the U.K.

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.

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

Yes [X] No

Section 6: Project, Activity/Event Budget

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

Please show 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.).

Section 7: Authorization

I, _____Jena Schmitt_____ (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.

_____*Jena Schmitt*_____Signature _____Oct. 28, 2025_____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Materials & Supplies Costs					
Reference books (S	$180				
Paper, felt-tip pens,	$100				
Equipment Costs					
Artist Fees					
150 hours of work, $	$2,620				
Other Costs					
Total Costs	$2,900	0			
Total Project Costs:	$2,900				

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

Application Project Plan Template

Name of Applicant: Jena Schmitt

Intake/Date: October 28, 2025

Page of

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Researching, notes, writing, drawing	Jan. 5, 2026	Jan. 31, 2026	Read and take notes on A.E. Stallings (Olives); writing; drawing
Researching, notes, writing, drawing	Feb. 1, 2026	Feb. 27, 2026	Read and take notes on Brigit Pegeen Kelly (Song, The Orchard); writing; drawing
Researching, notes, writing, drawing	March 1, 2026	March 31, 2026	Read and take notes on Lorine Niedecker (The Granite Pail); writing; drawing
Researching, notes, writing, drawing	April 1, 2026	April 30, 2026	Read and take notes on Denise Riley (Say Something Back); writing; drawing
Researching, notes, writing, drawing	May 1, 2026	May 31, 2026	Read and take notes on Melissa Green (Magpiety); writing; drawing
Researching, notes, writing, drawing	June 1, 2026	June 30, 2026	Read and take notes on Maria Stepanova (War of the Beasts and the Animals); writing; drawing
Researching, notes, writing, drawing	July 1, 2026	July 31, 2026	Read and take notes on Lucy Tunstall (The Republic of the Husband); writing; drawing
Researching, notes, writing, drawing	Aug. 1, 2026	Aug. 31, 2026	Read and take notes on Celia Paul (Self-Portrait); writing; drawing
Researching, notes, writing, drawing	Sept. 1, 2026	Sept. 30, 2026	Writing; drawing

Application Project Plan Template

Name of Applicant: Jena Schmitt

Intake/Date: October 28, 2026

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Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Manuscript editing, submitting poems and drawings for publication	Oct. 1, 2026	Oct. 31, 2026	Edit older poems in manuscript; order poems in manuscript; submit new poems and drawings for publication
Manuscript editing, submitting poems and drawings for publication	Nov. 1, 2026	Nov. 30, 2026	Edit older poems in manuscript; order poems in manuscript; submit new poems and drawings for publication
Manuscript editing, submitting poems and drawings for publication	Dec. 1, 2026	Dec. 31, 2026	Edit older poems in manuscript; order poems in manuscript; submit new poems and drawings for publication

Jena Schmitt

[redacted]
Sault Ste. Marie, ON
[redacted]

[redacted]
www.jenaschmitt.com

SKILLS

- Writing, copy editing, fact-checking, proofreading, researching
- Administrative support, project management, multitasking, budgeting, coordinating, meeting strict deadlines
- Proficiency in Adobe InDesign and Microsoft Office
- Working independently and as part of a group, in-house and freelance
- Collaborating on corporate projects, small-business strategies and creative initiatives

Work Experience

Writer, copy editor, proofreader, researcher, artist
Freelance

02/2006 – present
Sault Ste, Marie, ON;
Toronto, ON

- Writing, editing and brand messaging – website content, promotional materials, email correspondence and newsletters for small businesses and artists (cdpa.com, colinglazerlaw.com, simplyvibrantnutrition.com, drewnelsonart.com, silvanabruni.com)
- Manuscript consultations, broadstrokes feedback, line-by-line and substantive editing, fact-checking and proofreading poetry, fiction and nonfiction (*The Last Wave*, by Gillian Best; *Nothing Fell Today but Rain, The Barbarians Arrive Today: Poetry & Prose by C.P. Cavafy*, by Evan Jones; *Processional, Opening the Island, Meetings with Maritime Poets*, by Governor General Award-winning poet Anne Compton)
- Grant consultations and editing for writers, visual artists, musicians and filmmakers (e.g. Evan Jones, Aga Maksimowska, Silvana Bruni, Drew Nelson, Colin Glazer, Ravi Steve Khajuria), including successful applications to the Toronto Arts Council, Ontario Arts Council, the Canada Council for the Arts, the National Film Board and the Independent Production Fund
- Writing a case study for Panasonic on the *Brian Jungen Friendship Centre* exhibition at the AGO (2019); writing a magazine article about multidisciplinary artist Curtis Talwst Santiago for the L.A.-based magazine *The OG* (2024)
- Writing fiction, poetry and essay-reviews, published in *PN Review, The Antigonish Review, The New Quarterly, The Malahat Review, The Fiddlehead, Prairie Fire, Grain, Pottersfield Portfolio*

Caterer 2012 – 03/2020
Dish Café Sault Ste. Marie, ON

- Planning, coordinating and cooking for events such as weddings, anniversaries, birthdays, retirement parties and business meetings
- Cooking and serving meals for production staff on films shot locally, including *Remember*, *Giant Little Ones*, *Pyewacket* and *Mean Dreams*

Public lecture and invited speaker 09/2014; 11/2010
Ontario Arts Council; Sault College Sault Ste. Marie, ON

- Presenting a talk on the grant-writing process; co-facilitating a mock jury
- Reading original poems; delivering a talk about artistic process; responding to questions

Peer Assessor 09/2010; 01/2012; 03/2014; 02/2022
Ontario Arts Council Sault Ste. Marie, ON; Toronto, ON

- Evaluating submissions in the categories of fiction, nonfiction, young adult, graphic novel, poetry, music, film, visual art, art organizations and collectives
- Meeting in Toronto with jury members to help decide grant recipients

Editorial Assistant 03/2007 – 09/2007
House & Home Toronto, ON

- Fact-checking information with interior designers, architects and other clients
- Copy editing and proofreading articles at various stages in the design process
- Discussing layout and visuals with graphic designers and production staff
- Compiling information and writing monthly "Contributors" and "Events" columns

Assistant Copy Editor 09/2001 – 2012
SBC Media Inc. Toronto, ON

- Copy editing, fact-checking, proofreading eight magazines (*Snowboard Canada*, *SBC Skier*, *SBC Skateboard*, *SBC Surf*, *Windsport*, *SBC Kiteboard*, *SBC Wakeboard*, *SBC Business*), including website content and media kits
- Reworking and/or rewriting content, including heads, decks, leads and captions
- Adhering to CP and in-house style guides; compiling database of technical terms
- Proofreading all copy at design stage; interacting with editors, writers and production staff to ensure details are accurate and consistent, and deadlines are met

Editorial Assistant 06/2000 – 10/2000
Today's Parent Online Toronto, ON

- Working with editorial and technical teams to create online platform
- Fact-checking, copy editing and proofreading articles; posting articles online
- Sending payment and contracts to writers and artists for online publication rights
- Working with Microsoft Excel and Access to update information

Education

Creative Writing and English – Honours BA 1994 – 1999
York University Toronto, ON

Creative Writing by Correspondence – Postgraduate Certificate 01/2016 – 07/2016
Humber College Sault Ste. Marie, ON

Residencies

Artscape Gibraltar Point 06/2017; 06/2016
Toronto Island Toronto, ON

Kenyon Review Writers' Workshop 06/2015
Kenyon University Gambier, OH

Writing Studio Spring 2008
Banff Centre for the Arts Banff, AB

Publications

- Collection of poetry, *Catchment Area*, published by Signature Editions (2010), and reviewed in the *Globe and Mail* (2002), *The Malahat Review* (2011), *The Fiddlehead* (2012), *Arc Poetry Magazine* (2012), *Winnipeg Free Press* (2011), *PN Review* (2011)
- Poems published in Canadian literary journals *The Fiddlehead* (2006, 2001), *Pottersfield Portfolio* (2002), *Prairie Fire* (2007), *The Antigonish Review* (2022, 2017, 2007), *The Malahat Review* (2008), *The New Quarterly* (2011), *Grain* (2008)

- Short fiction published in *The New Quarterly* (2018)
- Essay-reviews published in U.K. literary journal *PN Review*: "Turning Back: The Poetry of Claire Malroux" (2025); "Everyone Loses Everything," on Meret Oppenheim (2025); "Resting Places," on Friederike Mayröcker (2024); "The Fate of Wandering," on Hope Mirrlees (2021); "Sides Unseen," on the David Zwirner Ekphrasis Series (2020); "The Many-Faced Ridge," on Lola Ridge (2019); "A Moment's Life," on Joan Murray (2019); "Like Armour," on Marianne Moore (2018); reposted on websites such as Poetry Foundation, Poetry Daily, Oxford Poetry, The Page: Poetry, Essays, Ideas
- Short tributes to Friederike Mayröcker (2021) and Claire Malroux (2025) published in the News and Notes section *PN Review*
- Drawings/image-poems published in Lincoln University's *The Lincoln Review* (a series of 12 drawings/ image-poems, forthcoming) in the U.K.; *VAINE Magazine* in the U.S. ("My VR Garden," "La Maison, Les Divinités," "Self-Portrait with Broken Screen," 2021); "In Ruins" included in the AGO's online gallery, *The Art of Resilience*, and in the in-house exhibition in Toronto, ON, *I Am Here: Home Movies and Everyday Masterpieces* (2021)
- Magazine articles published in the U.S. and Canada: *The OG* ("Embracing Art's Intimacy," 2024), *President's Choice Magazine* ("To Have and to Hold," 2000), *SBC Business* ("Good Buys," 2002)

Awards and Achievements

- Recipient of an Ontario Arts Council Chalmers Arts Fellowship (2016) to study the intergeneric dialogic exchange in my poetry and prose, including travel and research to Houghton Library, Harvard; Beinecke Rare Book & Manuscript Library, Yale University; Vassar College Libraries, Vassar College; British Library; Toronto Reference Library; Robarts Library
- Recipient of an Access Copyright Foundation Marian Hebb Research Grant (2025)
- Recipient of writing grants: OAC Northern Arts grant (2021, 2015, 2013, 2011, 2009); OAC Works in Progress Northern Competition grant (2010); OAC Works in Progress grant (2008); OAC Writers' Reserve grant (2017, 2015, 2013, 2011, 2009, 2008, 2007, 2006, 2004); Canada Council for the Arts Research and Development grant (2021, 2018); Canada Council for the Arts travel grant (2016, 2015, 2008); Toronto Arts Council Level One Writers Program grant (2006)
- Recipient of visual arts grants: OAC Northern Arts grant (2023); OAC Arts Response Initiative grant (2021); Canada Council for the Arts Digital Originals grant (2020)
- Recipient of the Writers' Trust Emergency Relief Fund (2020)
- Winner of the Timothy Findley/William Whitehead Scholarship, Humber College (2016)
- Virtual poetry reading, Sault Ste. Marie Public Library, Bayliss Public Library (04/2022); poetry reading, Kenyon College (06/2015); poetry reading, Dish Café, funded by National Poetry Month (04/2014); featured reader, Superior Poetry Café, Bayliss Public Library (05/2013); poetry reading, A Celebration of Daryl Hine, Ben McNally Books (05/2013); featured reader, Centennial Public Library, funded by National Poetry Month (04/2011); book launch, Bar Italia (07/2010); book launch, Centennial Library (06/2010); poetry reading, Banff Centre for the Arts (05/2008)

Childhood Home

To get here, the road tunnels
left and right and left, past
Slow Down and *Caution: Children*,
then turns toward evening
where the sun drops down.
"Come back,"

the house is trying to say.
"I've become dark and airless
as a tomb. Neither night
nor day has been the same
without you. I cannot rest
for the clattering,
tick-tattering of the many-
footed beings; even the books
have grown wings, and they
smash through windows,
through ceilings into sky.

Every night gets murkier,
stains heavier, and every night
I cry. I cannot stop, I cannot
stop the wallpaper peeling
from the walls, the brittle yellow
scrolls with their illegible
messages, the clutch of stone
eggs in the kitchen, the dark
brick of rye.
How could you
leave your trinkets and rings,
the photos of children, yours,
mine, who slept, curled up,
inside us?"

We are in a museum
of lost things, the mother
remembers, whispering
Do Not Touch and *catacomb*
to her once-
small children, moving past
funerary meals to the bodies
of serpents and shrews.
She cannot leave or look
away for no
one can be trusted.

Death and the Polyphemus

After your fifth and final
instar, you are incandescent
green, like new leaves
in spring, and the size
of a severed finger, crawling
up the white vinyl
siding of our house,

a rare sight, this sudden
ordinance, so far
north. Akin to Lares
in your larval form,
you could be an ancestor
or deity, a guardian
of hearths and boundaries.

According to Roman
Antiquity, a spirit to watch
over the house's occupants,
or if restless,
haunt them. We wait

for the flickering light,
the heart-clenched fist
pounding against the invisible
threshold-chest.

None of us sleeps.

The hours snap like twigs,
go by in minutes,
the minutes weeks,
this ladder of a tree
we keep climbing.

The children are wild-
eyed and flushed,
O-mouthed and hungry.
Our thoughts cannot help
but tumble around,
warm and damp,
like clothes caught in
an interminable cycle.

No rest. Between
words, spaces
we cannot get to. Go to.
Be rid of. The laundry alone
is monumental,
mountainous, an ever-
growing forest-fortress.
We begin to bare
our teeth, howl
into the wind, our breath
turns to smoke to ash
to dust to mist.
All signs of a
hunt turned haunting.

We've gone too
far. There's no quiet,
no quiet left.

Maybe I should go—
Go outside instead.

We catch you before
you are caught by a spider
near the eavestrough,
fill an old jar with oak
and willow, a glass-
walled hibernarium
with smooth, rounded
edges and room enough
for many hands to fit.

The key to
transparency is this:

What we see, we see
through and against,
a kind of layered vigil,
a lens zooming wide
before moving
too close
in.

Look how mossy green.
But do not touch.
And here, the heartfelt
ping of a spinneret
striking— the tiniest of bells—

trying to find
purchase, to stick,

to become, finally,
bobbin-like, wrapping
up like a gift, a package
abandoned on a doorstep.
Not abandoned,
no, neglected.

Figure of figures,
one inside the other
inside the other,
like the nesting dolls
children play with. Scattered
all over the floor,
pieces, variations of creatures.

Through winter into spring
your body pauses,
then melts, reinvents
itself, sets of spiracles
and setae, antennae, wings,
a long, chamberless

heart. Like a corridor,
our voices echo, hollow
and chimeless:
Please, soon beacon
in our darkening dark.

Be still, be patient,
keep your moth—the *u*
for a moment vanishing—
shut. What the fuck
have we done?
Which begins,

begins the quick-witted
pulse, the fine-
tuned whir, unraveling
the unimaginable, the unimaginable
re-imagining:
Our very own
heavy-footed, door-swinging,
light-flickering ghost.

(Not quite. No,
not yet.)

We whisper into air:
It's okay. Or, *Don't be afraid.*
Or, *We'll wait*
as long as it takes. Four days,
then ten, then eight.
Back and forth our clock
ticks, almost
uncountable, the numbers
strike and switch,
switch and stray before
they strike from sight.

For we've read about this,
about the Man-
Moth and his nervous,
nocturnal nature, his recurrent
dreams and backwards
traveling. About Daedalus'
elaborate labyrinth
and handmade wings.

About the family
Saturniidae, silk moths
as big as a child's hand,
a sparrow's wingspan—
one flew into
the window, another
straight through the door.

(Omens, we know, and let,
our innermost
invocations.)

About noble
names like Emperor, Imperial,
Promethea, and you,
Polyphemus, the forsaken
giant who killed
Odysseus's men only
to be blinded in the end.
Monster, our behemoth,
our very own.

Hush, hush, says
the mother. *Hush, hush*
answers what we think
must be the wind
because there hasn't been
an opening
(no door, no flower,
no body) yet.

We wait. We wait and refuse
to hearken. The grass
grows scalpel-sharp,
the weeds thistle-tumble-
shutter fast and thriven,
the laundry piles
skyward, about to trap us
under, there is no food
but poison in the kitchen.

Suddenly so quiet
and unfamiliar, suddenly
asunder, so quite unlike
ourselves, we pass
from one side | to the other.

Become vestigial:
no need for clothes
to dress up in, no need
for a mouth
from which to eat,
to speak or sing.

No need for these
thoughts, these rudimentary
reflections.
Will you help
us? we wonder—
What's to happen,
and has, this fiction?—

but cannot say, cannot
say to our one-eyed son
of Poseidon
because we have
very little
in the way of left.

What's patient is done
and what's done is more
than a change
in shape, an unintended
        inflection. A fit,
a fate, another fit,
our fate is reckless
        and wandering.

At the hour of your flight—
from here, four
becomes two and two ten—
you open your tawny
wings, eyespots
translucent as windows,
reflected in them
the face of a beast.

        You fall to one
side and sag, listless,
a tattered flag, no longer
the sole Cyclops
to stumble in this place.

Epigone

Simmer the beast that bricks
the walls shut. Window my
windows touch, the body
of my body startled beside me,
heavy to the sagging light,
shadowed and mouthing
to the loves that ram themselves
hurt. Starling through glass,
murmuring through doors, a wave,
a crash, a piece of good
to the line that locks,
bellowing into the lowly deep.

Gallery

Like the goat that I am I will
reclimb the trellised heights
and bleat into the empty air until
the doors click shut and the lights
blink out because I know the dark
swell and the mother's
heaving chest and the urge
to undo in the midst, in the mist
of this damp, oil-rubbed skin,
to plant my hands and feet
in the muddied earth, muddled,
mud-filled, and never leave
the pit of the hollow of the rut—
living flesh that slips me, slips me
slick and well-curved and unkind
into the gold-specked slaughter.

For a Poem

I imagine you are born in a caul, a thin veil wrapped around
your body, and it must be pressed gently
to paper, a delicate, deliberate undoing, to preserve
the heirloom, the talisman more valuable than luck.
But it's more than that. The skin is thicker, like a cocoon,
and closed tight, and only it knows when
to break through. *It won't be long*, I say, and find
myself shaking. *Soon*.
And I prepare for the quick, fearless
flight, hands clasping, lungs gasping for air.

Nothing. I try to coax you out, press my lips close
and read poem after poem about chained shores and strange
balconies and wild pursuits. My voice turns
hoarse, then tremulous, then impatient. I chide the child
I have become, try to pull myself to my feet,
but I am heavy and sharp and have a bitter streak.

I plead: I have waited all this time; all this time
I have waited. I talk to the walls; I talk so quietly so no one else can hear.
Something moves. You move around the house, first
restless, an indescribable thing, then you begin
to bash into walls and windows, trapped like a bird.
I look for a net, a dress, a blanket, something to find and hold onto.
Again, silence, empty yet full yet unyielding.
In my mind, always in my mind, another hiding spot.

Days go by, weeks, months.
I dream about winged fragments and unbearable chances
and name every seed shaped like a tear.
What will it take? I don't know
what it will take. There is loss, an unbreakable,
unrelenting sadness that no words could ever meet.

After a ravening silence, a tireless, teeth-
clenching, body-aching silence: a stirring
in the tresses, a pinpoint, a breaking through, like the pull of glass
through skin. A sound. Foreign at first, but patient, forgiving, a long
open-mouthed awe, all along
every limb and crevice. And I remember what I forget
and forget and forget: We will always be in each
other's arms and under each other's feet until we are down into the earth of it.

Saint Helena

Saint of difficult
marriages and divorces,
relic of my relics,
my finest augury.

I'll set the table—
white plates, linen
napkins, silverware
that gleams—

in anticipation of
our final feast.
Like a Latour still life—
lacquered plums, almonds,

the nectarines we ate
in Paris, a hare,
its hind legs trussed
high in the air,

poppies from the garden,
all the provisions
you can think of—
After we clink

glasses and eat
until we are stuffed,
I'll take your place
and display my own skull.

In Florence

I thought once how Theocritus had sung
Of the sweet years, the dear and wished-for years,
Who each one in a gracious hand appears
To bear a gift for mortals, old or young…

–Elizabeth Barrett Browning, "Sonnets from the Portuguese"

We must have passed
Casa Guidi any number
of times, the way we went
back and forth over

the Ponte without thinking,
or how our mornings
and evenings began
and ended with the *Rape*

of the Sabine Women
by Giambologna,
Perseus, *Hercules and Nessus*
in the Piazza della Signoria.

We saw David, who was
much smaller than expected,
and Botticelli deep
inside the Uffizi –

a ticket cost €9.50 then–
just before closing.
Brunelleschi's dome
was glorious, of course,

though I complained
about waiting in line.
It better be worth it,
I remember saying. It was.

During the trip, we never
touched, though sometimes
our arms met, only
to be pulled away

again. I keep returning
to the flooding of the Arno,
which I bought two
postcards of –

the disaster exactly
forty-two years before
my first son was born –
cars like boats

outside the Duomo,
gods drowning in the Loggia
dei Lanzi. Suddenly
the locked Gates

of Paradise fly open –
imagine. Machiavelli
and Michelangelo
swimming in their tombs,

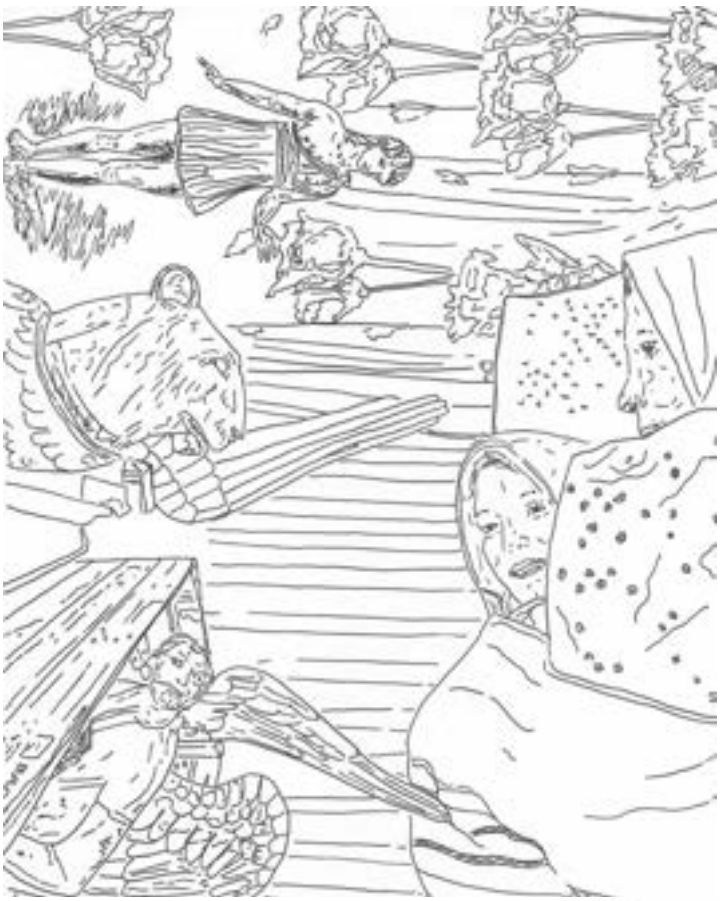
so many startled faces
gazing into the depths
of the Galleria dei Prigioni.
At one point I floated

on my back on the bed
of the pensione,
but you were looking
in another direction.

Now it is years
ago, Robert Browning writes,
You speak out, you.
You meant to give me

pleasure, Elizabeth Barrett,
before she was
Browning, replies across
a distance

that retreats as quickly
as the river does:
The quickening of the breath
and beating of the heart.



An Open Window at the Louvre

It's hard to believe I was looking
through an open window
at the Louvre. I wasn't
supposed to be there,

not even my family knew
where I was, the window
wide open, hazy, like another
painting. Imagine

having to be the wife
of Napoleon, I thought,
wearing nothing but a diamond
bow, or pouring water

from an agate ewer,
all the plates and bowls
made of stone. Or sitting
on the marble stairs,

as still as a cycladic
figurine, or a bronze dog
from Pompeii, not one but two
Lamassu to guard me.

I talked to Artemis
that day, in a low quiet tone:
I'm not supposed to be
here, I said, the wife

of Napoleon, watching
his small heart of a fist
pounding the dining table
and declaring martial law.

If I were caught I'd lose
everything: the gilded
mirrors, the chandeliers,
the porcelain from Sèvres,

The Wedding Feast
at Cana, which was never
mine anyway. Instead,
I looked through the open

window at the Louvre,
sinking into the watery
greens and greys
of a Beauvais tapestry,

and that is where
I stayed, in a room filled
with headless statues
and the rest of our remains.

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 show the Applicant's ability to successfully undertake and complete the proposed 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 Formal Name:

Matt Warnock Guitar (MWG)

ii. Artist Practicing Name:

Matt Warnock

iii. Artist Mailing Address and Postal Code:

[redacted]

iv. Artist Contact Information (Phone Number, Email Address):

[redacted]

v. Please provide an artist's statement or general statement about your work (maximum 500 words):

I am Matt Warnock, a passionate jazz guitarist, dedicated educator, and Sault Ste Marie native. I own Matt Warnock Guitar, the largest jazz guitar education website in North America. After 26 years living and working in the US, Brazil, and the UK, I returned home to the Sault in May 2022.

When I left the Sault, I earned music degrees from McGill University, Western Michigan University, and the University of Illinois at Urbana-Champaign. As a graduate teaching assistant, my passion for education flourished and I held professorships at Western Illinois University, Leeds Conservatoire (UK), and the University of Chester (UK). I was also a Senior Examiner with the London College of Music's guitar division for 4 years, traveling throughout the UK, Ireland, Cyprus, Australia, and New Zealand. I've played over 2,000 gigs in Canada, the US, Brazil, England, France, Belgium, Latvia, Estonia, Nepal, and New Zealand, and as an educator, I've taught over 10,000 private lessons and 500 workshops.

My primary aim as an educator is to de-mystify jazz and empower learners to express their unique identity through improvisation. Founded in 2011, my website began by selling jazz e-books and private lessons via Skype. Since then, Matt Warnock Guitar has served over 12 million students online. Today, MWG is a members-driven platform with an advisory board and 700+ members from over 50 countries across the Americas, Europe, Africa, Japan, South Korea, Australia, and New Zealand.

MWG hosts over 275 self-paced courses organized by topic and experience level, including musical notation, mp3s, and videos. Members access The Studio, a portal to join my live Zoom workshops, and also post their audio and video performances to learn from 24/7 feedback from other members and through 1:1 lessons with me.

vi. 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 description (maximum 50 words):

Music, Adult Education, Lifelong Learning, and Mentorship – Matt Warnock Guitar is the largest jazz guitar education website in North America, providing daily, interactive mentorship to adults of all ages from beginner to professional level.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☑

Cultural Diversity Grant ☐

ACAP Request 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.

i. Project Name or Working Title:

Third Annual Jazz Guitar Summit

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

09/24/2026

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

09/27/2026

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

Thursday Dinner Reception:
Delta Hotel
208 St. Mary's River Drive
Sault Ste Marie, ON P6A 5V4

Weekend Workshops and Friday concert:
Algoma Conservatory of Music

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

In the close of my artist statement, I described my formative experiences in the Sault as having prepared me to succeed beyond the Sault. With this project, I invite my website member-learners to meet my home community. Participants in the first annual Jazz Guitar Summit in 2024 were blown away by the Sault's warm welcome, beautiful landscape, tourism, small businesses, and kind audiences.

MWG members from all over the world will gather in Sault Ste Marie for 4 days of jazz guitar workshops, performances, celebration, and tourism. Hosted at the Algoma Conservatory of Music, I will lead the workshops along with Algoma University alum and jazz guitarist Jake Valois as a skilled workshop assistant. I invite Algoma University's music students (all instruments welcome) to join in the free workshops. The daytime workshops will culminate in two events: a public Friday concert at the Loft, and a Saturday jam session at the Sault Ste Marie Museum open to Algoma University students.

The goals and objectives of this project are directly tied to its three primary audiences: the Sault community, Algoma University music students, and MWG Members. First, this project seeks to show Sault residents that jazz lives in the Sault. You don't have to be in Toronto, Montréal, or Vancouver to experience high-quality, vibrant jazz.

The Friday concert will feature performances by workshop participants at Algoma Conservatory of Music's The Loft. I am not only a former Conservatory student, I've also performed concerts there in Spring 2023 and 2024, donating the proceeds for Conservatory student lessons. Unlike classical music, jazz is dynamic and applause for soloists, cheering, and moving to the groove are all welcome. I'll open the night by explaining that all forms of self-expression entail risk, and in improvised art forms this is especially true. That's why my website encourages positive feedback, camaraderie, and empathy to jazz learners. We'll encourage audience feedback to not only boost the growth of the performers, but to actively engage the audience in the performance.

The Saturday jam session will be an opportunity for Algoma University students to hear and

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

- ☐ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie
- ☑ Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture and heritage products and tourism
- ☑ Promote effective, meaningful, and equitable community engagement and consultation processes

- [ ] Provide mentorship and participatory opportunities for youth, diverse, and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives, and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture, and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [ ] Provides opportunities for volunteerism
- [ ] Significantly contributes to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

This project will not bring a profit for myself, evident from the Budget submission. In its third year, I still expect to invest money and continue providing MWG Members an intimate experience given the distance many of them travel. The event is focused on two things:

1) engaging effectively with attendees and audiences at the workshops and public concert event, not only musically, but how music fits holistically in their lives—socially, creatively, and economically
2) engaging sustainably with other local businesses and independent artists to create a mutually beneficial artistic, cultural, and economic experience

The MWG Jazz Guitar Summit provides lifelong learning opportunities for emerging and professional musicians, both from outside of Canada as well as within the city. Though learning to play jazz guitar is the primary activity, my values of learning through positivity and self-expression stimulate both musical and personal growth at any age and stage of development. Algoma University alum Jake Valois—music teacher at Korah Collegiate—will be critical as a workshop assistant, an ideal role model for Algoma U students behind him, and a bridge between the students and MWG Members. Local artist-educators will serve as the house band at the Friday night concert, Thursday welcome dinner, Saturday jam session, and daytime workshops. It's important to me to pay them generously and to show MWG members the high level of local talent.

Support for this project will increase my own organizational capacity and that of local businesses and artists. Society often separates art from commerce, but this separation is artificial. Art and commerce are inextricably linked. Every artist who practices their art for survival (and hopefully, for financial gain) is a small business, including me. MWG could not stage this ambitious venture without collaborative support. The SSM Museum, Algoma Conservatory of Music, and Algoma University provide venues, university students, and community members, the City provides financial and logistical support, SK Group provides sharp marketing collateral, and other local artists increase the quality of the event. Businesses and individuals will benefit from the event through exposure, traffic, income, respect, and a high-quality cultural experience.

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

Benefits to audiences:
Attendees at the performances will encounter MWG members from all over Canada, the US, and Europe who thoroughly enjoyed their experience in the Sault, for its environmental beauty, welcoming people, artistic virtuosity, and rich cultural diversity. We hope this will inspire pride of place and a deepened respect for the place audiences call home. Attendees will see several of the participants performing in front of others for the very first time (like last year's 81-year-old grandmother from Victoria, BC!) and learn that perhaps they too can take a risk in life that will lead to a fulfilling result.

Benefits to participants:
Participants will come away with a deep appreciation for the benefits of adult education and inter-generational learning. MWG members approach jazz as a lifelong pursuit of not only bettering their musicianship, but bettering themselves through learning how they learn best and becoming their own best teacher. Algoma University students will realize that learning doesn't end at graduation, and that they can learn as much from a hobby musician as they can from a professional about what purpose music serves in their lives. All participants will come away with numerous sharpened tools as a musician—from technique to communication on the bandstand—and not just from my teaching but through learning from each other. These two groups of learners will discover that they share the same concerns about taking risks and self-expression, and they'll learn greatly from the diversity of approaches to those concerns.

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

# of hours of workshops completed (Goal = 10)
# of hours of private lessons given (Goal = 6)
# of Algoma University students attended (Goal = 18)
# of MWG member participants (Goal = 25, Goal of 4 women)
# of local artists involved (Goal = 7)
# of local businesses patronized (Goal = 30)

Quantitative and Qualitative email survey results from Jazz Summit participants:
- Where did you travel from?
- Did you bring a partner or other family member(s)?
- Have you ever visited Sault Ste Marie before? (Yes/No)
o If Yes, what was the occasion of your last visit?
- How many nights did you stay in local accommodations?
- How much did you spend (approximately) on shopping, restaurants, and tourism.)?
- Did you participate in tourism activities/visit businesses during your stay? (Which ones? Describe your experience.)
- Did your family/friends engage in activities while you attended the workshops? (Which ones? Describe their experience.)

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look to reach?

Select all that apply:

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

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

MWG members will travel from throughout Canada, the US, and Europe to participate in the workshops and performances, stay at a local hotel, and enjoy tourism activities, patronizing local businesses, and meet with Algoma U students to discuss music in their lives. MWG members range in age from 15-85 years old and 10% identify as women. Those most likely to travel to the event are middle-aged and secure in their careers as well as those nearing and into retirement age with funds to spend on travel.

Algoma University music students are invited to participate in the workshops (all instruments welcome) at no charge to take advantage of professional development with me and peer mentorship alongside the visiting MWG members.

The broader Sault community is invited to attend the Friday concert at the Loft, and Algoma University students will be invited to the Saturday jam session. At the concert, audiences will be encouraged to sit back and enjoy the performances by guitarists from all over North America and abroad, while Algoma University students are invited to sit in with the musicians at the jam session in a more intimate setting.

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

The project will reach 4 specific audience segments:

1) 25-35 Matt Warnock Guitar website members, traveling from throughout the world to participate in workshops and performances;
2) 15-25 Algoma U music students to participate in workshop; Exceptional students may be invited to participate in performances;
3) 7 local professional musicians, including applicant, to support the workshop learning and serve as House Band for the performances;
4) 200 local audience members to attend the meet-and-greet and concert performances

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

If selected, I am open to additional marketing suggestions and trust that the City will also be a great resource in sharing social media posts about these events.

- Soo Today feature – leading up to performances
  - https://www.sootoday.com/
- Posting on Soo Spaces in the music section
  - https://soo.spaces.ca/
- Soo Leader feature – before performances to attract Sault, Michigan audiences
  - https://www.sooleader.com/
- Podcast guest on The Borderline's Smart as Trees podcast to promote the Jazz Guitar Summit
  - https://theborderline.ca/matt-warnock-the-jazz-guitar-summit-the-smart-as-trees-podcast/
- Facebook – Matt Warnock, Jubilee Original Guitars, Guitartistry with Keith, Algoma Conservatory of Music, Algoma University Music
  - https://www.facebook.com/MWGCourses
  - https://www.facebook.com/profile.php?id=100057186950722
  - https://www.facebook.com/guitartistrybykeith
  - https://www.facebook.com/algomaconservatory
  - https://www.facebook.com/algomaumusic
- Matt Warnock Guitar website
  - https://www.mwgcourses.com/
- Algoma Conservatory of Music – email marketing; website

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

- ☐ 0-18
- ☑ 19-34
- ☑ 35-59
- ☑ 60-75
- ☑ 76+

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

- ☐ 1-50
- ☐ 51-100
- ☐ 101-250
- ☑ 251-500
- ☐ 501-1,000
- ☐ 1,001-2,500
- ☐ 2,501+

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

- ☐ 1-10
- ☑ 26-50
- ☐ 11-25
- ☐ 51+

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

MWG members range in age from 15-85 years old, 10% identify as women, and 25-30 participants are expected. Those most likely to travel to the event likely fall in the 40-70 year-old age range due to greater mobility and greater likelihood to have funds available for travel.

Algoma University music students range in age from 19-25, equally distributed in gender, and 15-25 participants are expected.

Guest artists and staff range in age from 35-70 years old, 20% identify as women, and 7 artists and staff are expected.

Section 5: Existing In-kind & Previous Funding

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

i. Has the applicant 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 show 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.).

Section 7: Authorization

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

Matt Warnock Signature October 31, 2025 Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Convert Venue	1500.00		Ticket Sales	Cash	The Loft
Concert Recording	1000.00		Ticket Sales	Cash	The Loft
Workshops Venue	900.00		Ticket Sales	Cash	The Loft
Jam Session Venue	600.00		Ticket Sales	Cash	Sault Museum
Dinner Reception Venue	2500.00		Matt Warnock	Cash	Delta Hotel
Paid Advertising	998.00		ACAP/Matt Warnock	Grant/Cash	SooToday, SooLeader
Materials & Supplies Costs					
Workshop Catering	160.00		Ticket Sales	Cash	Tim Horton's
T-Shirts / Hats	1400.00		Matt Warnock	Cash	SK Group
Lanyards & Name Badges	50.00		Matt Warnock	Cash	Superior Business Solutions
Handmade Guitar for Raffle	2800.00		Participants	Cash	Jubilee Original Guitars
Jam Session Catering	915.00		Matt Warnock	Cash	Broers Jansen
Equipment Costs					
Guitar Equipment/PA Rental	55.00		Matt Warnock	Cash	Long & McQuade
Artist Fees					
House Jazz Trio - Thurs	400.00		ACAP	Grant	Local Artists - $200 x 2
House Jazz Quartet & Workshop - Fri	1000.00		ACAP	Grant	Local Artists - $250 x 4
House Jazz Trio - Sat	600.00		ACAP	Grant	Local Artists - $200 x 3
Workshop Assistants	1000.00		ACAP	Grant	Local Artists - $800 (guitar), $200 (pia
Other Costs					
Total Costs	$ 15,878.00	$ 0.00			
Total Project Costs:	$ 15,878.00				

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

Application Project Plan Template

Name of Applicant: Matt Warnock

Intake/Date: October 2025

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
MWG participant planning - logistics, travel, workshop structure	January 2026	September 2026	Collate 2025 survey feedback, meet with advisory committee monthly, design workshop structure, assist with travel and hotel planning
Venue coordination	October 2025	October 2026	Book venues, check in with participant numbers, finalize logistics
Algoma U participants - invitation and RSVP	April 2026	September 2026	Liaise with Algoma U music faculty on room scheduling, student invitation
Staff/Guest Artist planning and preparation	January 2026	September 2026	Book local artist-educators; Plan workshop offerings; Re-confirm two months out; Coordinate gear needed
Equipment coordination	June 2026	September 2026	Book any gear rentals with Long & McQuade; Re-confirm one month out
Marketing collateral creation	July 2026	September 2026	Create T-shirt, hat, and flyer design; Order with SK Group
Promotion - TV, Newspaper, Online	June 2026	September 2026	Contact new arts lead at SooToday early; Place ad with SooLeader; Submit to Soo Spaces
Event Execution	September 2026	September 2026	Airport runs to and from Soo Michigan and ON; Thursday night Dinner Reception until Sunday morning workshops and afternoon of private lessons
Survey Collection, Analysis, and Final Report	October 2026	November 2026	Adapt Survey for 2026 circumstances; Compile data and photos; Write final report

Matt Warnock Guitar – Support Materials

The following support materials are included to demonstrate the artistic merit of Matt Warnock as an artist and educator as well as the overall merit of the event itself. Materials are provided in the links below, and also attached as PDFs where indicated.

Matt Warnock

- Artistic Bio: https://www.mwgcourses.com/p/about (attached)
- Curriculum Vitae (attached)
- Debut Album "Homecoming" 2023:
https://www.youtube.com/playlist?list=OLAK5uy_lSGG8mCsV7kJ-in1sni2UmYeJnUxBKD2Q
https://open.spotify.com/album/1oAuWq6ZHkV6wFsdGJYGJF?si=MZBM9MNwR5qkF3gHTnzu-A&nd=1
- Sophomore Album "St. Mary's Sunrise" 2025 with special guest Roddy Ellias:
https://distrokid.com/hyperfollow/roddyelliasandmattwarnock/st-marys-sunrise?utm_source=Matt+Warnock+Guitar+Newsletter&utm_campaign=58d6fd2d37-EMAIL_CAMPAIGN_2019_09_23_05_22_COPY_01&utm_medium=email&utm_term=0_cddbfea2cc-58d6fd2d37-311586409

Matt Warnock Guitar

- Home Page: https://www.mwgcourses.com/ (also attached)
    - Scroll down to view Testimonials video from "Happy MWG Guitarists"

Photos from the Jazz Guitar Summit 2025

MWG Member Comments from Jazz Guitar Summit 2025

Algoma Conservatory of Music

- Email Marketing for March 4, 2023 concert
- Email Marketing for April 7, 2024 concert
- Email Marketing for Jazz Guitar Summit 2025

MWG
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Photos from the Jazz Guitar Summit 2025

Jazz Guitar Duo Workshop: Participants chose each other at random, preparing the song at home on their own. Their first chance to play together was during the Summit between workshops or in the evenings.

The first photo features Omi Chandiramani (Santa Cruz, California) and PJ Christopher (Santa Fe, New Mexico).

The second photo features Dr. Pat McGarry (Sault Ste Marie, ON) and Bonnie Stensen (Victoria, BC). Algoma Conservatory of Music's rehearsal room; September 21, 2025.

Matt Warnock (at right) leading two attendees (seated with guitars) in workshops at Algoma Conservatory of Music's The Loft; September 20, 2024.

Local artist-educators served as the House Band and helped make guest performers feel welcome, comfortable, and confident from Left to Right: Matt Warnock (guitar), Mark Gough (drums), Frank Deresti (bass), and Josh Norling (saxophone); Algoma Conservatory of Music's The Loft; September 19, 2025.

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Participant 81-year-old Bonnie Stenstrom (left) flew alone from Victoria, BC and performed on guitar for the very first time in front of an audience with full support from the audience and fellow musicians. Brian Smart (right, Chicago, Illinois) boldly chose to sing and play guitar at The Loft evening concert; Algoma Conservatory of Music; September 19, 2025.

Participants above include Christian Fleckenstein from Switzerland (top left), Dave Turpin from Charlotte, North Carolina (top right), and Harvey Willensky from Miami, Florida (bottom left).

MWG
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When local guitarist-educator Jake Valois (left) was still an Algoma University student, he took guitar lessons with Matt Warnock. Since then, Jake began teaching locally, including participant Dr. Pat McGarry. Clearly, the lessons are working and Pat gave Jake (pictured lower left) a triumphant fist bump after their duo performance at the Loft Concert; September 19, 2025.

Participants above include Jocelyne Harvey from Montréal (top right), Rich Petrucci from Pittsburgh, Pennsylvania and George Schiffman from Laguna Beach, California (bottom left), Mark and Mandy Ogier from Malvern, England (center), and Erik Herndon from Marietta, Georgia (bottom left).

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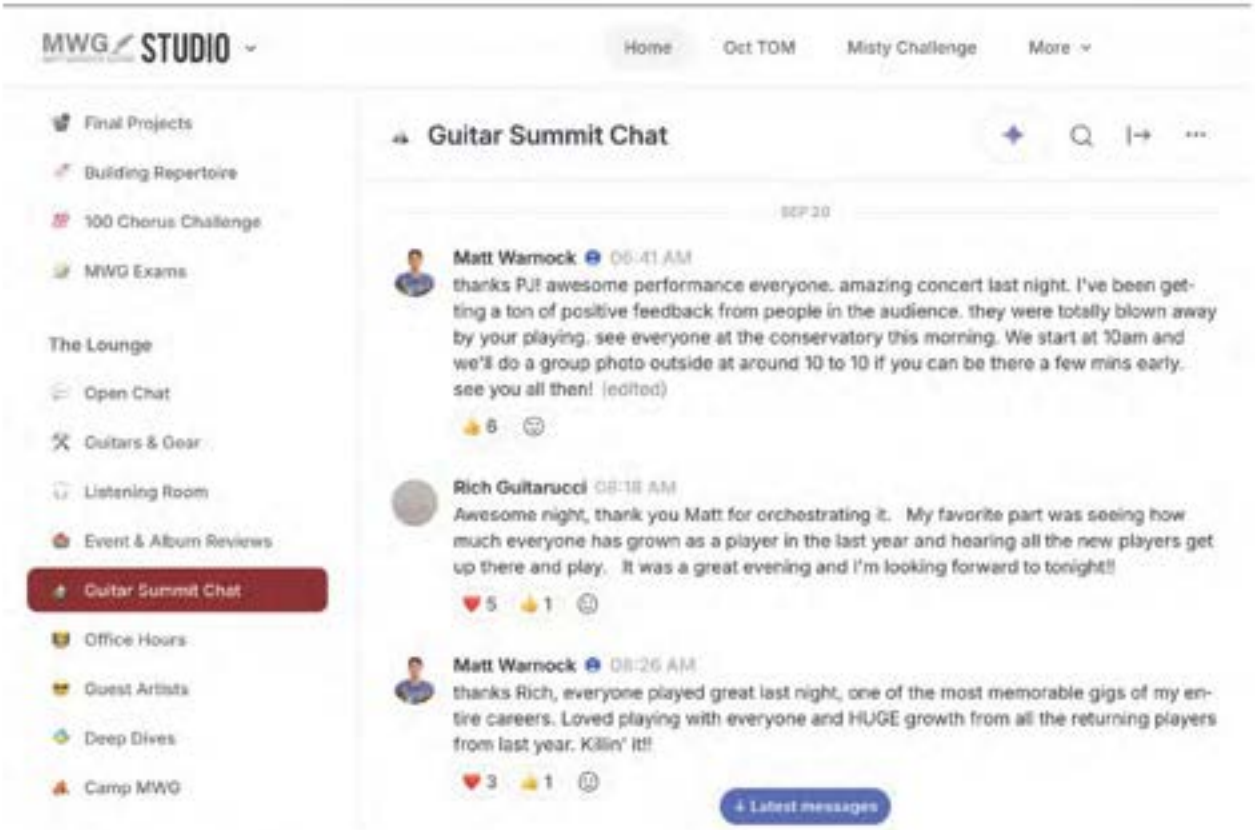
MWG Member Comments from Jazz Guitar Summit 2025



Jocelyne Harvey 08:38 AM
Merci Matt, What a rich and generous experience you have created for our development!

4 2

2 replies 1 month ago

sri kanth 09:30 AM
Thank you for arranging an amazing experience playing with the band yesterday,, Matt. Great learning and experience.

1 1

1 reply 1 month ago

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SEP 21

Matt Warnock 06:31 AM
from an attendee at our Friday combo workshop and concert.

Matt Warnock 06:31 AM
Hello Matt,The workshop and performance events yesterday were incredible! I enjoyed them immensely, being a jazz music fan and amateur guitarist (although I haven't played in years).

❤️ 6 👍 2 ☺

Jocelyne Harvey 08:10 AM
Matt, thank you for this extraordinary weekend where you generously shared such valuable content with us. I am impressed by the energy you put into organizing everything, the quality of the teaching, and putting together a team that is dedicated to giving us a unique experience!!!

And above all, the show you offer to each and every one of us as a professional musician is an impressive experience of musical acrobatics
🤩🎸!!!

Bravo to everyone, you have given incredible performances at often spectacular levels, and I am learning from each and every one of you!

I'm leaving tired, but with my head and heart full 🙏

❤️ 13 👍 2 ☺

1 reply 1 month ago

Chris Haverty 05:55 AM
What a great weekend! It was really great to see everyone from last year and meet the new attendees! My head is exploding with all the great music and lessons from the weekend. Thanks again Matt and Holly for all your work to make this happen. 🎸

❤️ 10 👍 2 ☺

1 reply 1 month ago

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Terry Krahn 08:32 AM

Thanks you so much for putting on this weekend Matt. Also please pass on our gratitude to any and all those who assisted and volunteered.This event was such a success.

I personally needed and appreciated Saturday morning's workshop. It was like therapy that altered my mindset of performance expectations. I particularly liked the tip about the songs I play are not MY songs , but OUR songs, including the band and the audience. (-another Mattism?). Thanks again Matt.

Lastly, it was it was so warming to acquaint and reacquaint with all of you fellow music loving students. Keep progressing and playing that good music! See you in the studio!

❤️ 10 👍 2 ☺

1 reply 1 month ago

Dave Turpin 03:07 PM

Boo hoo hoo. Suffering from MWG withdrawals. What a eclectic cadre of jazz cats and a world class leader/ coach/ mentor/ inspiration extraordinaire.

❤️ 9 👍 2 ☺

6 replies 1 month ago

David DeWees 08:05 AM

Just wanted to echo what everyone else has posted; it was a great weekend! I loved seeing everyone and hearing everybody play. So much to take away and apply to my playing. Thank you to everyone for the positive feedback as well. Finally a big thank you to Matt, Holly, the band and those who helped make the event a big success.

❤️ 7 👍 4 ☺

1 reply 1 month ago

MWG
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Mike Miller 03:06 PM
GREAT Experience Again! Merci Beaucoup! Stayed in Frankenmuth on Sunday, especially after over an hour delay to get to Mackinac Bridge. Arrived home safely and Tired 2 hours ago. Hot bath helped get a nap. After playing, it was Great to meet folks in person. Pencil me in for 2026! (edited)

❤️ 10 👍 1 ☺

3 replies 1 month ago

PJ Christopher 06:07 PM
Thanks to everyone for the supportive space to grow, learn and be in community. Thanks to Matt, Jake, and Holly for all of their hard work. Thanks to all for the "spirit" that makes MWG a wonderful group to be part of.

❤️ 8 👍 2 ☺

1 reply 1 month ago

SEP 22

Brian Smart 12:48 AM
I just got home to Long Grove, Illinois.
This was a wonderful experience, I am so sad it ended. Thank you to everyone, but especially Matt and Holly, for giving us all a safe environment to explore. I learned and grew so much. I can't wait to see all of you again next year.
I live relatively close to OHare (the big airport in Chicago). ANY of you, please let me know if you are coming through. Better yet, let me take you to one of Chicago's famous jazz clubs.

❤️ 13 😮 2 👍 1 ☺

1 reply 1 month ago

Get to know the MWG Team

About Matt Warnock Guitar

Hi there! I'm Matt, a passionate jazz guitarist and dedicated educator.

I'm thrilled to guide you on your jazz guitar journey.

I've played over 2,000 gigs worldwide, including Canada, US, Brazil, England, France, Belgium, Latvia, Estonia, Nepal, and New Zealand.

I've shared stages with jazz greats like Slide Hampton, Darmon Meader of New York Voices, Stefon Harris, and Randy Brecker.

But teaching has always tugged at my heartstrings.

I taught my first jazz guitar lesson at 17, and it kindled a lifelong passion.

Since then, I've led over 8,000 one-on-one lessons and 500+ workshops.

I've also taught at institutions like Western Illinois University, University of Illinois, and Western Michigan University.

The total? A whopping 11 million online students and counting.

I've dedicated my career to simplifying complex jazz concepts and breaking musical barriers.

I hold degrees from McGill University (Bachelor's in Jazz Guitar Performance), Western Michigan University (Master's in Jazz Performance), and University of Illinois (Doctorate of Musical Arts).

Each has shaped my understanding of jazz guitar.

I recently launched my debut solo jazz guitar album, "Homecoming."

It reflects my 25-year journey back home to Northern Ontario.

The album's tracks tell my story—reconnecting with my roots, family, and the charm of Northern Ontario.

"Homecoming" is available on:

- Spotify
- Apple Music
- Amazon Music
- YouTube

I'd be honored if you'd take a listen.

As for you, whether you dream of a career in music or enjoy playing for fun, I'm here to help.

Each learner is unique, and so is each hurdle.

But together, we can chart a rewarding path through the world of jazz guitar.

I want to help you unlock your potential and reach your musical goals.

Your journey will be filled with excitement and hope.

And if you've yearned to learn jazz guitar, I'm ready to guide you.

Thank you for your support. I can't wait to start our musical journey together!

The MWG & GJA Scholarship Program.

Every MWG purchase helps fund scholarships for students of the **Goa Jazz Academy** in India – an program led by Karan Khosla, a close friend and former student of mine. Karan and I work together on curriculum for the students, as well as plan concerts and interactive online classes. We thank you for your continued support and for helping to share the gift of music with GJA students.

The Goa Jazz Academy

Beginner's Guide to Jazz Guitar

Chords - Soloing - Vocabulary

Enroll for FREE

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Privacy Policy

TikTok
YouTube
Instagram
Facebook

Matt Warnock Guitar
Jazz Guitar Learning that Fits your Life
mwgcourses.com
Matt Warnock, Owner and Educator

Matthew Warnock DMA

Phone: [redacted]

Sault Ste Mare, [redacted]

Education

DMA University of Illinois at Urbana-Champaign, Jazz Performance — May 2009
Dissertation: "Johnny Smith: Melodic Interpretation and Improvisational Techniques" **Cognate:** Classical Composition **Graduate Teaching Assistantship**: Taught undergrad, masters, and doctoral jazz guitar students and founded the jazz guitar ensemble.

MMUS Western Michigan University, Jazz Performance — May 2005
Thesis: "Solo Jazz Guitar Arranging and Interpretations" **Cognate:** Classical Theory **Graduate Teaching Assistantship**: Taught undergrad jazz guitar lessons and guitar courses for music therapy majors.

BMUS McGill University, Jazz Guitar Performance — May 2003

AEC Diploma Vanier College, Jazz Performance — May 2000

Grade 8 Guitar/Grade 5 Theory/Grade 6 Piano Royal Conservatory of Music — 1994-1998

Work Experience

Executive Director, Great Lakes International Summer Music Experience — 2024-Present
Manage all aspects of the Great Lakes International Summer Music Experience (GLISME), including planning, faculty/student logistics, promotions, and registrations. Collaborate with university departments, develop marketing strategies, oversee social media presence, handle contracts, fundraising, and coordinate performances and events to ensure smooth operations and student safety throughout the program.

Sessional Lecturer, Algoma University — 2024-Present
Teach Class Guitar and Music as Culture: World Music courses to undergraduate students.

Artistic Director, MWG Jazz Guitar Summit 2024-Present
Developed, launched, and direct the annual guitar festival that takes place In Sault Ste. Marie. Participants from across Canada, the US, UK, and India take part in the 3-day event through workshops and public performances.

Owner, Guitar for Life LLC 2011-Present
Design, manage, and create curriculum for online jazz guitar students under the Matt Warnock Guitar brand. Sold over 100,000 jazz courses and eBooks, taught over 15,000 private lessons, and 12 million guitarists have used MWG's free and paid lessons since 2011.

Advisory Board, Goa Jazz Academy 2016-Present
Developed curriculum, courses, and ensembles for jazz students both in person and online. Grew student enrollment from 0 in 2016 to over 200 current students in 16 cities across India. Launched and funded the GJA-MWG scholarship program which has provided over $10,000 USD in scholarships to 100 jazz ensemble students.

Lecturer, University of Chester 2013-2015
Taught performance practice, music entrepreneurship, and private guitar lessons, supervised student trips to Brazil and Nepal, conducted end of term exams, and sat on departmental committees. Two-time recipient of the Santander Bank-University of Chester International Travel Grant.

Senior Lecturer, Leeds Conservatoire 2012-2013
Taught music entrepreneurship, designed curriculum, and conducted end of term exams.

Senior Examiner, London College of Music 2012-2016
Gave jazz, pop, rock, and classical guitar exams from Grade 1 to Diploma levels in the UK, Ireland, Cyprus, Australia, and New Zealand.

Columnist, Guitar World Magazine 2012-2017
Wrote 72 columns for the Jazz Guitar Corner. Resident jazz guitar expert for the online version of the magazine.

Associate Editor: Guitar International Magazine 2009-2020
Member of the magazine's Board of Advisors. Designed the outline and layout for the magazine's homepage. Wrote news articles, featured interviews and product reviews. Edited content for inclusion in the news articles, interviews and product reviews sections of the magazine. Managed the magazine's monthly and bi-weekly columnists. Procured local, regional, and national advertising revenue for the website.

Adjunct Professor, Blackburn College 2009-2011
Taught 2 sections of classroom guitar each semester.

Adjunct Professor, Culver-Stockton College 2009-2011
Taught 2 sections of classroom guitar each semester.

Instructor, Interlochen Arts Camp 2009-2010
Taught jazz combos, jazz theory and improvisation, jazz history, jazz guitar lessons, and organized end of term concerts.

Designed the curriculum for the following courses: Jazz Guitar Lessons, Jazz for the Classical Guitarist, Jazz Guitar Ensemble, History of the Jazz Rhythm Section, and Beginning Jazz Improvisation.

Contract Writer, Hal Leonard Publishing 2008-2009
Arranged, wrote, and edited three books for the Hal Leonard Easy Guitar Series. High School Musical 3, Country Hits 2007-2008, and Hannah Montana: Music from the Hit TV Series.

Executive Director, WIU International Guitar Festival 2008-2011
Developed, launched, and directed an annual guitar festival featuring artists from across the US, Canada and Brazil. Raised funds through corporate partnerships that provided all artist fees, travel, and accommodations. In 2011, funding also supported a part-time Teaching Assistant to assist with the festival.

Assistant Professor, Western Illinois University 2005-2011
Taught jazz and classical guitar lessons, directed guitar ensembles, and led exams, juries, and auditions. Wrote course proposals and syllabi and served on committees for curriculum development and accreditation. Developed the Macomb RocknRolla music paper to fund guest artist performances and masterclasses at WIU.

Teaching Assistant, University of Illinois at Urbana-Champaign 2005-2008
Taught undergraduate, masters, and doctoral level jazz guitar lessons and founded the UIUC jazz guitar ensemble.

Member of the Excellence in Undergraduate Teaching committee, jury panels for undergraduate and graduate level guitar and saxophone students, and audition panels for incoming undergraduate and graduate jazz guitar, saxophone and voice students.

Instructor, Illinois Summer Youth Music Camp 2005-2008
Taught classes in jazz guitar technique, jazz improvisation, jazz history, brass sectionals and directed small jazz combos.

Teaching Assistant, Western Michigan University 2003-2005
Taught undergraduate classroom guitar to music therapy majors and private lessons to undergraduate jazz guitar majors.

Instructor, Montreal Academy of Music 2002-2003
Taught private, lessons in guitar, jazz guitar, music theory, and jazz piano.

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Discover the Joy of Jazz Guitar

Learn jazz guitar with an organized curriculum, personal attention, and a whole lotta fun.

Student Login **Join the MWG Studio Here**

Play Jazz Guitar with MWG

Click a link below or check out the top menu to get started.

The MWG Studio

Personalized pratice routines, feedback on your playing, supportive members community, expert guidance, daly lessons, weekly workshops, and total access to all MWG lessons. Click here to join the MWG Studio today.

How Does the MWG Studio Work? Easy Peasy...

Discover how MWG transforms your jazz guitar creativity, skills, and confidence.

1. Jump on Board

Sign up for the annual or monthly MWG Studio plan to start your **free trial**. Explore The Studio at your own pace with full access to everything MWG has to offer.

2. Say Hello

Reply to the welcome email and let me know your **current guitar goals** and skill level. You can give as much or as little detail as you have or are comfortable with right now.

3. Welcome Zoom Call

Book your intro Zoom call with Matt to **go over your goals**, get a tour of the MWG site, learn how the Studio works, and get all your questions answered before you begin.

4. Personalized Practice Routine

I'll then create a **personalized practice routine** that targets your current goals. The routine comes with direct links to MWG lessons so you stop wasting time searching for material.

5. Play & See Progress

Start playing your personal practice routine. Post unlimited video or audio to get **direct feedback from me** on your playing as well as encouragement from MWG members.

6. Video Call Check-In

After you've been working on your routine for a week or two, we can jump on a **Zoom call for a check-in**. All members get an intro 15-min call included in your membership.

7. Real World Jazz Experiences

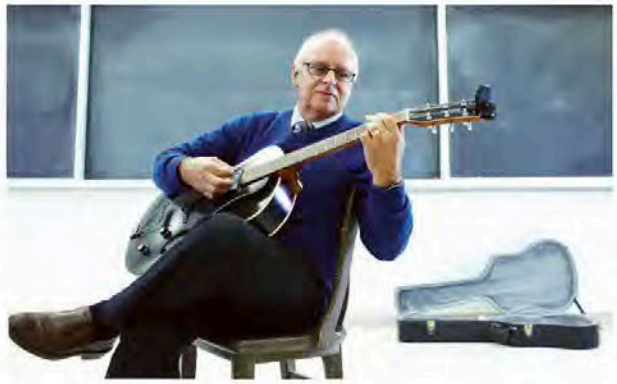
Join in the **interactive daily jams**, weekly workshops, listening sessions, and full jam sessions as you learn by playing with me in a fun & stress-free environment.

8. Report, Adjust, & Grow

Send me a short update each month on how you are progressing with the current practice routine and I'll send back an **updated routine** with new material and lessons to match your progress.

Jerry Battista, *MWG Member*

Big band guitarist making huge strides with comping, soloing, and jam session confidence.



Attended Jazz Guitar Summit 2024

Before MWG

- 55 years playing guitar, 15 years in a jazz big band.
- Needed to improve my improvisational skills.
- Struggled to comp melodically without a pianist to help.
- Over-analyzing and overthinking when soloing. (Performance anxiety)

After MWG

- Relaxed and spontaneous comping with better voice leading.
- Soloing is much more fluid.
- Uninhibited by fear of "breaking rules or "making embarrassing mistakes."
- Confidence at jam sessions is greatly improved.

"MWG offers a rich on-line learning resource and organized curriculum for jazz guitarists at all levels and all ages. Matt's courses, camps, workshops, office hours, and daily exercises are extremely helpful. His depth of knowledge on jazz harmony and the guitarist's unique role is exceptional. He teaches material in a relaxed, friendly, and humble manner. He openly exchanges "tricks of the trade" and promptly responds to student questions, sometimes within minutes. MWG is like a coach in a box!" **- Jerry Battista - Canada**

Gmail

Holly Holmes [redacted]

THIS SATURDAY March 4 - JAZZ at THE LOFT - Creator of North America's largest Jazz Guitar Website

Algoma Conservatory Concerts <algomaconservatory@algomau.ca> Wed, Mar 1, 2023 at 10:53 AM
Reply-To: algomaconservatory@algomau.ca
[redacted]

Algoma Conservatory Concerts

Celebrating 30 years of presenting outstanding Canadian and international touring artists

Hi All:

We have a very exciting concert this Saturday. It is the first Jazz evening in The Loft - with Matt Warnock - and he is donating the full proceeds of the concert to The Conservatory. He is teaming up with Roddy Ellias for this concert.

Originally from Sault Ste. Marie, where he studied at the Algoma Conservatory, Matt has become an outstanding internationally recognized jazz artist. He has also developed North America's largest Jazz Guitar Website! The website has now become a full-time project - and he has chosen to relocate back to Sault Ste. Marie!

It is going to be a great evening, this Saturday, March 4 at 7:30 p.m. in The Loft and tickets are only $25. For those of you that love Jazz, there is a whole series of Jazz concerts comming up in The Loft.

Just click on the link below to purchase tickets - or for additional concert or artist information.

Regards, Guy Traficante
Artistic Director - Algoma Conservatory Concerts

Link to Tickets Online

Algoma Conservatory of Music | 75 Huron Street, Sault Ste. Marie, P6A 5P4 Canada

Unsubscribe hollyholmeswarnock@gmail com

Update Profile | Constant Contact Data Notice

Sent by algomaconservatory@algomau.ca in collaboration with

Constant Contact

Try email marketing for free today!

Gmail [redacted]

This Weekend - Sunday - Spectacular Jazz At THE LOFT - A Sunday AFTERNOON with the MATT WARNOCK JAZZ TRIO - CONSERVATORY FUNDRAISER - April 7, 2:00 pm

Algoma Conservatory Concerts Jazz Series <algomaconservatory-algomau.ca@shared1.ccsend.com> Fri, Apr 5, 2024 at 7:24 PM

[redacted]

Algoma Conservatory Concerts

Celebrating 32 years of presenting outstanding Canadian and international touring artists

JAZZ at THE LOFT

Presenting outstanding jazz ensembles

the loft

TAKE A BREAK
THIS SUNDAY
AFTERNOON

Sit back in your leather armchair at THE LOFT and enjoy some fantastic jazz. Tickets are only $35, including all fees - and the full amount is being donated to the Algoma Conservatory of Music.

Thank You Matt!

Matt Warnock - Jazz Guitar

with Guest Musicians: Jake Valois and Mark Gough

Sunday April 7, 2024
2 pm matinee - THE LOFT

at Algoma Conservatory - 75 Huron

Cash Bar

Concert Tickets: $35 (includes all fees)

Tapas (pre-order only): $15

A fundraiser for Algoma Conservatory of Music

All concert proceeds towards the development of the Conservatory's Heritage Building as a regional Music Education, Performance and Recording Centre

The Loft is the perfect Jazz Club!

Sit back in your leather arm chair, the bar is open, and the sound is fantastic.

TICKETS: ONLINE or CALL

Purchase Tickets Online: Link to Online Tickets

All concert tickets are for sale online at www.algomaconservatory.com under Events

Purchase by Phone with your credit card: 705-971-4197

MATT WARNOCK is an internationally recognized performance and guitar educator. Matt has performed in concert halls and at jazz festivals in the US, Canada, Brazil, New Zealand, U.K., France, Belgium, Estonia, and Latvia. He's shared the stage with Randy Brecker, Slide Hampton, Stefon Harris, and other legendary jazz musicians.

As well as being an in-demand performer, Matt has been a professor of guitar at Western Illinois University, Leeds Conservatoire, and the University of Chester. He has also held the position of Senior Examiner at the London College of Music (RCM Division).

Currently Matt lives in Sault Ste. Marie, where he runs the #1 jazz guitar site online, **www.mwgcourses.com**, and spends his time writing and recording original music when he's not hiking with his wife and two pointers.

Guitar studies have included certificates and diplomas from: Royal Conservatory of Music, Vanier College, McGill University – BMUS Jazz Guitar Performance, Western Michigan University – MMUS Jazz Performance, and University of Illinois – DMA Jazz Performance

Over 2500 performances have taken him to Canada, United States, Brazil, United Kingdom, Nepal, and New Zealand and he has shared the stage and played with many renowned artists including: Randy Brecker, Slide Hampton, Darmon Meader, (NY Voices), Stefon Harris, and Billy Hart

Algoma Conservatory of Music | 75 Huron Street, Sault Ste. Marie, P6A 5P4 Canada

Unsubscribe hollyholmeswarnock@gmail.com

Update Profile | Constant Contact Data Notice

Sent by algomaconservatory@algomau.ca powered by

Constant Contact

Try email marketing for free today!

Language Artisan
Crafting ideas, word by word

[redacted]

JAZZ at THE LOFT - Matt Warnock Guitar presents - Jazz Guitar Summit 2025 - Friday September 19 - 7:30 pm

2 messages

Algoma Conservatory Concerts Jazz Series <algomaconservatory-algomau.ca@shared1.ccsend.com> Wed, Sep 10, 2025 at 5:11 PM
Reply-To: algomaconservatory@algomau.ca
To: [redacted]

Algoma Conservatory Concerts

Celebrating 34 years of presenting outstanding Canadian and international touring artists

JAZZ at THE LOFT

Presenting outstanding jazz ensembles

the loft

Matt Warnock Guitar Presents

Jazz Guitar Summit 2025

Friday September 19, 2025

7:30 pm - THE LOFT

at Algoma Conservatory - 75 Huron

Cash Bar

Concert Tickets: $38, 30 years and under: $28
(includes all fees)

Click the link below or call 705-971-4197 for tickets

Link To Tickets

This event is made possible through financial assistance from a City of Sault Ste. Marie Arts and Culture Assistance Program Grant

Join us for an unforgettable evening of world-class jazz guitar at The Loft as part of the 2025 MWG Jazz Guitar Summit!

This special concert brings together talented jazz guitarists from across the US, Canada, the UK, India, and beyond, performing with a powerhouse local rhythm section in one of the most intimate and acoustically stunning venues in Ontario.

MWG Guitar Night at the Loft is the Friday night feature concert of the 2025 MWG Jazz Guitar Summit, taking place from September 19th to 21st. Led by internationally recognized jazz guitarist and educator Dr. Matt Warnock, the Summit blends inspiring daytime workshops with creative evening performances, all designed to bring the MWG community together in person.

Now in its second year, this event is quickly becoming a can't-miss annual tradition—celebrating jazz guitar with guest appearances by top players, rising stars, and beloved local musicians.

MATT WARNOCK is an internationally recognized performance and guitar educator. Matt has performed in concert halls and at jazz festivals in the US, Canada, Brazil, New Zealand, U.K., France, Belgium, Estonia, and Latvia. He's shared the stage with Randy Brecker, Slide Hampton, Stefon Harris, and other legendary jazz musicians.As well as being an in-demand performer, Matt has been a professor of guitar at Western Illinois University, Leeds Conservatoire, and the University of Chester. He has also held the position of Senior Examiner at the London College of Music (RCM Division).Currently Matt lives in Sault Ste. Marie, where he runs the #1 jazz guitar site online, www.mwgcourses.com, and spends his time writing and recording original music when he's not hiking with his wife and two pointers.

www.mwgcourses.com/Guitar studies have included certificates and diplomas from: Royal Conservatory of Music, Vanier College, McGill University – BMUS Jazz Guitar Performance, Western Michigan University – MMUS Jazz Performance, and University of Illinois – DMA Jazz Performance. Over 2500 performances have taken him to Canada, United States, Brazil, United Kingdom, Nepal, and New Zealand and he has shared the stage and played with many renowned artists including: Randy Brecker, Slide Hampton, Darmon Meader, (NY Voices), Stefon Harris, and Billy Hart.

The Loft is the perfect Jazz Club!

Sit back in your leather arm chair, the bar is open, and the sound is fantastic.

Algoma Conservatory of Music | 75 Huron Street | Sault Ste. Marie, ON P6A 5P4 CA

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Try email marketing for free today!

Holly Holmes [redacted] [redacted] Sep 11, 2025 at 9:52 AM

Holly Holmes, PhD
Language Artisan

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 show the Applicant's ability to successfully undertake and complete the proposed 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 Formal Name:

Suzanne Deplonty

ii. Artist Practicing Name:

MyColourfulMesses

iii. Artist Mailing Address and Postal Code:

P.O. Box 20022
RPO East End
Sault Ste. Marie, ON P6A 6W3

iv. Artist Contact Information (Phone Number, Email Address):

mycolourfulmesses@gmail.com

v. Please provide an artist's statement or general statement about your work (maximum 500 words):

MyColourfulMesses loves all things colourful and uses various materials to create greeting cards and other paper crafts to share with others. She loves to encourage people of all ages to come together to create and encourage everyone's artistic abilities. She has hosted events in the community to create holiday greeting cards, and artist trading cards. She was a part of L'Echange Créatif/Creative Exchange hub for Culture Days 2025 where organizers and attendees praised her for her engaging personality and commitment to inspiring art in others. Her work was featured in the Art Gallery of Algoma Winter Festival of Art in 2021. She is MyColourfulMesses, an unstoppable force of creativity…and now you know!

www.instagram.com/mycolourfulmesses
www.facebook.com/mycolourfulmesses

vi. 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 description (maximum 50 words):

Visual arts with a focus on using paper and other various materials.

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☑

Cultural Diversity Grant ☐

ACAP Request 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 or Working Title:

Artist Trading Cards - Sault Ste. Marie - Workshops

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

January 1, 2026

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

December 31, 2026

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

Galerie Sans Clous - 875 Queen Street East
Café 4 Good - 326 Queen Street East
John Rhodes - 260 Elizabeth Street
Sault Ste. Marie Museum - 690 Queen Street East
Sault Ste. Marie Public Library - North Branch - 232 C Northern Avenue East
Zoom

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

Artist Trading Cards were started by Swiss artist, M. Vänçi Stirnemann, in 1997 when he created 1200 small pieces of art for an exhibition and then traded them once the exhibition was complete.

Creating Artist Trading Cards is a great way to try new techniques or materials and they are less overwhelming to create due to their smaller size. The fact that they are only traded, and never sold, makes owning someone else's artwork more accessible to those who may not be able to afford larger pieces that are sold which can often go for high prices.

The goal of Artist Trading Cards Sault Ste. Marie is to create a space for people of all ages to come together to create and share their art with others with little to no barriers. It is an opportunity for those who participate to encourage others to create and by sharing/trading their artist trading cards, there is an opportunity to increase one's confidence in their artistic abilities. Everyone is artistic and has the ability to be creative.

Since artist trading cards have very limited "rules" creating them will help people develop their own artistic style and encourage self-expression.

At each workshop event, attendees will have the opportunity to make their cards while surrounded by other attendees who share the joy of being creative. Each event will have a loose theme or prompt for people to use when creating their cards if they choose. There will also be opportunities to trade cards with other attendees or with the trade binder (a collection of cards created by a variety of people that anyone can trade with). The trade binder is helpful for those who may feel intimidated by asking someone directly to trade so one can take a card from the binder and replace it with a card they made. When someone looks at the trade binder in the future and sees that someone traded a card for one that they created, it helps to increase their confidence

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☐ Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture and heritage products and tourism

☐ Promote effective, meaningful, and equitable community engagement and consultation processes

- [x] Provide mentorship and participatory opportunities for youth, diverse, and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives, and artists (including Applicants)
- [ ] Provide professional development opportunities for emerging and professional arts, culture, and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provides opportunities for volunteerism
- [x] Significantly contributes to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

Encourage people to be creative and express themselves freely;

Creative intuition in a social situation;

Workshops will be free to attendees and will be conducted with focus on removing accessibility barriers;

Meetups provide an opportunity for attendees to meet other like-minded creatives and form connections within the arts community;

Each workshop provides opportunities for volunteers to assist throughout the event with set up, packing up, and assisting with clean up of supplies and event space;

Provides opportunities for attendees to experience the joy of creating art and sharing it with others;

Helps to build a greater sense of identity as an artist.

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):

Participants will:
Gain confidence in their artistic ability;
Receive support from other participants and organizers;
Be encouraged by other participants and organizers to create;
Develop their own artistic style;
Be able to freely express themselves;
Have access to supplies to help with creating;
Have opportunities to learn from others;
Have opportunities to teach others;
Be part of a community;
Feel supported by their peers.

The Community of Sault Ste. Marie will benefit by having an opportunity to:
Create new friendships;
Share their artistic creations;
Learn new creative techniques.

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 Artist Trading Card events will be considered successful when space is made for artist trading cards to be explored, created, traded and shared.

Success will be measured by:
The number of people who attend the events;
Feedback received from those who attend the events;
Seeing people trade their cards with others;
Reviewing the trade binder and seeing different cards that have been added and traded

When people attend an ATC event, we ask that they sign-in so we can see how many people have attended.

Feedback is harvested by social media surveys and verbal interaction with the participants. I also plan to create some ATCs that people will be encouraged to use to provide feedback on prepared Artist Trading Card material, which will be made into a small feedback exhibit at the end of the year. All feedback from the various sources

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look to reach?

Select all that apply:

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

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

The goal is to reach anyone locally and regionally who wishes to create art, while supporting and encouraging other creators. Our local group will also encourage people to interact with and trade cards with other local groups from other cities/countries and provide guidance on trading over Facebook Groups and other online spaces.

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

People who want to create and feel like they are part of a community, especially those with low confidence in their creative abilities.

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

Instagram - @artisttradingcardsssm
Facebook - Artist Trading Cards - Sault Ste Marie
Discord - ATCs SSM
Printed postcards
Word of Mouth
Posters
Zines

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [x] 1-50
- [x] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [ ] 2,501+

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

- [x] 1-10
- [ ] 11-25
- [ ] 26-50
- [ ] 51+

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

Previous events have included people from age 5 to 70 and various backgrounds including: Indigenous people, Métis people, Francophones, International Students, LGBTQ+ and new community members. We are very inclusive of everyone.

The purpose of Artist Trading Cards Sault Ste. Marie is to encourage art creation in a shared social space. Participants will build their confidence through sharing the experience of making their art in a welcoming space with little to no barriers for people to participate.

Section 5: Existing In-kind & Previous Funding

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

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

- [ ] Yes
- [x] No

Section 6: Project, Activity/Event Budget

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

Please show 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.).

Section 7: Authorization

I, Suzanne Deplonty (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 October 30, 2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

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

column.	quoted price	quantity of the	shipping	based on
Project) - Duplicate/delete rows as needed	Price	Quantity	S+H	Tax
Operational Costs				
Space Rental - John Rhodes	$20.35	3		$7.94
Space Rental - Library - North Branch	$20.00	3		$7.80
Space Rental - Sault Ste. Marie Museum	$100.00	1		$13.00
Space Rental - Galerie Sans Clous	$0.00	2		
Space Rental - Café 4 Good	$0.00	1		
Advertising Distribution	$25.00	2		$6.50
Social Media Management	$50.00	1		$6.50
Materials & Supplies Costs				
Scissors	$13.99	3		$5.46
Printing	$319.00	1		$41.47
Tape Refills	$21.99	3		$8.58
Watercolour Paper	$17.99	1		$2.34
Equipment Costs				
Paper Cutter	$65.99	1		$8.58
Replacement Blades	$15.99	3		$6.24
Zoom Pro Account	$17.91	12		$27.94
Extension Cord	$73.99	1		$9.62
Wagon	$199.99	1		$26.00
Paper Storage Bin	$27.29	1		$3.55
Power Bar	$29.99	1		$3.90
Dry Erase Board	$41.99	1		$5.46
Easel	$89.99	1		$11.70
Artist Fees				
Suzanne Deplonty	$500.00	1		$65.00
Other Costs				
Volunteer Expenses	$50.00	6		$39.00
Snacks/Drinks for Events	$50.00	6		$39.00

Total	#VALUE!	
	Asking	Max Funding
ACAP	$3,003.65	$3,000.00
Self-Funded	$0.00	

CHANGE: Auto-Total Cost	this box if a ACAP	percentage of Percentage	CHANGE: Auto-Amount	this box if a Self-Funded	percentage of Percentage
$68.99	TRUE	100.00%	$68.99	FALSE	
$67.80	TRUE	100.00%	$67.80	FALSE	
$113.00	TRUE	100.00%	$113.00	FALSE	
#VALUE!	FALSE		#VALUE!	FALSE	
#VALUE!	FALSE		#VALUE!	FALSE	
$56.50	TRUE	100.00%	$56.50	FALSE	
$56.50	TRUE	100.00%	$56.50	FALSE	
#VALUE!	FALSE		#VALUE!	FALSE	
$47.43	TRUE	100.00%	$47.43	FALSE	
$360.47	TRUE	100.00%	$360.47	FALSE	
$74.55	TRUE	100.00%	$74.55	FALSE	
$20.33	TRUE	100.00%	$20.33	FALSE	
#VALUE!	FALSE		#VALUE!	FALSE	
$74.57	TRUE	100.00%	$74.57	FALSE	
$54.21	TRUE	100.00%	$54.21	FALSE	
$242.86	TRUE	100.00%	$242.86	FALSE	
$83.61	TRUE	100.00%	$83.61	FALSE	
$225.99	TRUE	100.00%	$225.99	FALSE	
$30.84	TRUE	100.00%	$30.84	FALSE	
$33.89	TRUE	100.00%	$33.89	FALSE	
$47.45	TRUE	100.00%	$47.45	FALSE	
$101.69	TRUE	100.00%	$101.69	FALSE	
#VALUE!	FALSE		#VALUE!	FALSE	
$565.00	TRUE	100.00%	$565.00	FALSE	
#VALUE!	FALSE		#VALUE!	FALSE	
$339.00	TRUE	100.00%	$339.00	FALSE	
$339.00	TRUE	100.00%	$339.00	FALSE	
#VALUE!	FALSE		#VALUE!	FALSE	

CHANGE: Auto-Amount	CHANGE: Auto-Remaining	CHANGE: Auto-Remaining
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Provide links to quotes and estimates for as many items as you can here.

Quotes/Estimates (Links where applicable)

https://ssmpl.ca/programs-events/book-a-room/

donated
donated

friendly-scissors/WTC14820/p

10556372
watercolor/MCX72625/p

builtin-storage-10770553?michaelsStore=3987&inv=2
cutting-blades-10198778?michaelsStore=3987&inv=1
bf75e1418e3b&ampSessionId=1761490107371&_ics=1761490106324&irclick
cord-with-3-grounded-outlets-lighted-end-and-locking-connector-hi-visibility-
adventure-hauler-wagon-with-carry-bag-225-lb-capacity-sea-foam-
case/BAN73352/p
power-bar-with-surge-protector-6-ft-cord-right-angle-flat-plug-white-
erase-board/QRT32123/p
easel/QRT39005/p

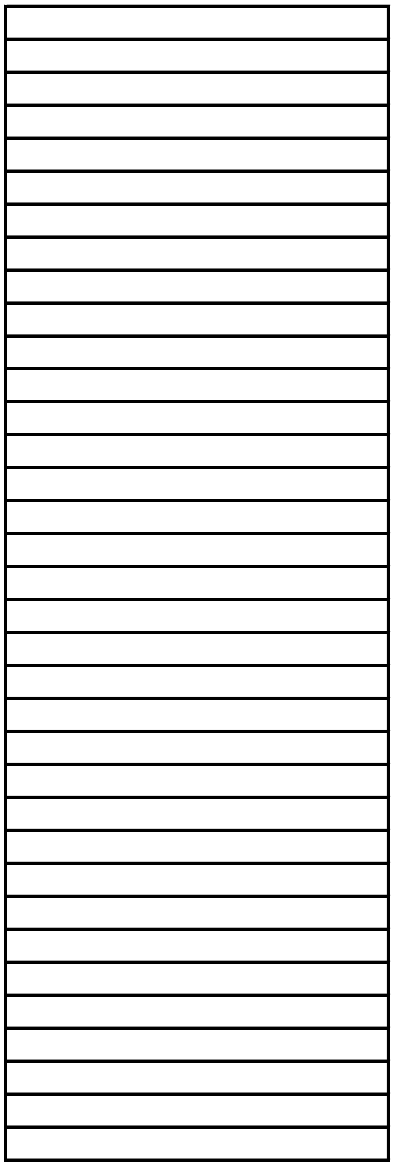
Notes

Price per hour
Price per hour
Price for half day (4 hours)

Project Milestones/Activities	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Design Postcards	x											
Print Postcards	x											
Distribute Postcards	x	x										
Monitor Postcards at each location			x		x		x		x		x	
Re-design Zine	x											
Print Zine	x											
Distribute Zine	x	x	x	x	x	x	x	x	x	x	x	x
Create Feedback Cards	x							x				
Event #1												
Schedule Location	x											
Determine Theme	x											
Monitor Supplies for Event	x											
Promote Event through Social Media	x	x										
Send out Newsletter		x										
Event Occurs		x										
Harvest Feedback		x										
Review Feedback		x	x									
Event #2												
Schedule Location			x									
Determine Theme			x									
Monitor Supplies for Event			x									
Promote Event through Social Media			x	x								
Send out Newsletter				x								
Event Occurs				x								
Harvest Feedback				x								
Review Feedback				x	x							
Event #3												
Schedule Location					x							
Determine Theme					x							

Monitor Supplies for Event					x							
Promote Event through Social Media					x	x						
Send out Newsletter						x						
Event Occurs						x						
Harvest Feedback						x						
Review Feedback						x	x					
Event #4												
Schedule Location							x					
Determine Theme							x					
Promote Event through Social Media							x	x				
Send out Newsletter								x				
Event Occurs								x				
Harvest Feedback								x				
Review Feedback								x	x			
Event #5												
Schedule Location								x				
Determine Theme								x				
Monitor Supplies for Event								x				
Promote Event through Social Media								x	x			
Send out Newsletter									x			
Event Occurs									x			
Harvest Feedback									x			
Review Feedback									x	x		
Event #6												
Schedule Location										x		
Determine Theme										x		
Monitor Supplies for Event										x		
Promote Event through Social Media										x	x	
Send out Newsletter											x	
Event Occurs											x	
Harvest Feedback											x	
Review Feedback											x	x

Notes
The plan is to distribute the postcards to various locations throughout the City to promote Artist Trading Card events and connect the public to Artist Trading Card SSM's social media channels. The locations will be checked on throughout the year and stock replenished where needed.
The Zines explain what Artist Trading Cards are and have contact information for the group. These will be handed out to people in person while speaking with them.
I am going to carve a stamp to decorate the front of the feedback cards and have a stack available at each event
Social Media posts will cover Facebook, Instagram, as well as Discord.



Suzanne Deplonty

Artist

P.O. Box 20022
RPO East End
Sault Ste. Marie, ON P6A 6W3
[redacted]

I am a bilingual Métis Artist who loves all things colourful and encourages others to create art in order to build connections with others.

ACCOMPLISHMENTS

True Taxi in Gentle Rain - *Colouring Book*

March 2025

A 20 page colouring book featuring artwork that pairs with the stories told in the True Taxi in Gentle Rain EP produced by DJ Seith.

Mandala Colouring Book - *Colouring Book*

May 2024

A 20 page colouring book of hand-drawn mandalas.

Family - *Acrylic Pour Painting*

February 2021

An acrylic pour painting that was displayed at the Art Gallery of Algoma during their Winter Festival of Art.

Art Exhibition - *Gore Street Café*

December 2017

An exhibition of 17 variously sized pieces of art that included acrylic pour paintings and melted crayon art

WORKSHOPS

L'Échange Créatif/Creative Exchange - *Co-Host with Isa Michaud & DJ Seith as part of Culture Days 2025*

September 2025

- Facilitated the Artist Trading Card portion of the event

- Helped attendees with creating Artist Trading Cards
- Organized a “Trade Wall” that held various Artist Trading Cards that people could trade with

Artist Trading Card Workshops - *Host & Facilitator in collaboration with Galerie Sans Clous*

April 2025 - Current

- Hosting informal Artist Trading Card making sessions and providing guidance
- Trading Artist Trading Cards with attendees

Holiday Card Making Workshop - *Facilitator in connection with the Sault Ste. Marie Museum*

December 2024

- Created kits for 3 holiday themed greeting card designs
- Provided instructions to attendees on how to assemble the cards
- Answered any questions people had

Greeting Card Making Workshop - *Facilitator in connection with Fringe North Festival*

August 2024

- Created kits for 4 greeting card designs
- Provided instructions to attendees on how to assemble the cards
- Answer any questions people had

Colouring Book Release Party - *Host*

May 2024

- Organized an event for people to colour and purchase a colouring book

Chalk Couture Virtual Workshop - *Host*

June 2020

- Provided instructions to people who purchased “Try Me” kits from Chalk Couture
- Answered any questions people had about the products

SOCIAL MEDIA

Facebook Groups

MyColourfulMesses - https://www.facebook.com/share/g/14M1nnZWf75/

Artist Trading Cards - Sault Ste. Marie - https://www.facebook.com/share/g/1FoBHzmBb3/

Instagram

MyColourfulMesses - @mycolourfulmesses

Artist Trading Cards - Sault Ste. Marie - @artisttradingcardsssm

Discord

ATCs SSM - https://discord.gg/sdWAuSB7Fb

Gmail **Suzie from MyColourfulMesses <mycolourfulmesses@gmail.com>**

Re: Printing Quote

1 message

Stones Print Services <print@stonesofficesupply.ca> Tue, Oct 28, 2025 at 2:16 PM
To: Suzie from MyColourfulMesses <mycolourfulmesses@gmail.com>

hi suzie,

pricing would be

250 - 149.00

500 - 199.00

1000 - 319.00

let us know if you need anything further,

thank-you!

stone's print team :)

On 10/26/2025 7:20 PM, Suzie from MyColourfulMesses wrote:

> Hello!
>
> Can you please provide me with a quote for printing the following:
>
> - Postcard Size
> - Front and Back
> - Full Colour
>
> I would like a quote for:
> 250
> 500
> 1000
>
> Thank you so much!
>
> Suzie
> Instagram | Facebook | Website

Individual Artist Application Form
Arts & Culture Assistance Program
Corporation of the City of Sault Ste. Marie

Early intake submission deadline: **Last Friday in October** of each calendar year by 4:30pm EST

Late intake submission deadline: **Last Friday in March** of each calendar year by 4:30pm EST

Applications That are Incomplete or Missing Supporting Documentation Will Not be Accepted or Eligible for Review

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 show the Applicant's ability to successfully undertake and complete the proposed 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 Formal Name:
Riley Greco

ii. Artist Practicing Name:
Riley Greco

iii. Artist Mailing Address and Postal Code:

iv. Artist Contact Information (Phone Number, Email Address):

v. Please provide an artist's statement or general statement about your work (maximum 500 words):

vi. 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 description (maximum 50 words):

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☑

Cultural Diversity Grant ☐

ACAP Request Amount ($) 2999

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name or Working Title:
A Room Full Of Flowers

ii. Activity/Project and/or Event **Start Date:**
Aoril 19, 2026

iii. Activity/Project and/or Event **End Date:**
April 27, 2026

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

The proposed event location for the floral art installation is the Downtown Plaza changing room building. This is the ideal location for the installation because it is fully accessible, temperature controlled and is in a centralized location that sees high foot traffic from local and new visitors of all ages.

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

"A Room Full of Flowers" is a week-long, immersive floral installation designed to transform the Downtown Plaza into a vibrant celebration of art, community, and nature. This participatory project invites residents and visitors to step into a large-scale, living artwork — a room temporarily covered in flowers, foliage, and natural materials.
The installation will evolve over the course of one week, allowing the public to observe, participate, and contribute to the creative process. Visitors will be encouraged to touch, smell, and experience the flowers, blurring the line between artist and audience.
Community involvement begins months before the installation opens, through hands-on workshops in partnership with local seniors, vulnerable groups, and schools. Participants will help create dried flower garlands and arrange plants that will later become part of the final installation. These sessions promote inclusion, creativity, and connection through the simple yet powerful act of making art together.
During the installation week the public will be invited to watch the artwork take shape in real time and to take part in daily workshops exploring floral design and nature-based art. These interactive sessions will introduce participants to the creative potential of natural materials, highlighting the connection between creativity, mental wellness, and community care.
Once completed on Friday, the full installation will open for public enjoyment throughout the weekend. Visitors will be invited to walk through the floral environment, relax in designated seating areas, and experience the sensory joy of being surrounded by flowers. On Monday everything will be dismantled and distributed to the community.

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful, and equitable community engagement and consultation processes

☑ Provide mentorship and participatory opportunities for youth, diverse, 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

☑ Provides opportunities for volunteerism

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

Please explain these selections (750 words maximum):

“A Room Full of Flowers” complements the City’s ongoing efforts to activate the Downtown Plaza as a vibrant cultural hub. By transforming this public space into a temporary floral art installation, the project contributes directly to the City’s goals of enhancing community engagement, promoting cultural vitality, and showcasing the arts as a key part of local identity and downtown revitalization.

This project supports economic and social diversity by drawing residents and visitors downtown, encouraging spending at local businesses, and showcasing the city as a creative destination. Its mix of art, design, and nature appeals to diverse audiences and cultural backgrounds, promoting cross-generational interaction and positioning Sault Ste. Marie as a community where creativity and commerce thrive together.

Community involvement is central to this project. In the months leading up to the installation, workshops with seniors, youth, and vulnerable groups will produce floral elements that become part of the final artwork. These sessions promote accessibility, inclusion, and well-being through artmaking, giving participants a sense of ownership and belonging within a large-scale creative initiative.

Through partnerships with school boards and art programs, youth will gain mentorship and volunteer experience in design, installation, and community collaboration. The project provides hands-on learning and inspires creative career paths while ensuring that diverse and underrepresented voices are included in shaping the final installation.

“A Room Full of Flowers” strengthens the local arts ecosystem by fostering collaboration between artists, educators, and businesses. The partnerships and skills developed through this project will build capacity for future cultural events, enhance project management experience for participating artists, and contribute to the long-term sustainability of creative practice in Sault Ste. Marie.

This project offers professional growth for both emerging and established artists through collaboration, experimentation, and exposure to community-engaged artmaking. Participants will learn about large-scale installation design, floral artistry, and interactive public art—skills that expand creative practice and confidence in leading community-based projects.

The project brings together individuals, local organizations, and businesses for a shared

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):

A Room Full of Flowers will create a shared artistic experience that brings joy, connection, and pride to the community of Sault Ste. Marie. The project transforms the Downtown Plaza into a sensory environment where residents and visitors can engage with art in an accessible and participatory way. By inviting people to walk through, touch, and experience the installation, it offers a moment of reflection and beauty within the heart of the city.

Community workshops held in the months prior will engage seniors, youth, and vulnerable groups in creative making—producing floral garlands and arrangements that become part of the final work. These sessions promote inclusion, self-expression, and social connection while giving participants ownership in a citywide art experience. Students and emerging artists will gain mentorship and practical skills in design, installation, and public engagement, supporting professional development and inspiring future creative careers.

For the broader community, the project activates the downtown core, encourages local tourism and business engagement, and strengthens Sault Ste. Marie's identity as a vibrant, creative city. Through partnerships with schools, artists, and local organizations, the project will cultivate relationships that continue beyond the event, enhancing the capacity of the local arts sector.

Ultimately, A Room Full of Flowers offers more than a temporary installation—it provides a lasting sense of belonging and renewal, reminding residents that creativity

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 for A Room Full of Flowers will be measured by smiles—both literal and symbolic. In 2024, the installation welcomed approximately one thousand attendees, many of whom returned multiple times to experience the joy and tranquility the space provided. Building on that momentum, a successful 2026 project will once again create a vibrant, inclusive space that invites connection, curiosity, and well-being through art.

Quantitatively, success will be measured through attendance counts, workshop participation numbers, and engagement from diverse demographics, including seniors, Indigenous community members, youth, and vulnerable groups.

Qualitatively, success will be reflected in the feedback and stories shared by participants and visitors—their emotional responses, renewed inspiration, and the sense of community they experience while taking part in the installation and workshops. Social media engagement, photographs, and testimonials will also serve as valuable indicators of the project's impact and resonance.

Additionally, successful implementation will mean strong collaboration with local artists, schools, and community organizations. These partnerships will strengthen the local creative network and demonstrate sustainable community investment in the arts.

Ultimately, A Room Full of Flowers will be successful if it provides moments of peace, connection, and creative inspiration—reminding residents that art can unite and uplift a

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look to reach?

Select all that apply:

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

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

A Room Full of Flowers aims to engage a broad audience at the local, regional, and tourism levels.
Residents of Sault Ste. Marie will experience their downtown transformed into an accessible, creative, and uplifting space. The installation and workshops will engage families, youth, seniors, and community groups, fostering pride and connection through participation.
The project will attract visitors from across the Algoma District by offering a unique, immersive cultural experience not often available in smaller communities. Partnerships with schools and regional arts organizations will strengthen creative networks across Northern Ontario.
The installation's large-scale, photogenic nature will appeal to visitors traveling to Sault Ste. Marie, encouraging exploration of the downtown core and collaboration with local businesses.
Overall, the project connects people of all ages and backgrounds through art, celebrating creativity while enhancing Sault Ste. Marie's reputation as a vibrant cultural destination.

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

A Room Full of Flowers is designed to engage audiences who may not typically access or participate in the arts. Specific target groups include
Seniors from nursing homes and the Active 55 Program
Indigenous community members and Garden River First Nation
Youth from elemntary, secondary and post secondary school
Vulnerable populations at Paulines Place and homeless shelters

Flower lovers and art appreciators will also be reached.

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

The proposed project will be promoted through a comprehensive outreach strategy that combines digital marketing, community partnerships, and traditional media.
Promotion will begin several months prior to the installation through Riley Greco's professional platforms—her website (www.rileygreco.com) and social media accounts (@rileygrecodesignstudio)—which collectively reach an engaged local and regional audience. Regular posts will highlight the creative process, community workshops, and progress toward the final installation to build anticipation and encourage participation.
The project will also be shared widely through local community networks, including horticultural clubs, senior centers, nursing homes, school boards (Algoma District and Huron-Superior Catholic) and art centres. These partnerships will help reach key audiences such as youth, seniors, and vulnerable populations, ensuring broad community inclusion.
To amplify reach, press releases and media pitches will be distributed to local and regional outlets including SooToday, The Sault Star, Shaw TV, and CTV Northern Ontario. Media coverage will highlight the community collaboration and artistic significance of the installation, positioning A Room Full of Flowers as a major cultural event in Sault Ste. Marie's downtown core.
Together, these efforts will ensure strong visibility, community engagement, and attendance throughout the project's duration.

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

- [x] 0-18
- [x] 19-34
- [x] 35-59
- [x] 60-75
- [x] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [x] 1,001-2,500
- [ ] 2,501+

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

☐ 1-10	☐ 26-50
☐ 11-25	☑ 51+

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

Local

A Room Full of Flowers will involve a diverse mix of participants representing a broad cross-section of the Sault Ste. Marie community. Participants will include seniors, youth, Indigenous community members, local artists, students, and vulnerable individuals. Local art programs will engage students seeking community hours and creative experience, while senior centers and community organizations will connect participants who benefit from social and creative engagement.

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.

i. Has the applicant 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 show 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.).

Section 7: Authorization

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

_____Signature 10/31/2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Marketing	$500		ACAP, Spo	Grant, In-Ki	
Materials & Supplies Costs					
Dried flowers	$800		ACAP, Spo	Grant, In-Ki	
Fresh Flowers	$3000		ACAP, Spo	Grant, In-Ki	
Mechanics/ Hardwa	$300		ACAP, Spo	Grant, In-Ki	
vases/containers	$300		ACAP, Spo	Grant, In-Ki	
Flower food/ Preser	$100		ACAP, Spo	Grant, In-Ki	
Equipment Costs					
Artist Fees					
Riley Greco	$500		ACAP	Grant	
Other Costs					
Meals for volunteers	$400		Sponsors	In-kind	
Total Costs	5900	0			
Total Project Costs:	$5900				

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

Application Project Plan Template

Name of Applicant: Riley Greco

Intake/Date: Riley Greco

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Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Design layout	January 2026	March 2026	Create and plan design for the space. Place orders
Promote event	January 2026	April 2026	Design and distribute promotional material
Coordinate workshops with Schoolboards	February 2026	February 2026	Contact Art teachers to schedule workshops
Raise more funds	February 2026	March 2026	Approach local bussinesses and entrepreneurs with sponsorship packages
Coordinate community involvement	April 2026	April 2026	Seek volunteers and create a schedule
Install mechanics	April 18 2026	April 19 2026	Have load bearing mechanics professionally installed
Install dried floral installations	April 20 2026	April 20 2026	Build and hang dried flower portions of installation
Flower shipment arrives	April 21, 2026	April 21, 2026	Receive and process fresh flowers
Build installation	April 22 2026	April 23 2026	Execute creation of A Room Full Of Flowers

Application Project Plan Template

Name of Applicant:

Intake/Date:

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Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Open to public	April 24 2026	April 26 2026	Space complete and open for viewing
Break down	April 27 2026	April 27 2026	Dismantle and distribute flowers to the community

RILEY GRECO

CURRICULUM VITAE

www.RileyGreco.com

EDUCATION

2006-2010	BFA Visual Arts	Algoma University, Sault Ste. Marie ON

EXHIBITIONS

2024	A Room Full Of Flowers	Downtown Plaza, Sault Ste Marie, ON
2023, September	2@The Hub Soo.ON	The Art Hub, Sault Ste Marie, ON
2022	Within Me (Solo)	Art Gallery of Algoma, Sault Ste Marie, ON
2021	Finding Joy	Art Gallery of Algoma, Sault Ste Marie, ON
2019-2023	Continued Work	Scott Coffee Co., Sault Ste Marie, ON
2015	Celebrate	Art Gallery of Algoma, Sault Ste Marie, ON
2014	Growth	Art Gallery of Algoma, Sault Ste Marie, ON
2012	Red Yellow Blue (Solo)	Galleria Caffe, Pancevo, Serbia
2010	*Limbo*	Limbo Art Gallery, Heyden, ON
2010	*Four and Friends*	Bruce Mines Hall, Bruce Mines, ON
2010	*Small Treasures*	Bushplane Artist Complex, Sault Ste. Marie
2010	*10* (BFA Thesis)	Art Gallery of Algoma, Sault Ste. Marie, ON
2010	*Play (Solo)*	Loplops Gallery, Sault Ste. Marie, ON
2009	*Small Treasures*	Algoma University, Sault Ste. Marie, ON
2009	*7570 (Solo)*	White Space 2 Gallery, Sault Ste. Marie, ON
2009	*Unwrapped*	White Space 2 Gallery, Sault Ste. Marie, ON
2006	*HSCDSB Juried Exhibition*	Art Gallery of Algoma, Sault Ste. Marie, ON

AWARDS/HONOURS

2023	Third Place, Annual Members Exhibition Art Gallery of Algoma
2022	OAC Exhibition Assistance 2021-2022
2009	The Four and Friends Graduate Research Scholarship

PUBLICATIONS

2010	*10* Catalogue, Algoma University, Sault Ste. Marie, ON
2009	*Unwrapped* Catalogue, Algoma University, Sault Ste. Marie, ON

OTHER RELATED EXPERIENCE

2012	Member of Petrovaradin Likovni Krug in the studio of Borivoja Poprzan
2012	Artist Residency, Paros, Greece
2010-2011	Art Gallery Associate, Park West Gallery onboard cruiseships
2010	Creator and Co-curator Limbo Art Gallery
2009	Co-curator of Unwrapped (selection and installation)
2006	Roses Art Gallery and Framing

LOCAL COLLABORATIONS

Art Gallery Algoma, City SSM Active 55, New North Greenhouses, Sault Area Hospital Foundation, Alexa Fantham Photography, Strong Minds, Scott Coffee, Arch, Handcrafted by Amanda, The Art Hub, His Hers Home, The Country Way, The Tap Room, Algoma Makers Market, Due North, Feeding Your Soul Cafe, Lucy Ro, Embers on the Ridge, Auggie by Carrie, Press for Purpose, Holistic Britt Nutrition, Bloom Kombucha, Home Bakehouse, Picnic Plus, Giovannis, Metis Nation of Ontario, Pauline's Place, Hogans Homestead Airport Cafe

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- Links to artist social media accounts or websites (if applicable)
- Documentation/support material of past projects that would show the Applicant's ability to successfully undertake and complete the proposed 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 Formal Name:
Rebeka Herron

ii. Artist Practicing Name:
Rebeka Herron

iii. Artist Mailing Address and Postal Code:

iv. Artist Contact Information (Phone Number, Email Address):

rebeka@rustyhaloproductions.com

v. Please provide an artist's statement or general statement about your work (maximum 500 words):

I am an award winning disabled mixed race Latina filmmaker. I am an alumna of Capilano University's Motion Picture Program, and the Cineplex Entertainment Film Program Producers' Lab at the Canadian Film Centre. And I am a member of the Academy of Canadian Cinema and Television, ACTRA Toronto, and the Canadian Media Producers Association.
I worked in development for Brightlight Pictures before transitioning to the story department on several lifestyle and reality programs as a director, producer, story producer, and virtual reality producer. From 2018 to 2023 I was Senior Line Producer and Production Supervisor for boutique animation studio Taqqut, where I was part of the Oscar shortlist "The Shaman's Apprentice".
Recently, I have been making a very diverse portfolio of work.I directed the acclaimed short film "Beka & Nico," which premiered at Fringe North in 2024. My writing has appeared in segments for shows like "Anaana's Tent" Season 3 and "Tundra Friends" Season 1 on APTN.
Notably, I navigated the challenges of the Covid-19 pandemic by producing five feature films, including my directorial debut "Armchair Traveller" for Beacon TV.
Beyond my creative endeavors, I am deeply involved in my community. I am the proud owner of Rusty Halo Productions, and co-founded the Sault Film Festival, underscoring my commitment to promoting and advancing the arts locally and beyond.

vi. 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 description (maximum 50 words):

Media arts: a 2-D Animation short film

Section 2: Type of Grant & Funding Amount Request

Applicants may choose one grant stream that best supports their project needs and objectives. **Please refer to the ACAP Guidelines.**

Please select only one:

Small Project Grant ☑

Cultural Diversity Grant ☐

ACAP Request Amount ($) 2999.00

Section 3: Description of Activities, Projects and Events

Please download, complete and include as an attachment the completed ACAP Application Project Plan Template for the proposed activity, project and/or event.

i. Project Name or Working Title:
Alebrijes

ii. Activity/Project and/or Event **Start Date:**
12/01/2025

iii. Activity/Project and/or Event **End Date:**
12/01/2026

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

40 Queen St. E, Sault Ste Marie, ON

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

I will be creating a short film about David and Daniela, who are helping their parents clean out their grandfather's house after he passes away. The pair get tired of boxing up towels and bed linen and decide to check out an old toy chest. They immediately fall in love with it and beg their parents to take it home with them. The siblings put it in David's room but they find that whenever they put anything in it, it disappears. One day they get so curious they climb in and find themselves transported to a magical land called Alebrijes. Alebrijes is a mystical land full of strange crossbred creatures (based on the Mexican folk art of Oaxaca). The leaders of Alebrijes are the Owls, who all the other creatures look up to and trust. David and Daniela immediately befriend the Owl Leader, Maximus and his sister Ileana. The four teach each other many things from their own worlds and work together to fight the exiled Cat, Xavier who is constantly trying to regain control of the Alebrijes. David and Daniela travel back and forth from Alebrijes at their will, always discovering things of their own past when they visit. They travel throughout the lands with Maximus and Ileana visiting all types of creatures, many of who have stories to tell of their grandfather, who came to Alebrijes as a young man. David and Daniela's thirst for adventure and the yearning to know more about their grandfather lead them across Alebrijes fighting evil forces from El mal de ojo (Evil Eye) and injustice along the way.

Preschool children and those of immigrants face numerous challenges including language barriers, cultural adjustments, discrimination, and mental health issues stemming from the migration experience and the stresses of adapting to a new environment. Our short film touches on these issues, through a problem to solve and a kind and supportive solution.

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

☑ Complement and support existing City initiatives, plans and projects and contribute effectively to the development of arts, culture and heritage in Sault Ste. Marie

☑ Contribute to the economic and social diversity of Sault Ste. Marie through the development of arts, culture and heritage products and tourism

☑ Promote effective, meaningful, and equitable community engagement and consultation processes

- [x] Provide mentorship and participatory opportunities for youth, diverse, and historically underrepresented groups in the community
- [x] Increase organizational capacity and sustainability of local art organizations, collectives, and artists (including Applicants)
- [x] Provide professional development opportunities for emerging and professional arts, culture, and heritage practitioners (including Applicants)
- [x] Fosters community connections, partnerships and networks
- [x] Provides opportunities for volunteerism
- [x] Significantly contributes to the quality of life and sense of identity in Sault Ste. Marie

Please explain these selections (750 words maximum):

My goals compliment the goals of the City initiatives, particularly the Community Cultural Plan. Not only is my goal to develop my media arts skills with this project, I engage with other artists outside the film industry such as illustrators and graphic designers. I have, and will continue, to do this with variety of other projects. The film industry is a growing force and economic driver in this City. I focus my attention on media arts in this area, specifically with Northern Ontario connections exclusively. Not only do my projects generate spending in the community, I hope to create real opportunities to hire industry professionals - including newcomers - to grow the network of working media arts in the Sault. I am deeply committed, financially, to supporting local. With this project I will hire voice actors, animators, graphic designer, editors and more. Since permanently relocating to the Sault I have been actively developing relationships with the local theatre community, local artists, technical folks and more. I am deeply committed to this City and developing all aspects of the infrastructure required to grow the media arts industry here. One example is actively engaging the theatre community, to develop the infrastructure that we both require, including social capital. I will be working with recent Sault College/Algoma University graduates and Indigenous folks to on this project who want grow in the animation field. I myself as a local director will also be learning new techniques. Fostering community relationships is a priority for me. Throughout the year I work to create opportunities in the media arts and beyond. This is positive in a wide variety of ways, including providing active support for the students studying film at our local post secondary institutions. On this project I plan to offer junior animator position to a student needing a student work placement. By building the film industry and animation industry here in the Sault my hope is that talented Saultites will choose to stay here and work on future projects with me.

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 short film aims to benefit audiences by identifying with young kids of families who have experienced the hardships that come with cultural identity, the migration experience, and change, and give young children someone to identify with in the media.
I aim to benefit the local film industry through the participants, both employees and volunteers of this project through training people in positions they haven't worked in before. Through mentorship and training, I hope to empower the local film industry and grow the workforce. As well, I intend to host local casting sessions, giving opportunities to local talent to showcase their ability.

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):

This short film's success will be measured through a timely completion of the project, upon which, I plan to host a screening for Sault Ste Marie, showcasing the local talent and hardwork that went into this project. I then will plan to submit to local film fesitvals including Sault Film Festival, hosted by a sister company, and other festivals in the Algoma region. Then I plan to submit to Ontario and Canadian film festivals. Eventually submitting to international festivals, both new festivals, and ones that I already have connections to, such as festivals in Italy and Spain, where short films from my company, Rusty Halo Productions, are being shown this fall.

Section 4: Marketing

i. What audiences do the proposed activity, project and/or event look to reach?

Select all that apply:

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

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

I plan to reach audiences that are local and regional, including young children and their parents. Both through local showings and events that promote the film, and through online access that is advertised locally and regionally. 'Other' indicates our online audience members that are not local. With this option I will be able to expand our geographic reach and provide the most accessible animated short film screening possible for those experiencing mobility, sensory, or other, challenges.

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

This project is targeted at young children whose families have experienced numerous challenges including language bariers, cultural adjustments, discrimination, and mental health issues stemming from the migration experience and the stresses of adapting to a new environment. These families make up a large percentage of Canada, especially in the Algoma region. My goal with this film is to connect to these famillies experiences and give the young children a film that they can identify with, and learn from.

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

I will promote through my own website www.rustyhaloproductions.com/, as well as my social media platforms, X (formerly twitter), Facebook, and instagram, all under @rustyhaloprod. Additionally, I will create a poster in partnership with student graphic designers and engage local media, SooToday, and Sault Star, with a combination of press releases, paid ads, and news stories. I will submit to film festivals to expand the audience reach. We also will distribute it through a sister company, Chalo TV which has an established following and will help push this short film to reach its desired audiences.

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

- [x] 0-18
- [ ] 19-34
- [ ] 35-59
- [ ] 60-75
- [ ] 76+

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

- [ ] 1-50
- [ ] 51-100
- [ ] 101-250
- [ ] 251-500
- [ ] 501-1,000
- [ ] 1,001-2,500
- [x] 2,501+

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

☐ 1-10	☐ 26-50
☑ 11-25	☐ 51+

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

Writer/Director - Rebeka Herron (mixed-race Latina)
Voice Actors (7) - open to all ethnicities/diversities
Sound Recordist - Joseph Schlapsi (non-binary/disability)
Post Sound - Parka Pictures' Parth Pandey (BIPOC)
Editor - open to all ethnicities/diversities
Animators (3) - open to all ethnicities/diversities
Office Admin - Rachel Gabor (female)

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.

i. Has the applicant 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 show 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.).

Section 7: Authorization

I, Rebeka Herron (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 October 29, 2025 _____Date

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

a.moore@cityssm.on.ca
Subject Line: Cultural Financial Assistance Application – Attention: Arts and Culture Lead

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

Community Development and Enterprise Services
Attention: Arts and Culture Lead
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)
Operational Costs					
Materials & Supplies Costs					
Equipment Costs					
Animation Software	280	0	OAC	Grant	
Artist Fees					
Director/Writer	500	0	OAC	Grant	
Cast	700	0	ACAP	Grant	
Animator	12500	0	OAC	Grant	
Sound Recordist	805	0	ACAP	Grant	
Editor	805	0	ACAP	Grant	
Post Sound	805	0	ACAP, OAC	Grant	
Coordinator	750	0	OAC	Grant	
Other Costs					
Meals for Cast Recc	100	0	OAC	Grant	
Sound Recording Bo	500	0	OAC	Grant	
Contingency	254	0	OAC	Grant	
Total Costs	17999	0			
Total Project Costs:	17999				

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

Application Project Plan Template

Name of Applicant: Rebeka Herron

Intake/Date: Rebeka Herron

Page 1 **of**

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Finalize Script	Dec. 1, 2025	Dec. 31, 2025	
Hire Team	Dec. 1, 2025	Dec. 31, 2025	
Record Voice Actors	Dec. 1, 2025	Dec. 31, 2025	
Character Designs	Dec. 1, 2025	Feb. 28, 2026	
Storyboarding and Scene Assembly	Feb. 1, 2026	Feb. 28, 2026	
Rigging	Feb. 1, 2026	Feb. 28, 2026	
Animation	Mar. 1, 2026	Apr. 30, 2026	
Sound Design	May 1, 2026	May 31, 2026	
Final Edit and Mastering	Jun. 1, 2025	Jun. 30, 2026	

Application Project Plan Template

Name of Applicant:

Intake/Date: I am an award winning

Page 2 **of** Me

Activity	Start Date of Activity (M/Y)	End Date of Activity (M/Y)	Description/ Notes
Submit to film festivals and arrange screening in Sault Ste Marie, etc.	Jul. 1, 2026	Dec. 1, 2026	

Previous Work of Director Rebeka Herron

Armchair Traveller

Format: Feature Film

Roles: Director, Producer, Story By, Actor

Link: https://vimeo.com/834919492?share=copy

Password: Charlie202#

Awards, Screenings, Etc:

- Official Selection at Soo Film Festival 2025
- Official Selection at vvfilmf - Kids and Teens International Film Festival 2025
- Official Selection at LIFTOFF Series 4 2025
- Special Presentation at Sault Film Festival 2023

A Witch Named Agatha

Format: Animated short film

Roles: Writer, Director, Producer, Voice Actor

Link: https://vimeo.com/1047509476

Password: AWNA2024!

Awards, Screenings, Etc:

- Winner Best Animated Short Film at Emerging Lens Film Festival 2025
- Finalist CTV Best in Shorts Competition at the 2025 edition of Cinéfest Sudbury International Film Festival
- Semi Finalist at Rhode Island International Film Festival 2025
- Official Selection Girona Film Festival 2025
- Official Selection at Soo Film Festival 2025
- Official Selection at Hudson Animation & Short Film Festival 2025

Otterly Adorable: Clean Up The River (funded by ACAP)

Format: Animated short film

Roles: Writer, Director, Producer

Link: https://vimeo.com/1131748792/835ccb3564?share=copy&fl=sv&fe=ci

Password: RHP2025!

Awards, Screenings, Etc:

- Official Selection Girona Film Festival 2025

Beka & Nico (funded by ACAP)

Format: Animated short film

Roles: Writer, Director, Producer

Link: https://youtu.be/26HdAE-fVe4?si=fOlQ_fj01hXwqge8

Awards, Screenings, Etc:

- Winner Best Children's Short Film at Golden Lion International Film Festival 2024
- Silver Award - Fantastic Fringer Digital Category at Fringe North 2024
- Official Selection at Diamond Star Penang International Film Festival 2024
- Official Selection Golden Film Festival 2024
- Official Selection Fringe North 2024
- Official Selection International Animation Film Festival Golden Kuker - Sofia 2024
- Official Selection Girona Film Festival 2024
- Official Selection Soo Film Festival 2024
- Official Selection Giove International Film Festival 2024
- Atlantic International Film Festival Kids School Tour 2025

Chick-a-Duck

Format: Animated short film

Roles: Writer, Director, Producer

Link: https://youtu.be/DpXupnuMBY8

Password: CaD2022

Awards, Screenings, Etc:

- Official Selection at Los Angeles International Children's Film Festival 2023
- Official Selection at Psaroloco International Children's & Young People's Film Festival 2023
- Official Selection at Big Eyes Big Minds Singapore International Film Festival 2023
- Official Selection at VAFI & RAFI Children's Film Festival 2023
- Fringe North 2023
- Official Selection Vox Popular Film Festival 2023
- Official Selection Soo Film Festival 2023
- Official Selection Animaze Film Festival 2023
- Official Selection Girona Film Festival 2024

The Process

Format: Short Film

Roles: Director, Producer, Story Editor

Link: https://youtu.be/l4pj4eTblUs

Password: RHP!2024

Cafe Chronicles - Episode 1 - Medium with Creep

Format: Digital Series

Roles: Director, Producer

Link: https://vimeo.com/954622408/fb68bdc8a8?share=copy

Password: 180CC

Awards, Screenings, Etc:

- Nominated for Best Webseries at Terror in the Bay Film Festival 2025
- Official Selection Island of Horror Film Festival 2025
- Official Selection Sault Film Festival 2025

A Christmas Letter

Format: TV Movie

Roles: 2nd Unit Director, Producer

Link: https://gem.cbc.ca/media/a-christmas-letter/s01

Awards, Screenings, Etc:

- Aired on CBC TV 2021
- Sold to: CBC Gem, BYU, Roku, NBCU Spain
- Winner for Best Performance in a TV Movie Role: Young Actor: Josh Reich at Young Artist Award 2022
- Nominated for Best Performance in a TV Movie Role: Young Actress: Ava Weiss at Young Artist Award 2022

Psychic Patty - Sketches

Episodes: 17 episodes to date

Roles: Director, Producer, Actor

Link: https://www.youtube.com/playlist?list=PLQuw5shCFwjVn03GPS2S23P7QVTgs31TT

Kuluk Season 1

Format: 3 episodes

Roles: Director, Line Producer, Production Supervisor, Editor

Link: https://vimeo.com/664038205

Password: Kuluk2021

Awards, Screenings, Etc:

- Airing in on NITV and TakuTV in 2023

Kiss My Incoming Abs (Season 1 and 2)

Format: Digital Series

Roles: Director, Producer, Executive Producer

Link: https://www.kissmyincomingabs.com/episodes

- Aired on NOVUS TV in Greater Vancouver 2012-2015
- Nominated for Best Reality Web Series at Vancouver Web Fest 2015

REBEKA HERRON

rebekaherron@gmail.com / 604.219.1576
http://rustyhaloproductions.com

♦ Directing ♦ Supervisory Skills ♦ Scheduling/Planning ♦ Budgeting

LIVE ACTION CREDITS:

Creator/Showrunner - Historias de Terror (Pilot POC) - 2025 to present (dev)

- Overseeing all elements of pre-production, production, post-production
- Funded by: Canada Media Fund Slate

Co-Director/Producer - Love in all the Small Places (Series) - Immensity Productions - present (prep)

- Overseeing all elements of pre-production, production, post-production
- Funded by: Bell Fibe TV1

Director/Producer - Broken Bones (Feature) - Rusty Halo Productions - Nov 2024 to present (in post)

- Overseeing all elements of pre-production, production, post-production
- Funded by: Forest City Film Festival, Private investment

Co-Director/Producer - Love in all the Small Places (POC) - Immensity Productions - Dec 2024

- Overseeing all elements of pre-production, production, post-production

Director/Writer/Producer/Actor - Armchair Traveller (Feature) - Rusty Halo Productions - 2022 to 2024

- Overseeing all elements of pre-production, production, post-production
- Received development from Canadian Film Centre and Women in the Director's Chair
- Funded by BeaconTV, Canada Media Fund, Private Equity, Tax credits

Director/Producer - The Process (Short) - Rusty Halo Productions - 2023

- Overseeing all elements of pre-production, production, post-production

Director/Producer - Cafe Chronicles (Digital Series) - 180 Sisterhood Productions - 2023

- Directed 3 episodes
- Overseeing all elements of pre-production, production, post-production

Director - Psychic Patty (Sketches) - 180 Sisterhood Productions - 2022 to 2023

- Directed 17 social media sketch videos for Instagram/TikTok

Director - So I Married a Mangicake (Live Comedy Show and BTS) - Sault Film Festival - 2022

- 3 camera shoot of the live performance in Sault Ste Marie, ON
- Behind the Scenes interview with Guido Cocomello

Director/Line Producer/Production Supervisor/Post-Production Coordinator/Online Editor - Kuluk (Season 1) - Taqqut Productions - 2019 to 2022

- Directed 13 puppet segments for digital media
- Coordinated notes between Inuit review team, producers and key crew
- Traveled to Nunavut to run puppet production

- Overseeing all elements of pre-production, production, post-production and digital media
- Funded by: Canada Media Fund, NITV/Uvagut TV, Nunavut Film, Tax credits

2nd Unit Director/Producer - A Christmas Letter (MOW) - 180 Sisterhood/Stardust Pictures - 2021

- Overseeing all elements of pre-production, production, post-production
- Funded by: NOHFC, Incendo, Private Equity, Tax credits
- Distributed by Incendo, Acquired by CBC, BYU, Roku, UPTV, NBC Spain

Director/Producer - Kiss My Incoming Abs (Digital Series) - Black Tree Pictures - 2012-2024

- Overseeing all elements of pre-production, production, post-production
- Distributed by NOVUS TV

ANIMATION/GAME CREDITS:

Writer/Director/Producer - Untitled Adventure Game (Short POC/Game) - Rusty Halo Productions - 2025 to present (dev)

- Overseeing all elements of pre-production, production, post-production

Director/Writer/Producer - Otterly Adorable (Short) - Rusty Halo Productions - 2024 to 2025

- Overseeing all elements of pre-production, production, post-production
- Funded by ACAP

Director/Writer/Producer - The Blockhouse (Short POC) - Rusty Halo Productions - 2024 to 2025

- Overseeing all elements of pre-production, production, post-production
- Funded by Ontario Arts Council, Canada Media Fund

Director/Co-Writer/Producer - A Witch Named Agatha (Series) - Rusty Halo Productions - 2023 to 2024

- Overseeing all elements of pre-production, production, post-production
- Training Producer/PM
- Funded by: Beacon TV, Canada Media Fund, Shaw Rocket Fund, Tax credits

Director/Co-Writer/Producer - A Witch Named Agatha (HTML5 Game) - Rusty Halo Productions - 2023 to 2024

- Built using Unity for desktop and mobile
- Overseeing all elements of pre-production, production, post-production

Director/Writer/Producer/Actor - Beka & Nico (Short POC) - Rusty Halo Productions - 2023 to 2024

- Overseeing all elements of pre-production, production, post-production and digital media
- Funded by: ACAP, Ontario Arts Council, Canada Media Fund

Director/Writer/Producer - Chick-a-Duck (Short POC) - Rusty Halo Productions - 2022

- Overseeing all elements of pre-production, production, post-production
- Funded by: Canada Media Fund, Beacon TV

EDUCATION/INDUSTRY PROGRAMS:

- Reel Green™'s Sustainable Production Training 2024
- North Island College Micro Credential Production Accounting 2024
- CBC Access 2.0 Program 2024
- BANFF Spark Accelerator for Women in the Business of Media 2022
- CMPA Gateway to Trade 2022
- CBC One Stop Business Workshop - Virtual Series 2020-2022
- Women in the Director's Chair (WIDC) Career Advancement Module 2021
- CMPA Export to Trade Program 2021
- Netflix-BANFF Diversity of Voices Initiative Development Program 2020 and 2021
- Ontario Creates IDM Fund Futures Program 2018
- Whistler Film Festival's Power Pitch Competition 2017
- Canadian Film Centre Cineplex Entertainment's Producers' Lab 2016
- Honors Advanced Motion Picture Arts Diploma at Capilano University 2009
- Ontario Supervisor and Worker Health and Safety Awareness Certificate
- Motion Picture Industry Orientation Program Certificate
- Workplace Hazardous Materials Information System (WHMIS) Certificate
- ACTSAFE Safety Awareness Certificate

VOLUNTEERING:

- Co-Founder and Festival Director - Sault Film Festival 2020 to present
- Judge for Women in Film and TV - Toronto (WIFT-T) Showcase 2018
- Social Media Manager - Vancouver Short Film Festival 2016
- Cash and Awards Sponsorship Coordinator - Vancouver Short Film Festival 2015, 2016
- Co-founder - VanChan Monthly Webisode Festival 2014, 2015, 2016
- Co-Founder and Video Producer - Tunes4Good 2013 to 2016
- Capilano University Film Alumni Association Chapter 2013, 2014
- General Volunteer - Whistler Film Festival - 2008, 2009, 2010, 2012
- Vice President - Capilano University Film Society - 2008, 2009

UNIONS & ASSOCIATIONS:

- Academy of Canadian Cinema & Television member
- ACTRA Toronto Apprentice member
- Canadian Media Producers Association member
- Producing for the Planet coalition member

SCREENINGS & AWARDS: Click Here For List

Rebeka Herron Biography

Rebeka is an award winning disabled mixed race Latina filmmaker. She is an alumna of Capilano University's Motion Picture Program, and the Cineplex Entertainment Film Program Producers' Lab at the Canadian Film Centre. She is a member of the Academy of Canadian Cinema and Television, ACTRA Toronto, and the Canadian Media Producers Association.

Rebeka worked in development for Brightlight Pictures before transitioning to the story department on several lifestyle and reality programs including as a director, producer, story producer, and virtual reality producer. From 2018 to 2023 Rebeka was Senior Line Producer and Production Supervisor for boutique animation studio Taqqut, where she was part of the Oscar shortlist "The Shaman's Apprentice".

Recently, Rebeka has been making waves with her diverse portfolio of work. She directed the acclaimed short film "Beka & Nico," which premiered at Fringe North in 2024. Her writing talents shine through in segments for shows like "Anaana's Tent" Season 3 and "Tundra Friends" Season 1 on APTN.

Notably, Rebeka has navigated the challenges of the Covid-19 pandemic by producing five feature films, including her directorial debut "Armchair Traveller" for Beacon TV.

Beyond her creative endeavors, Rebeka Herron is a pillar in her community. She is the proud owner of Rusty Halo Productions, and co-founded the Sault Film Festival, underscoring her commitment to promoting and advancing the arts locally and beyond.

Links to Rebeka Herron’s Social Media

Rusty Halo Productions
Instagram - https://www.instagram.com/rustyhaloprod/?hl=en
Facebook - https://www.facebook.com/rustyhaloprod/

Parka Pictures INC.

40 Queen St, E. P4A1Y3
Sault Ste Marie, ON
705-975-6999

Quote

Submitted on 10/27/2025

To
Rebeka Herron

Quote
2025-18

Project
Alebrijes

Description	Qty	Unit price	Total price
Post Sound	1	$805.00	$805.00
Sound Recordist	1	$805.00	$805.00
Sound Booth	1	$500.00	$500.00

Notes:

Subtotal	**$2,110.00**
Discount	**$0.00**
HST 13%	**$274.30**
TOTAL	**$2,384.30**

Registered HST #75918 9012 RT0001