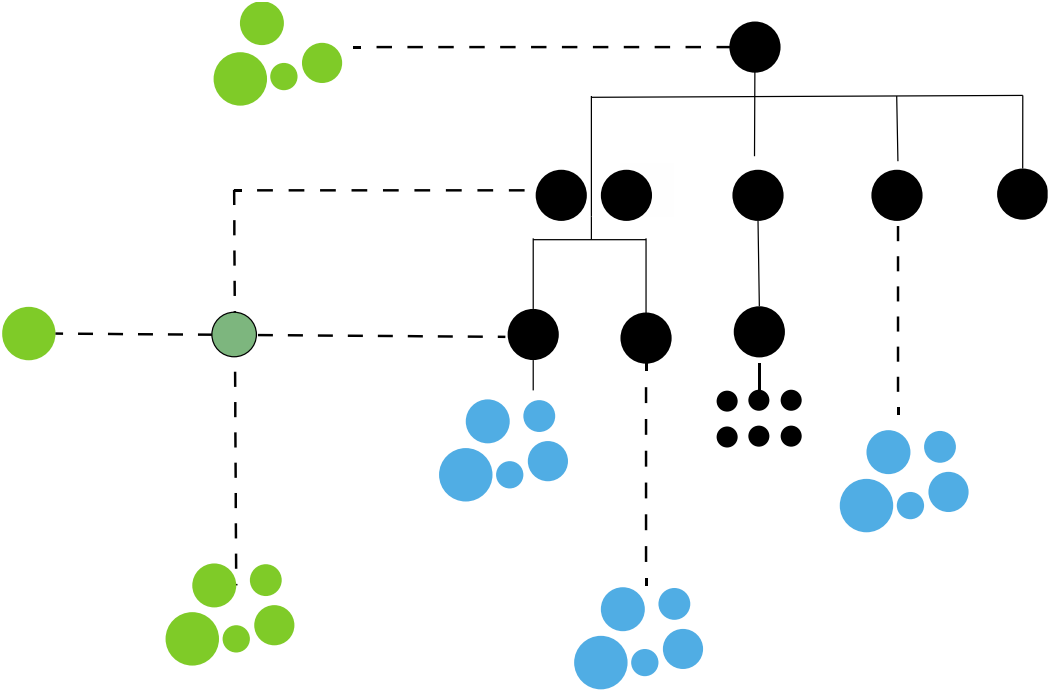


W.A. Fisher Auditorium and Event Centre

Phase Three Report

December, 2017

- Public Engagement
- Governance
- Refined Design
- Technical Review
- Budgeting
- Timeline



W.A. Fisher Auditorium and Event Centre Phase Three Report

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Forward

Over the past six weeks Cobalt Connects has worked with the City of Barrie Creative Economy and Facilities Departments, local cultural stakeholders, Tourism Barrie and a range of specialists to dive deeper into the W.A. Fisher Auditorium and Event Centre model.

During this time, we have held two large stakeholder sessions with cultural producers, dozens of one-on-one meetings, conducted a public survey reaching 588 residents, and gathered a wealth of data on comparable theatres in Ontario. We feel confident that we understand the players involved in this initiative and the local landscape of cultural programming.

At this stage of the process, the design provided by LETT Architects is still conceptual in nature yet provides as much detail as possible with the available information. The design allows for the transformation of the W.A. Fisher Auditorium into a facility that meets the technical specifications of Barrie's programming portfolio and those wishing to bring their experiences to the local audience. It retains the best of the existing facility, while adding the necessary components to transform the experience of the performing and presented arts in Barrie. Combined with the proposed park and residential development on the site, the design creates a strong node for cultural, social and economic growth at the west end gateway of Barrie's downtown core.

Based on our consultation with the local arts community, the W.A. Fisher Auditorium could become the united home for presentation-based art programming in Barrie – including the Kempenfelt Community Players, Barrie Concerts and Georgian Music, the Barrie Film Festival, King Edward Choir, Huronia Symphony, Theatre by the Bay, Talk is Free Theatre, banner contemporary music programming, and range of local and regional dance recitals and competitions. Additionally, we see the renewed facility becoming a home for countless social gatherings and celebrations, and a hub for educational and professional development opportunities.

Based on our assessment, we see the best route forward being one in close collaboration with local cultural, business and education partners. The Downtown BIA, Chamber of Commerce, Tourism Barrie, Georgian College and the cultural community have all expressed a willingness to work together to reach success. This opportunity is rare and requires continued, genuine engagement to leverage the best that Barrie can offer to realize this vision.

There is still much to be refined and discovered in this process, especially as it related to the governance model, and rates to ensure the facility remains viable for local producers. These elements will only be refined with time and mutually-respectable collaboration which is greatly needed to improve the capacity and impact of culture in Barrie.

Jeremy Freiburger
Cobalt Connects

Public Outreach

During the September 25th Council presentation on the W.A. Fisher project, Council requested that the team engage the public in a dialogue about the future of the facility, their potential involvement in fundraising, and cultural programming in Barrie. Without a recent Cultural Plan to draw from, this information needed to be gathered specifically for this project.

Cobalt Connects has previously conducted cultural programming and marketing studies in Burlington, Brantford/Brant County, Georgina, Hamilton and Sarnia-Lambton. Drawing from these past processes, Cobalt created a 15-question online survey focused on cultural engagement habits, cultural spending, programming desires, and local gaps and opportunities.

With only 14 in days in circulation, the online survey attracted 635 responses, which were then cleaned down to 588 complete and valid responses. This provides a sample size that is highly reflective of the Barrie community, with the caveat that it was only online, therefore potentially missing engagement from older adults.

The survey was promoted online via social media, through inserts in programs via Kempenfelt Community Players and Theatre by the Bay, through cultural association email lists, and via the City of Barrie Communications and Creative Economy Departments. The survey was also shared via Barrie-specific social media groups that are not ‘culturally focused’ such as buy/sell groups, neighbourhood groups, sporting associations and high traffic commercial pages. Paid ads with a focus on Barrie residents were utilized to push the survey out to as broad an online audience as possible in the limited time available.

Survey Results Summary

Question 1: How do you hear about cultural opportunities?

Media Source	Barrie	Brantford (2015)
Social Media	73%	75.4%
Word of Mouth	67%	66.2%
Print Materials	40%	42.2%
Newspaper	38%	52%
Radio	36%	17%
E-Blasts	29%	27.5%
Television	13%	12%
Tourism Centres	8%	15.4%
Billboard	8%	11.4%

The similarity of these numbers is remarkable. We note that Barrieites seem to engage in radio at a greater level than other communities, and rely less on printed news media. Again we note that this survey was primarily, but not entirely, distributed via online

tools in Barrie, but in Brantford the process included a far more diverse distribution practice.

Question 2: What percentage of your cultural activities fall within these geographic areas:

Only 12.7% of survey respondents find between 80-100% of their cultural activities in Barrie, while 26% find 80-100% of their cultural activities outside of the city. 80% of survey respondents report finding up to 20% of the cultural activities 1-3 hours beyond the city limits.

Compared to Brantford’s data on the same question, we see almost the same figures except that 11.4% of Brantford residents find 80-100% of their cultural activities outside of the City limits, where in Barrie the figure is 26%. This means that approximately 37,700 Barrie residents, 21,000 more than in Brantford, aren’t bringing their cultural spending dollar back to Barrie.

Based on Barrie’s population, and the frequency and spending data gathered below, this out-migration of cultural spending equals \$50,668,800 landing in other communities as Barrie residents travel beyond local borders to engage in culture.

Question 3: How much do you spend for admission to a typical cultural activity per person?

Spending Level	Barrie (2017)	Brantford (2015)
\$ 0.00 – 10.00	4.8%	6.25%
\$11.00 – 25.00	26%	31.8%
\$26.00 - 50.00	39.7%	39.7%
\$51.00 – 75.00	18.6%	10.8%
\$76.00 – 100.00	8.4%	9%
\$100 +	2.4%	2.2%

This range in spending is to be expected and lands within normal spending habits in Canada. The dominant range, \$26.00 - \$50.00, also aligns well with ticket pricing offered by local organizations.

Question 4: How much do you spend on other expenses per person for a typical cultural activity? (non-admission i.e. transportation, food, retail, etc.)

Spending Level	Barrie (2017)
\$ 0.00 – 10.00	6%
\$11.00 – 25.00	25.8%
\$26.00 - 50.00	32.8%
\$51.00 – 75.00	17%
\$76.00 – 100.00	9.6%
\$100 +	8.6%

Question 5: Which of the following cultural activities do you participate in?

Cultural Activity	Barrie (2017)	Brantford (2015)
Theatre	82.7%	64% *
Classical Music	46.3%	72% *
Contemporary Music	61.7%	72% *
Classical Dance	16.75%	64% *
Festivals and Fair	74.7%	84%
Workshops and Classes	38.1%	43%
Gallery Exhibits	47.1%	48%
Contemporary Dance	9.4%	64% *
Museum and Archives	49.4%	42%
eSports and Gaming	7.1%	n/a
Lectures	29.5%	29%
Visiting Parks and Open Spaces	64.8%	75%
Movies, Films Festivals	76%	59%
Children’s Entertainment	22.7%	27%
Tours	27%	23%
Literary Events	21.8%	18%
Heritage Events	28%	34.6%
Agricultural Events	15.5%	28%
Horticultural Programs	9.7%	19%
None – I do not participate	0.5%	n/a

*categories were combined in Brantford survey (Theatre/Dance, Contemporary / Classical music)

Based on this data, we see a few trends emerging in the Barrie market. A greater emphasis on live theatre and film, likely due to existing local organizations leading in these disciplines, and a somewhat surprisingly a decrease in outdoor and rural activities, as well as Fair and Festivals which typically ranks high. There is also a connection between this data and the public call for improved music programming and children’s programming.

It is also worth noting that the large difference between Dance attendance in Barrie and Brantford is likely due to the fact that Theatre and Dance was presented as one category in the Brantford study but separate in the Barrie study.

Question 6: How often do you participate in cultural activities?

Frequency	Barrie (2017)	Brantford (2015)
Daily	2.4%	6.4%
1 time per month	42.8%	43.6%
2-3 times per month	35.1%	34%
4-6 times per month	14%	11.6%
7-10 times per month	5.6%	4%

In question 6, we again see a close mirroring of frequency of cultural engagement. As explored in Brantford, Barrie should focus on cultivating the ‘1 time per month’ group into the ‘2-3 times per month’ category. This audience is already engaged and simply needs to be given accurate and timely information to make this growth a reality.

Transitioning these participants to 2 times per month would shift \$4,425,400 into the local economy in both cultural event spending and associated food, travel and retail spending.

Question 7: What prevents you from participating in more cultural activities?

Price	24.5%
More interested in something else (i.e. sports)	9.6%
Other communities close by have more appealing programming	21.7%
Don't know what's going on	26.7%
Quality of cultural facilities	32%
Timing of events aren't convenient for me	22.2%
Location of events	18.4%
Content is not appealing	22.9%
Lack of quality experience available within walking distance of facilities	11.7%
Other	12.4%

The results from this question are comparable to almost every community we work in. The answers highlight some areas where core capacity building for the local cultural sector is needed, most notably with regards to communication, pricing and quality of experience.

Better aligning the cultural sector with Tourism Barrie and a stronger marketing/sales force would help to break down some of these barriers. This would allow for better tracking of sales and customer data, thus enabling local producers to adjust programming and communication patterns to meet their audience's needs more effectively.

Question 8: What kind of programming would you be interested in attending at a renewed W.A. Fisher Auditorium?

Theatre	87.5%
Classical Music	59%
Contemporary Music	65%
Classical Dance	29.5%
Live Stream	38.5%
Festival and Fairs	43.6%
Workshops and Classes	43.5%
Gallery Exhibits	34.8%
Contemporary Dance	19.2%
Museum and Archives	22.7%
eSports and Gaming	5.6%
Lectures	60.5%
Movies, Films Festivals	64.8%
Children’s Entertainment	26.9%
Literary Events	24.7%
Charity Event & Ceremonies	44.8%
None – I do not participate in culture	1.8%

Question 9: What do you think is missing from Barrie’s cultural scene?

This open field question provided respondents with space to speak their mind in their own language regarding Barrie’s cultural scene. The over 375 comments cover a wide range of topics, as categorized below. The full list has been included as an appendix and select examples are noted below.

Theme	Comment Count
Cultural Venue	183 comments focused on the need for / experience at cultural venues <i>“A large theatre central to downtown – Georgian is nice, but kind of remote, not near restaurants and other venues, etc.”</i> <i>“I believe that we need to maximize the venues we have before we invest in a new facility.”</i> <i>“A beautiful place to go. A modern W.A. Fisher”</i>
Downtown	25 comments on the state of downtown <i>“I think that downtown Barrie could be developed as a cultural centre for the County that attracts visitors from the region and beyond.”</i>

Programming 71 comments about programming desires, gaps and strengths

"We need to attract bigger bands and acts to the city. We haven't had any big stars play here, they seem to go to bigger venues outside of Barrie."

"The events I attend seem to be lacking younger generations - it is often a sea of white hair...so I would have to say we have to engage our young people more in order to keep supporting these arts programs"

"Variety, consistency, bolder and more prominent presence."

Convention Centre 6 comments about convention and meeting space needs

Cultural Scene 30 comments about general cultural scene improvements

Iconic 2 comments related to iconic structures

Capacity Building 24 related to cultural sector capacity building

"I don't find that the Barrie website is very user friendly or easy to follow. I find that often events are held and I haven't heard about them in a timely way."

"Put money back into the existing community that is striving for cultural innovation + beauty, instead of pouring funds into bringing outside culture into the city. Barrie has stories worth telling. Let the existing up-and-coming artists/entrepreneurs tell them."

Don't Know 7 comments by respondents who don't know what is missing

Municipal Support 11 comments focused on municipal supports

"Clear policies and leadership from the City."

"The cultural scene in Barrie has always been grass roots and getting funding support is always difficult. Contrast that with the many sports and recreational centers. Its time we have a central location for the arts. "

Leadership 5 comments focused on the need for leadership

"Vision and leadership, communication between the groups. "

Parking 1 comment about lack of parking

Debt 1 comment about paying down municipal debt

"I think paying down our ridiculous debt is more important!!"

Sports 4 comments about greater interest in sporting facilities

"Bigger sport arenas and ball parks"

Civic Pride 4 comments calling for greater civic pride

Heritage 2 comments focused on heritage and architectural preservation

Question 10: If the W.A. Fisher project were to proceed, how might you participate in a public fundraising campaign?

Make a modest personal donation	(\$100 – \$1000)	48.3%	(270)
Make a major personal donation	(\$10,000 – \$50,000)	0.73%	(4)
Make a legacy donation	(\$100,000+)		
Acquire Naming Rights to the facility	(\$250,000)		
Offer artistic skills to an event		22.9%	
Become a local small business sponsor	(\$1000 – \$5000)	5.3%	(30)
Become a major local business sponsor	(\$10,000 – \$50,000)	0.5%	(3)
Volunteer on a fundraising campaign team		24.5%	(137)
Provide skills / services in-kind		23%	(129)
None – I do not see myself participating		24.7%	(138)

This data shows a keen interest in individual contributions, and the beginnings of a campaign focused on small business, where the Downtown BIA and Chamber of Commerce would have a strong network. There is already talk within the community of an interested legacy donor that has been encouraged by the progress to date on this endeavour.

Capturing this momentum is essential to a successful community fundraising campaign. Should this project move forward, a fundraising committee should be struck immediately to develop the offering, opportunities and targets for realizing this potential.

Questions 11 – 15: Personal and demographic information about the respondent

This information revealed a respondent pool that aligns well with Barrie's demographic from an education, income and employment perspective. Additionally, this information allowed us to map respondents geographically, as show in the image below:



It is also important to note that over 300 of the survey respondents requested to be included in future communication about cultural activities and W.A. Fisher project updates, indicating a strong interest in public involvement.

Conclusions

Based on the findings of the survey there is strong public support for the W.A. Fisher project. Survey respondents have offered substantial information on their cultural habits in hopes that the municipality and its cultural partners can develop infrastructure, programming and opportunities for engagement within their own community.

Survey respondents have shown that their current cultural engagement and spending practices are in line with those in comparable cities that offer a range of venues and programming, and who actively support cultural facilities through per capita spending, support services and facility development.

With respect to a willingness to engage in realizing their cultural ambitions, the community has clearly stated a willingness to participate in fundraising and planning efforts through donations, in-kind supports and further communication.

The geographic distribution of respondents to the survey was impressive given the short period of time available for the study. Responses are from across the entire geography of the community, articulating that this is not simply a desire for development in a specific neighbourhood, but that a cultural facility of this scale is seen as a community-wide asset integral to social, cultural and economic development.

Operational Model

Determining the operational model that best suits this new venture has been a moving target. With each additional space (i.e. adding the conference space) comes a greater sense of complexity and adds a new layer of expertise required to meet with success. Comparing the current operational model of the Barrie Theatres to other communities is a useful exercise but only within the framework of understanding what principles drive the development, and the outcomes desired by the stakeholders.

In an effort to focus the conversation on both areas, Cobalt Connects conducted a review of six other theatres in comparable communities, and hosted a stakeholder engagement session focused on principles and governance.

W.A. Fisher Vision

In November, Cobalt convened 22 members of the stakeholder cultural community including City staff and BIA representation. The group represented a wide range of disciplines, organizations, individual artists/producers and Board membership.

After exploring current floor plans and operational concepts, the team focused on creating a mission for the W.A. Fisher project that could guide decision-making, and focus the project on outcomes and impact, not outputs and activities.

Following the session, Cobalt crafted the groups ideas into clear statements which were then refined at a second session held on December 4th. Below is the clarified Mission Statement:

The W.A. Fisher Auditorium and Event Centre facility and programming will:

- Spur growth in the cultural sector by being affordable, by increasing the capacity of local cultural organizations, and by attracting talent to Barrie.
- Provide a high-quality cultural experience for residents and visitors, enriching our quality of life.
- Be professionally staffed and resourced based on best-practice standards, in order to be financially sustainable through municipal, provincial, and federal support, strong earned revenue, and private and business contributions
- Foster collaboration between local cultural producers, and act as a hub for collaboration between the arts, business, hospitality, health and education sectors.
- Develop Barrie's sense of pride, place and identity.
- Spur commercial growth throughout the city of Barrie, especially the downtown core.
- Become a gateway into the City, achieving landmark status for residents and visitors.

The W.A. Fisher Board and Staff will report on its process and progress to the following stakeholder groups:

- City of Barrie Council and Management
- Citizens of Barrie
- Sponsors, funders and donors
- Local business community, in particular members of the BIA, Chamber of Commerce and Tourism Barrie
- Local education sector with a focus on secondary and post-secondary institutions
- Local cultural community
- Programming partners

Governance Models

Keeping with the same facilities we used for programming comparison, Cobalt looked at six theatres in addition to the existing Barrie Theatres model with respect to governance models. Following this scan, we also reached out to a select list of additional theatres and operators to better understand their relationships to municipalities and facilities.

A chart outlining a number of comparable features including ownership, management models, annual municipal funding, user rates/fees and staffing complements has been included as **Appendix A.**

From this review, we found that only one of the comparable theatres is run by an external non-profit/charitable organization, the **Burlington Performing Arts Centre (BPAC)**, and the remainder are City-run facilities. The BPAC relationship is guided by two contracts; one focused on asset management via a lease (\$1.00 per year), the other a 'relationship agreement' focused on programming goals, reporting and financial management. Both sample documents from the City of Burlington have been provided to the City of Barrie Legal Department for their information. Cobalt has also met with **Rick Burgess, Barrie Central graduate and the legal council and Board Chair of Burlington Theatre Inc.**, the non-profit that manages the Burlington Performing Arts Centre. Rick has provided a wealth of information and experience and has offered to come home to conduct a workshop on non-profit governance and the BPAC model.

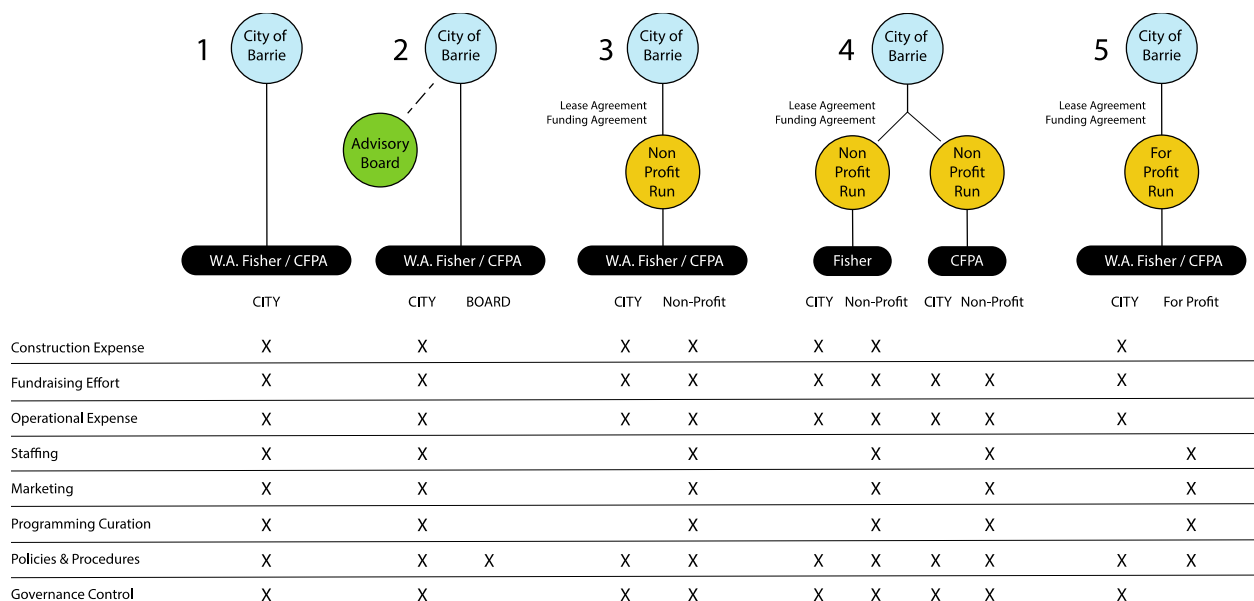
Widening the scope, Cobalt found numerous other theatres operated by non-profit or for-profit operators including Hamilton Place / Copps Coliseum managed by **Core Entertainment** (for-profit), multiple facilities including King's Warf operated by **Drayton Entertainment** (non-Profit), **Drury Lane and Student Theatre** in Burlington managed under Joint Venture agreements, **Theatre Orangeville** (non-profit), and **LIVENation** playing a programming role in multiple facilities in major centres.

From our perspective, the overriding factors that determine which model a community enacts is based on the following factors:

- Internal cultural programming and management capacity of the municipality
- Municipal interest in programming content control
- Financial risk management
- Local stakeholder management capacity

With these models in hand, Cobalt Connects has prepared the following operational model map. After consideration by City staff and Cobalt Connects, we’ve also explored models that include the operation of the Centre for the Performing Arts within this structure.

The Governance Map has been included in a large format as **Appendix B**.



Construction Expense

The project before Council is a significant financial commitment. Taking full ownership of this risk gives the City the right to exercise full governance, programming and policy control as seen in Model 1. Should a model be chosen that diversifies the financial risk (Model 3 or 4), control should be shared. Models 3 and 4 allow the non-profit/charitable entity to **leverage funding support unavailable to the City**, which can only be exercised if they have a documented mutual control relationship.

Fundraising Effort

Leveraging the relationships of the stakeholder cultural groups will be essential to reaching a significant community contribution for this project. Based on the survey responses, there is a desire to participate from the public, but will likely only be unlocked if the asset offers considerable growth to community organizations.

Operational Expense

With an operational budget of approximately \$3M annually, taking ownership of this risk is significant. Determining the municipality's and stakeholder's appetite for owning this risk is key to success. In every case, city operated or otherwise, comparable community theatres receive substantial municipal operating grants ranging from \$700,000 to \$1,300,000 annually.

Based on our review of comparable theatres, the average subsidy is \$6.00 per capita, or \$1012 per seat in the venue. Currently Barrie is operating the Georgian and the Centre for the Performing Arts at \$6.14 per capita and \$1103 per seat, falling right in line with the comparable averages.

If the City of Barrie's growth projections see the population growing from 145,000 to 230,000 over the next ten years, the subsidy rates of comparable communities are all the more relevant and highlight the need renewed investment.

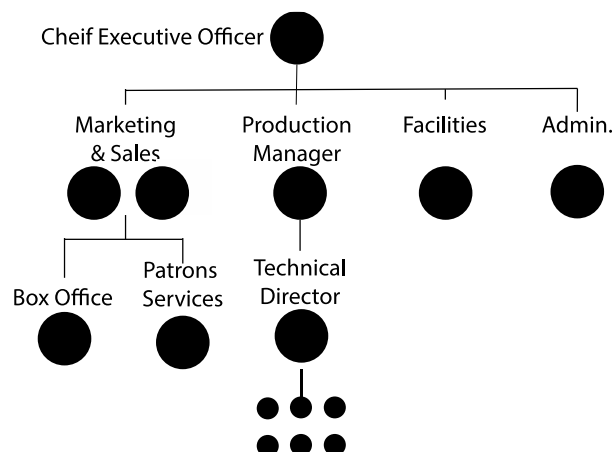
Staffing

To create a well-run machine to operate both venues Cobalt has developed a staffing model that requires nine full time staff, with an addition budget to accommodate 5.5 FTE technical running staff.

Based on the comparable theatres, the **average venue is run by 9.9 FTEs** plus technical operating staff. Presently the **Barrie Theatres are being run by 2.5 FTEs** plus a short list of technical operating staff. In our view this has put undue pressure on technical staff, severely crippled marketing efforts, and left no clear ownership of the curatorial / programming role.

Taking ownership of recruiting and managing these staff is essential. In a municipal context, staff are often under the guidance of a Director of Culture and Theatre Manager. In a non-profit scenario there is an Executive Director or C.E.O in place to oversee the team. General roles and responsibilities of the staffing complement proposed is provided as **Appendix C**.

Below we have provided a visual map of The staffing complement and reporting relationships in the proposed model.



Marketing

Similar to the programming / curatorial role, marketing cultural experiences is a specialized skill. Understanding the unique demographics for each offering, developing targeted communications partnerships that are focused on sales is essential. Having a strong alliance with the local cultural stakeholder groups will vault this project a number of years down the marketing development path by providing existing contacts, networks and relationships that target success and rapid growth. Presently the City of Barrie does not show strength in the marketing and data development side of in its current operation of the Georgian and the Centre for the Performing Arts which has hurt the bottom-line of the operations, and created a level of mistrust amongst local producers.

Programming Curation

Understanding the trends in local cultural desires, Provincial or National trends, and developing creative relationships with content producers is a highly specialized skill. Translating this data into contracts, marketing programs and sustainable budgets is equally challenging. Presently the City of Barrie shows little expertise in this area, and staff openly admit that It is not a skillset they hold internally.

In all models, this role is led by the C.E.O. in close collaboration with the Director of Marketing and Production Manager. This triumvirate of skills link programming choices from public data and cultural trends, into public campaigns, and onto the floor of the venue. This model should not change whether a venue is managed by a non-profit, for-profit or municipality.

The major differences in the models is where the governance body steps into programming, by which value set programming is selected, and how they are funded.

Municipally-run models can run into issues where programming gets political. Similar to the Library system, taking political influence out of cultural programming is a wise choice for both the venue and politicians.

Placing a non-profit into the programming seat often opens up funding that is otherwise unavailable to the municipality, allowing for riskier programming that requires audience development to build towards sustainability over time, or to simply provide cultural diversity to the programming profile.

The municipality could outsource the curation role through partnership relationships with a non-profit or for-profit entities. Without these relationships, it's left entirely to the municipality to fund riskier programming which in turn effects the financial bottom-line and often results in predictable selection.

Policies and Procedures

How a theatre is run, its day-to-day processes or guiding principles, can be developed in a multitude of ways. Depending on the model, these are developed in isolation by the City, in

partnership with stakeholders, or passed down as RFP conditions and negotiations with for-profit operators. With a strong user group coming to the table in the development of this business model, and high local producer usage, Cobalt Connects would recommend no less than Model 2 for local engagement in the policies and procedures category.

Governance Control

Governance is of the great concern to a wide range of stakeholders in a project of this magnitude. Funders, public or individual donors, want to know their investment is well managed. Local cultural producers want to ensure their voice is heard throughout the process. The municipality wants to know the asset is in the right hands. All valid concerns.

It is key to note that the details of the governance model can be worked out over time, and can start with a more focused nucleus that expands as the project approaches operational status. Vital in this process would be clearly articulating for local stakeholders how this will roll out in order to gain their commitment and support while outside the governance structure.

Each model provides a different level of municipal control – from complete governance control, to one of contractual oversight. All are actively in use throughout Ontario.

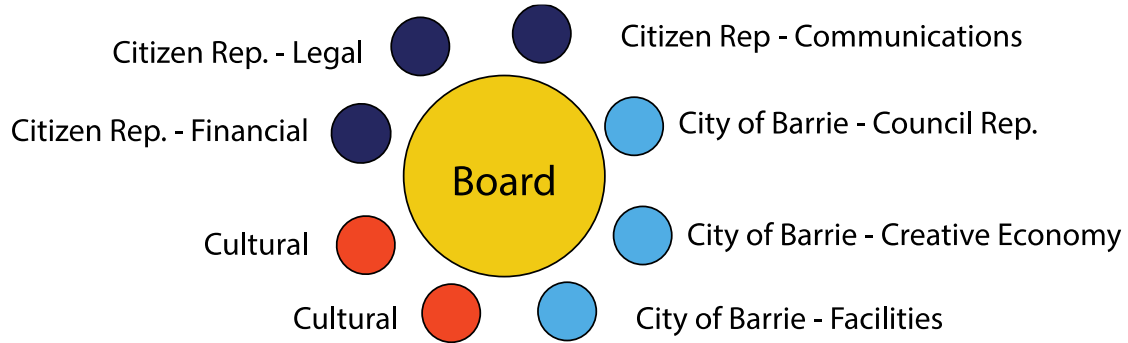
In any model, outside of Model 1 and Model 5, a Board of qualified, engaged and trustworthy participants must be recruited. Ideally the governance body is focused on high-level objectives and not diving into the weeds of operational decision-making. Governance bodies should be focused on the principles expressed in the Mission, and should include representation from the following from our perspective:

- Active local cultural producers (possibly discipline-specific representation: music, dance, theatre)
- Business expertise (BIA, Chamber of Commerce, community expertise at-large)
- Municipal representation (Staff liaison, Council liaison) as on other major institutional boards
- Professional skills (Legal, Financial Management, Communications – often citizens at large)

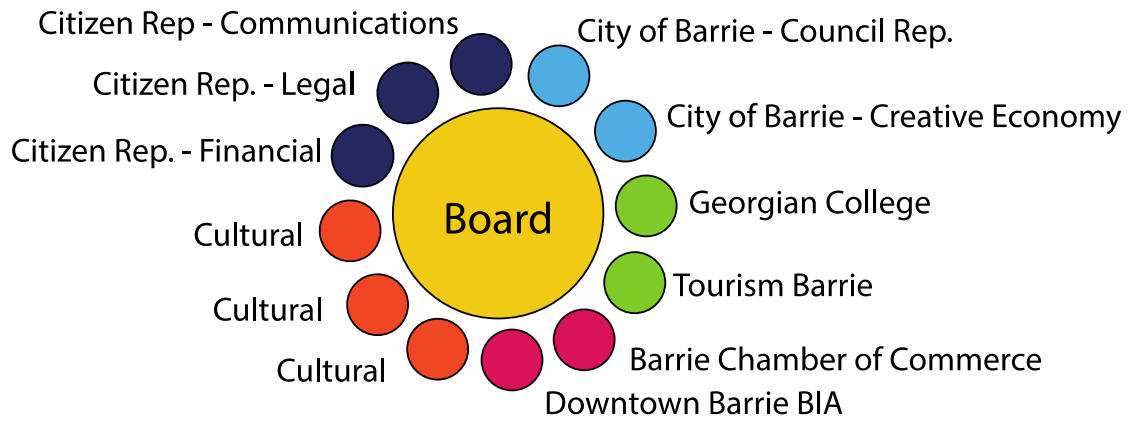
Knowing that this is Barrie's third or fourth attempt at creating a performing arts centre, and a desire to get the model right, Cobalt Connects has proposed a broad mix of stakeholders to ensure the brightest minds and a diverse set of perspectives are given voice. We feel that this will breed mutual understanding and learning for all involved.

It is imperative that all involved don't see one set of skills (i.e. business vs. arts) as paramount or in competition with another, but that truly successful cultural facilities find the balance and symbiotic relationship of these worlds in managing a cultural business.

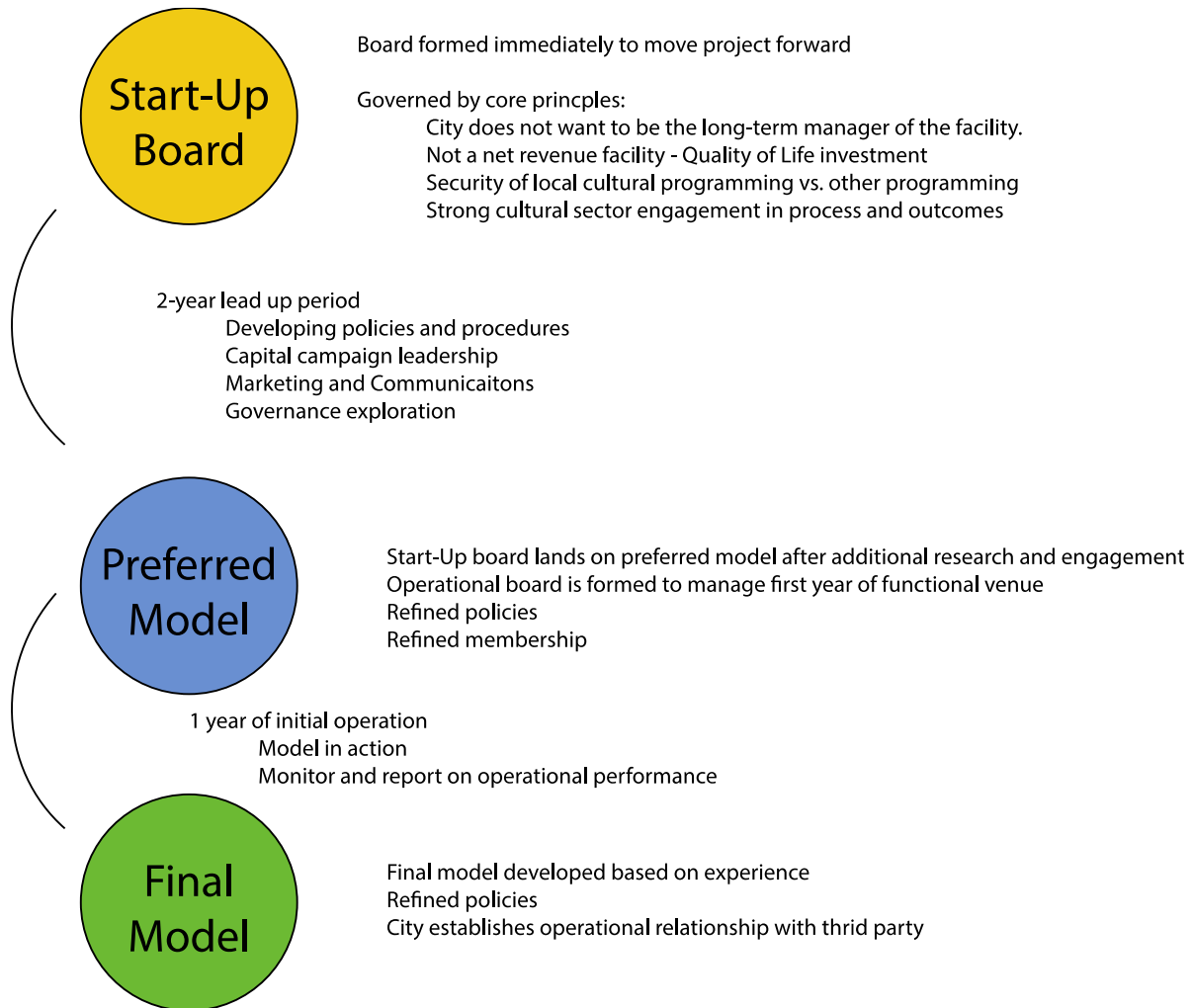
Sample Start-Up Board Composition



Sample Growth Board Composition



Based on further dialogue with staff about the development of a governance and operational model the map below was created to illustrate how a phased in model could be executed. While Cobalt and the stakeholder groups have concern about a phased in model it should be further explored as a potential model.



Refined Facility Design

Following the September 25th Council presentation, staff were asked to revisit the design to ensure it was developing a facility that could encourage cultural growth, was future ready from a technology perspective, and was utilizing the existing built-form to its best ability. City staff, LETT Architects and the project team revisited the cut-line of the project based on the space demands of the cultural stakeholders and F+P Conference Centre report to develop the revised design.

The primary changes to the facility include:

- Expansion of the conference space from 3200 SF to 5000 SF, providing room for 400 seated and 800 standing
- Expansion of the rehearsal space from 1300 SF to 2700 SF, providing a near 1:1 scale rehearsal space as well as viable secondary venue, break-out room, or large event holding room
- Expanded dressing room space
- Capturing 3rd floor space at rear of building for mechanical needs
- Addition of fly gallery
- Allocation of general storage, and specialized storage for an in-house piano
- Allocation of office space for management staff
- Allocation of permanent bar/concessions location
- Allocation of hallway to enable split use of conference space

These changes added an additional 13,000 SF to the overall conceptual design. With these improvements, the facility now meets the space demands of all potential programming partners, the recommendations expressed by the conference and hospitality sector, and the operational spaces required for effective management.

Technical Considerations & Equipment

In addition to addressing specific space demands of the potential programming partners, the team also engaged experts to address a more detailed technical breakdown for the additional spaces as well as specific users such as the Barrie Film Festival and Barrie Concerts / Georgian Music who utilize, and potentially come with, specialized technical needs.

Fly Gallery

The addition of a fly gallery is by far the most significant change in the building and technical design. Earlier on in the process we felt this was not necessary to accommodate the local producing community, and that non-local producers would adjust to the venue.

After more careful consideration, we've added the fly gallery back into the design. From a local producer standpoint this addition essentially opens up dates, especially when adding in regular programmers like the Barrie Film Festival. The fly gallery simply speeds up the transition between users, decreasing downtime for technical change over. This means the venue can flip seamlessly from a Kempenfelt Community Players larger scenic production, to a film screening, and back again within a programming week or day, instead of having to lock out presenters during peak periods.

This peak season overlap occurs regularly during late September and early October, during prime holiday season, in February and again in late April and early May. Diving deeper into the dance recital and competition season in June would likely reveal similar efficiencies.

In addition to maximized locally produced programming, the fly gallery also opens the facility up to a wider range of imported programming. Producers such as the Jorgen Ballet, National Ballet, major theatrical productions and popular music concerts would all use a fly if available. This addition would ensure that these producers see the facility as a venue of choice, instead of a compromised tour option.

With the addition of the fly gallery an acoustic consultation should be part of future phases to consider the purchase of an **acoustic shell**. A fly gallery can draw sound from the stage floor up into the gallery, reducing the sound reaching the audience. In the case of orchestral and choral use this can be a negative. An acoustic shell helps mitigate this loss, and improves the should quality for these users.

Piano Storage

In the new design, you'll note the addition of a piano storage room. This has been added to accommodate the potential of a Kawai concert grand piano owned by Barrie Concerts / Georgian Music. Pianos of this size and quality require humidity controlled environments when not in use and secure storage to ensure their safety. Should Barrie Concerts / Georgian Music make the W.A. Fisher their home, the contribution of this piano would justify consideration for unique rental relationship as it would generate rental revenue to other presenters in the space. The current project budget has not allocated funds to purchase a piano should this relationship not come to fruition.

Cinema Capabilities

Barrie Film Festival (BFF) screens its films with specialized projectors (Christie Digital, DCP compliant) that require specialized staff, connectivity, security and sound isolation. Working with **Kevin Eagle, Principle Partner in Cinematronix and Barrie Central graduate**, we've developed solutions that would enable BFF to safely screen their films in the main theatre. Should BFF choose to make W.A. Fisher their home, possibly in tandem with the Centre for the Performing Arts, there would be a technical equipment costs savings that is substantial and worthy of a unique rental relationship. Presently the project budget has allocated funds to purchase similar equipment should BFF opt not to shift to the new facility.

Conference Space Technical Needs

With the expansion of the conference space and a better understanding of the competitive edge required to make the space viable cited in the F+P Report, the project team has added technical costs in order to outfit this space with the required lighting, sound and staging required for flexible use. Whether the programming is a wedding, AGM, film screening, or local musician CD launch party – the conference space is now well equipped to accommodate their technical needs.

Georgian Theatre Technical Carry-Over

With the sun setting of the Georgian Theatre, staff are currently assessing in-house City-owned equipment that would either be de-accessioned or transferred to the Centre for the Performing Arts or W.A. Fisher venues. The W.A. Fisher would be best served by an entirely new system to ensure warranty, compliance and a fully modernized start-up. The Centre for the Performing Arts would likely benefit from some of the newer equipment shifting out of the Georgian giving it additional technical capacity and longevity, and a small amount of cost avoidance in capital replacements over time.

Outstanding Technical Considerations

The current design is done to a conceptual stage, which was focused on creating a space that matches the demands of the potential users and desired markets. At this stage, LETT has not gone into great depth in select technical issues, as they will be part of the schematic design of the final selected architect for this project. Issues that remain concerns of the local stakeholders and potential rental clients include:

- Orchestra pit configuration, size, etc.
- Stage apron – removable, fixed, extended orchestra space
- Technical design of the fly and line-set
- Door configurations for easy flow of people or set pieces from storage areas to stage floor
- Loading dock design, and loading dock approach zone
- Facility program sound/video – sound/video from auditorium into dressing rooms, offices, lobby, etc.

Full technical budget has been attached as **Appendix D**

Kitchen & Catering Consultation

In an effort to better understand the uses and required capabilities of the kitchen facility on site Cobalt Connects consulted with two local caterers recommended by Tourism Barrie, and Shane McCartney (chef and restaurant consultant).

Local caterers Peter Haney (Ski Snow Valley) and John O'Brien (Wild Wood Hospitality) were generous with their time and gave Cobalt a firm sense of the current catering market, the demand on their services and their recommended approach to equipping the facility.

Both spoke of a growing number of events in the community ranging from weddings to corporate functions. O’Brien spoke of turning down upwards of 100 weddings per year in the Barrie market due to lack of hosting facilities with appropriate facilities and overlapping date demands.

Primary infrastructure needs:

- Exhaust system, secondary air circulation
- Fire suppression
- Grease trap system
- Natural gas appliances
- Storage space
- Walk-In fridge
- Easy loading

Based on this feedback, Cobalt Connects engaged chef Shane McCartney to develop a list of equipment and budget for the kitchen fit-out based on LETT’s space allocation. Chef McCartney has worked for 15 years in the film food services sector, major event catering, and operates four successful restaurants and a commissary in Hamilton, ON.

Without a committed plan on the operational model for the concession, bar and catering elements of this project, the equipment list created has been selected to provide maximum capabilities for a range of users from plug-and-play caterers to a Georgian College teaching kitchen. Based on the available floor space and equipment recommended, the kitchen could be preparing up to 150 plates simultaneously which is more than sufficient to serve the capacity of the event space. While Georgian College, via Bill Angelakos (Dean for the Technology and Visual Arts Division), has expressed great interest in the project and a willingness to join the Board of Directors, it is premature to determine their involvement in the kitchen operation, but it should be strongly considered as a potentially unique feature of the venue.

Small appliances, utensils, mirrors and consumables have not been included in this list, but budget allocation still remains to enhance these elements once a firm operational model has been confirmed. In any case where a single catering provider, via a lease or partnership agreement, is operating the kitchen it would be expected that a substantial portion of the equipment costs would be borne by the partner, creating cost avoidances for the project budget.

New Kitchen Equipment Purchase

Holding Cabinets (2)	\$5000	Electric
Electrical Convection Ovens (Double Stack)	\$15,000	Electric
Silverline Deep Fryer (2)	\$2000	Natural Gas
Cooking Range (6 burner, oven, flat-top, salamander)	\$6000	Natural Gas
Char Broiler (36")	\$1500	Natural Gas
Refrigerator Work Station (73")	\$3000	Electric
Stainless Steel Tables	\$5000	
Dishwasher	\$10,000	Electric

New Bar Equipment Purchase

Ice Machine (1000 lbs., inside walk-in fridge)	\$10,000
Soft Drinks Lines	supplier provided*
Beer Lines	supplier provided*
Product Fridge	supplier provided*

*Venues typically sign on with 1 supplier for beer or soft drinks. As part of this negotiation, the compressor, supply lines and taps would be provided and installed by the drink provider as an incentive to the venue.

Infrastructure

Double Sinks (3 – 2 Kitchen, 1 bar)	\$6000
Hand Washing Stations (2)	\$2000
Hood Ventilation	\$40,000
Dry Storage Rack	\$5000
Shelving	
Kitchen	\$5000
Fridge	\$3000
Bar	\$2000
Make-Up Air Ventilation	included in construction budget
Floor (Polished concrete / Grit / Epoxy)	included in construction budget
Grease Trap, Floor Drain	included in construction budget
Cleaning Station (Floor sink, drain, debris trap, etc.)	\$5000
Storage Room converted to walk-in fridge/freezer (water-cooled, compressor)	\$25,000
Engineering & Installation	
Electrical, Gas Hook-up	included in construction budget
Ventilation Plan & Hook-up	included in construction budget
Walk-in Installation	supplier
Equipment Fit Up	supplier
Estimated Total Equipment Cost	\$150,500

Emergency Response Vehicle Sound

During the September 25th presentation to Council, staff were asked to consider the sound impacts of being located next to Barrie Fire and Emergency Services (BFES). Through consultation with staff from BFES we have learned the following:

- BFES respond to approximately 3244 calls annually
- In 2016, 2,488 of these calls occurred between 5-10pm
- Of these calls, approximately 1/3 depart from Station 1, and a further 60% of those calls head east bound on Dunlop past the theatre
- This results in approximately 497 calls per year passing the theatre between 5-10pm
- The Ontario Traffic Act requires vehicles that are demanding the right of way on a public road active both lights and sirens to comply with the exemptions portion of the act. Not all calls are required to demand the right of way at this specific location, but in cases where this is required, sirens would be mandatory.
- Emergency response sirens tend to land in the 130dB range, a level at which exposed to for more than 30 seconds is considered harmful to your hearing.
- At a speed of 40km/hr. an emergency response vehicle would pass the front of the W.A. Fisher Auditorium and Event Centre in under 20 seconds.

In consultation with acoustics engineer Oliver Barkovic of Forward Acoustics, Cobalt gained further understanding of the acoustic properties of the exterior walls, the new sound lock designed access doors and corridors in the theatre space. Based on his quick assessment, the theatre would have minimal disruption from passing sirens, the event space and lobby however would hear the siren at high levels for the direction of the passing. With the typical event encountering a signal siren call we see this is a management reality of the location, and insignificant to its viability and attraction.

Alternative Markets Exploration

Before embarking on a review of alternate markets Cobalt Connects worked with local stakeholders to get a more refined look at their usage patterns in the venue. This would reveal what spaces was available, and whether desirable space within the calendar was available for new content development.

Our review has resulted in a more detailed calendar that shows **local cultural organizations considering the W.A. Fisher could be utilizing the venue for 78% of projected Main Hall budgeted dates, 84% projected Rehearsal Hall dates, and 20 of 25 the projected Multi-Purpose Room dates.** This is positive news in that it puts the budget projections well within reach.

Equally promising, these numbers reveal potential growth in the venue as illustrated in the chart below. This chart outlines the availability of rooms in the calendar broken into two groupings: Thursday through Saturday stretches, and Full Week stretches. In addition to this availability there are single day opportunities for a wide variety of other events.

Room	Thursday-Saturday	Full Week
Main Hall	10	18
Rehearsal Hall	11	27
Multi-Purpose Space	4	40

With a solid understanding of the local cultural presentation and production opportunities, Cobalt was tasked with testing and exploring alternative markets that could play a role in engaging the W.A. Fisher Auditorium or Event Centre spaces.

In an effort to understand the programming landscape of comparable theatres, Cobalt reviewed the programming of 6 theatres: Grand Theatre (Kingston), Sanderson Centre (Brantford), Midland Cultural Centre (Midland), Burlington Performing Arts Centre (Burlington), River Run Centre (Guelph), First Ontario Centre (St. Catherine's).

Beyond these comparable venues, Cobalt also explored the growing sector of eSports, and the world of dance competitions on the recommendation of two local dance stakeholders.

eSports

While still a very young market, the world of eSports is making its economic and social mark in Canada with staggering figures that align well with the US market. Major players in the film, sporting and entertainment sector are making significant investments (i.e. Cineplex Odeon invested \$15M to acquire gaming firm, Amazon purchased eSports streaming platform Twitch for just less than \$1 billion in 2014, and Swedish media firm Modern Times bought a majority

stake in the world's oldest eSports company, ESL, for \$87 million a year later)¹ in players, game developers, and technical infrastructure to accommodate the growing sport.

With a global demographic where 75% of the audience is between the ages of 18 and 35, the eSports market is booming and being led by organizations like the Canadian League of Gamers, and the Ontario ESports League. Two years ago, CLG's main competition offered a \$20,000 prize. It now offers a \$200,000 main prize and sells out the Air Canada Centre.

Joshua Mancuso, one of the founders of the Ontario ESports League, has offered to come to Barrie and meet with Creative Economy staff to explore the development of the local scene. Like other sporting networks, the National and International markets are fed by local leagues that spot talent. This is where Ontario ESports League focuses its efforts.

Working with a partner like OESL, Barrie could develop one of the first gaming networks outside of Toronto, again focusing on drawing talent from the North and near North to a regional league that feeds into the Toronto and Canadian networks.

Dance Competition

Through greater engagement with the local dance community, Cobalt was introduced to the world of dance competitions, their demand for space, and the reality that Barrie has been a target community for greater competitions for many years.

Dance competitions are major sporting events that attract hundreds of participants from across a wide geography – some regional, others provincial or national. The participants, often in their teens, come with parents and family to competitions for multi-day stays in the host community. Like conferences the participants stay in hotels, eat at local restaurants and engage in group social activities during down time.

Attracting this market links the cultural and conference assets of the W.A. Fisher in a unified experience. From our single dance community engagement session, we have already been in contact with three dance competition managers who are asking for dates at the new venue. These organizations book upwards of 18 months in advance and often repeat communities annually for the different layers of competition they manage. All three have asked to be kept in contact with the project as it moves forward so they can be considered for future booking or engagement as required.

Successfully building relationships with these managers could address 50% of the target growth in non-local arts programming use for the Main Stage, Rehearsal and Event space in the proposed facility.

¹ Camille Bellamy, The Rise of E Sports, 2017

Non-Local Cultural Programming

A key component to this project, and any other facility of this scale, is curating and attracting non-local cultural programming that can fill in the gaps in the programming produced by local cultural groups. To date, this role in the Georgian and Centre for the Performing Arts facilities has been left to City staff who do not have an expertise in this field, nor have they had community data on desired programming.

In an effort to assess the interest and ability of bringing outside talent to the facility, Cobalt Connects reached out to major producing companies to gauge their interest and to determine if the technical abilities of the venue met their specifications. Of particular interest was whether a fly gallery was a necessity of their operation. We chose the organizations below for their high-quality content, proven touring track record and desired discipline focus.

Groups engaged:

Soul Pepper Theatre	Contemporary professional theatre
Jorgen Ballet	Professional ballet and contemporary dance
Paquin Entertainment	Wide range of programming – strengths in music and large-scale family productions

In speaking with the touring directors for these organizations, all felt that Barrie was a desirable market, and some have produced here in the past but dropped off as facilities fell out of favour due to a poor experience.

All expressed great interest in the Barrie market, and have agreed that the facilities provided in the concept design would meet their specifications. Paquin and Jorgen Ballet both noted that they would prefer a fly gallery, but that productions are regularly altered for non-fly venues. The lack of fly gallery would mean that major productions like the Nutcracker simply could not operate in the space, and this would hold true for any other major ballet producing body (i.e. Royal Winnipeg Ballet, National Ballet, Cuban Ballet, etc.).

From these conversations, we see no limitation in attracting outside programming to enrich the cultural calendar of Barrie except booking and production management expertise. The staffing complement proposed will meet this demand and build on existing expertise. It will be essential for the C.E.O. role to be filled with an individual with existing expertise and contacts in these markets, and that the Production Manager be an expert in understanding the full flexibility of the venue.

Project Timeline & Budget

In this phase of the consultation, the project development timeline and budget have shifted numerous times as we consider the facility size, stakeholder feedback for both cultural and conference use, potential partners and user groups, and most notably on the timeline, the pace of capital project consideration and procurement processes.

In this section, we'll review the overall process to date, the three distinct phases in the project moving forward, and the respective budgets required for each.

Project To-Date

Thus far, the project has seen two phases of work. The first included LETT Architects and City of Barrie's Facilities review of the facility and initial conceptual design, along with Cobalt Connects' review of existing facilities and local cultural stakeholder assessment. Combining these two bodies of work led to a refined design and more detailed engagement, along with a preliminary budget for construction.

With Council's unanimous vote to further the dialogue with HIP Developments on the property relationship, Cobalt and LETT were retained to drill down another layer on design considerations and operational model development.

To better understand the work going forward, Cobalt Connects has divided the process in to three phases:

- Capital Consideration
- Construction & Capacity Building
- Operation

Attached, as **Appendix E** is a full project timeline that illustrates the steps in each phase, funding decision milestones, and resource requirements.

Timeline at a Glance

April 2017	LETT Architects retained
July 2017	Cobalt Connects retained
September 2017	Report to Council
October – December	Refined design, stakeholder engagement, public engagement HIP Development negotiations
January 2018	Report to Council

If report approved at the January meeting, the timeline would continue roughly as follows:

March 2018	HIP Development negotiations completed Demolition, abatement completed, property sealed
August 2018	Project enters Capital Project consideration process
December 2018	Capital project approval Municipal contribution confirmed
March 2019	Architect tender awarded
December 2019	Detailed design completed Construction RFP issued
July 2020	Construction commences
September 2022	Facility opens

Throughout the timeline above, there are numbers hurdles to overcome, and a significant amount of work to undertake on the operational and governance models. Depending on the track selected, a body of work focused on capacity building, fundraising, audience development and marketing will also need to be resourced and executed.

Attached as **Appendix F** is a layered timeline that highlights all of the work moving forward so one can see where tasks, staffing and resources overlap.

Preparatory Budget & Capacity Building

Outside of the timing for the tender, design and construction of the facility, there is a significant body of work that needs to occur in what we're calling a preparatory and capacity building phase.

This phase is focused on carrying the local stakeholders through the design process, developing the management model, and preparing the local cultural stakeholders (regardless of the management model) for the arrival of this new infrastructure. This final step, the capacity building work, is where we've seen other projects fall down, creating a period of tension and misalignment with a new facility and the community.

During this period, the focused tasks for the stakeholder community and Creative Economy Staff will include:

- Creation of the non-profit/charitable organization acting as their central resource
- In-depth design consideration engagement (dealing with lingering technical issues, exploring operational rules and regulations, exploring volunteer engagement, etc.)
- Developing the governance model and municipal relationship
- Recruiting a Board of Directors
- Developing grant applications
- Exploring marketing partnerships, data capturing processes, etc.
- Developing the Ontario Trillium Foundation GROW application
- Developing the community fundraising campaign
- Full Conference Centre feasibility study

With organizations already working at the edges of sustainability in the arts sector, this body of work must be led by professional staff who are resourced with the skills, budget and time to develop successful plans. This work must be done in close collaboration with the local stakeholders as it's spelling out a great deal of their future capacity.

Phase One (2018)

For this effort, Cobalt Connects would see the City of Barrie providing the collective with a **\$50,000 grant**. The collective would then pursue additional funding from the Ontario Arts Council, Canada Council and Ontario Trillium Foundation for approximately \$50,000 - \$75,000 in support. These funds would be used to retain professional staff to guide the process, legal and accounting fees, branding and marketing for the community fundraising effort, ongoing stakeholder engagement, public outreach and likely the early phases of the collective ticketing and data collection process.

Phase Two (2019 – 2021)

For this three-year period, we would see the City of Barrie continuing its annual \$50,000 granting support, upon which the collective would stack additional granting support. The key goals in this period would be a successful GROW and CAPITAL grant request through the

Ontario Trillium Foundation. These grants would build up the resources truly required to lead a successful fundraising campaign, hire professional leadership, and to execute a robust capacity building program for the local cultural community as it builds up to its new home.

This capacity building program should be focused on:

- Audience and data development
- Fundraising capacity growth – professional fundraising staff, capital campaign support, development and execution of sponsorship process
- Collective marketing
- Board governance training
- Volunteer technical training (possibly in partnership with Georgian College and local high schools)
- Acquisition of collective assets (capital items of shared value in the venue)
- Online development (website, social media, branding, etc.)

Over the course of the three-year period, the collective should be focused on growing the positive collaboration of the stakeholders, increasing audience levels, and developing strong relationships with the corporate community in preparation and execution of the capital campaign.

Operational Budget

To develop the operational budget for the pair of facilities, Cobalt Connects employed a number of methods. While the full budget of the facilities cannot be developed in great detail until the operational model is confirmed and more time is given to work with individual stakeholders and external programming providers, the budget presented is a thorough exploration:

The budget process saw Cobalt Connects employ the following methodologies:

- Review of operational budgets for the Georgian and Centre for the Performing Arts
- Review of ticket sales at the Georgian and Centre for the Performing Arts (2014-2016)
- Review of year-end reports by multiple theatres across Ontario
- Review of municipal contributions to theatres across Ontario
- Review of the Ontario Presents 2016 Member survey data (confidential)
- Review of the Charity Village 2017 Non-Profit Compensation Study
- Review of the Ontario Presents Municipal Theatre Study Report (2015)
- City staff engagement on current technical staff compensation
- Review of advertising costs with local print, radio and online providers

Based on these methodologies, we feel that the three-year budget developed provides sufficient detail to assess the viability of the projects operation.

A full version of the 3-year budget is attached as **Appendix G**.

One area that requires further consideration is the fees required to bring outside cultural programming to the Barrie market to fill out the programming calendar. In many cases, this will require programming guarantees. In an effort to leave this item clean, we have left a reasonable surplus at the bottom line of each budget year, and have not accounted for the additional ticket sales and concessions revenue that would be generated by this additional programming.

Budget Category Rationale

Revenue

Rental Revenue

The rental revenue projected in the venue is based on figures derived through a detailed engagement with potential local stakeholder users, in combination with past rental revenue figures from the Georgian and Centre for the Performing Arts venues. The rates per hour selected are very competitive, often lower than other theatres of this scale, and should be feasible for most organizations. It is key for local stakeholder groups to recognize the improved venue experience being offered, and the multi-year growth path that will lead to these figured being sustainable. The City of Barrie should not be

expected to offer a superior venue in 2022, for lower rates than existing venues in 2017. As the model is explored more thoroughly consideration should be given to (a) increasing rates of non-local users, and (b) the creation of a fee waiver system to encourage net new local programming or emerging talent and programming targeting diverse populations.

Based on the F+P Conference Centre report, the project must also allow sufficient time to develop the conference market and resulting revenues over time.

Below is a chart outlining the rental revenue growth over years one through three.

	Y1	Events	Y2	Events	Y3	Events
Main Hall Rental Revenue	\$ 139,200.00	170	\$ 150,960.00	181	\$ 163,020.00	190
Rehearsal Hall Rental Revenue	\$ 22,160.00	176	\$ 24,020.00	184	\$ 25,637.00	190
Multi-Purpose Room Rental Revenue	\$ 55,200.00	59	\$ 108,800.00	116	\$ 136,400.00	160
	\$ 216,560.00	405	\$ 283,780.00	481	\$ 325,057.00	540

It is important to note here that each room use has been counted as an event, but in many cases a single event is booking multiple rooms. For example, a dance competition or recital would likely lock down all rooms in a single booking, paying fees for each room used concurrently.

Based on our more detailed assessment of the local cultural producers schedules we anticipate the Main Theatre use target in years one through three being met currently at 85% with only minor date conflicts needing resolution. We feel these could be accommodated as the groups collaborate more closely over the lead-in period, making subtle shifts in dates. The remainder of the dates would be filled through programming from local producers in the music and educational sectors as they become more engaged.

Fees and Charge Backs

Catering Surcharge – per person fee charged for events using catering facilities

Capital Improvement Fund – per ticket fee charged to patrons towards a capital improvement fund. Funds are split 75/25 between the municipality and operating body

Technical Staff Bill-back – costs of technical staff billed back to users on a per use basis

Box Office Staff Bill-back – costs of box office staff billed back to users on a per event flat fee basis

Net Concession Sales – net revenue of concessions based on \$3.00 per patron

Ticket Sales

Total box office revenue. Primarily flow through to users, less fees. Based on ticket sales reviews of existing facilities and potential users.

Sponsorship & Grants

Contributions by Stakeholders – percentage of marketing funds covered by existing budgets of local user groups. Pooled marketing, audience development initiatives.

Collaborative Grants – grants applied to by a non-profit operator for programming, audience development, etc.

Public Campaign Contribution – 5% of funds from public campaign held for operational contribution to non-profit operator

Membership – sale of memberships to audience of the facility.

Canadian Arts Presenting Fund – grant to presenters of Canadian content

Municipal Contribution - \$725,000 annual operating grant from City of Barrie.

Operational Sponsors / Advertising – corporate sponsors, program and on-screen advertising

Revenue Considerations

The most substantial revenue item for consideration is the Municipal contribution. Presently the City of Barrie is operating the Georgian and Centre for the Performing Arts at an **annual deficit \$890,000** (2017). This current subsidy is valued at **\$6.14 per capita** – just shy of the average found among our comparable theatres review. Based on the budget developed, we're actually recommending a reduction in subsidy to \$5.00 per capita (\$725,000), **a cost avoidance of \$165,000 annually**.

Expenses

Administrative

Elements in this category are self-explanatory as the operational expenses of a robust office with 9 staff.

Staffing

As noted above the staffing complement proposed is required regardless of the operational model selected, and the rates of compensation have been tested against of number of sources. Over time these salaries will grow with inflation and seniority of staff. Consideration may also be given to increasing the C.E.O. rate in order to attract the commitment of a higher-level employee, and to consider cost of living increases through to 2022.

Marketing

The figures presented offer the marketing team a healthy budget for marketing focused on Barrie and the surrounding area. Bringing the collective networks of the local stakeholders to the project provides an early marketing boost, and much work should be done to centralize data for improved marketing efforts.

After conducting a review of the social media patterns of our comparable theatres, we see Barrie Theatres falling way behind on social media engagement. The second phased-in marketing employee should target a social media and digital content creation expert to drive outreach that matches the trends expressed in our audience survey results.

It should also be noted that the closure of the Barrie Examiner leaves the community without a local print publication. This will likely mean advertising in regional publications or Toronto-based papers to reach the local newspaper reading audience, which will be more expensive than the previous local daily.

Technical

Expenses in the category are primarily reserves for ongoing maintenance of equipment, minor upgrades and rental of supplementary equipment when the venue is in maximum use and requiring additional items to ensure quality service.

Fees and Payout

Municipal Capital Maintenance Fund – 75% of the CIF charge on ticket sales directed towards a City held maintenance reserve

Operator Capital Maintenance Fund – 25% of the CIF charge on ticket sales directed towards an operator maintenance fund

Box Office Fees – fees paid to the third-party box operator (online fees, credit card, etc.)

Box Office Payout – ticket sales revenue paid out to event producers

Financial Services – accounting, audit and banking fees

Local Artist Fee Waiver Program – similar to other municipalities the W.A. Fisher management will have a small fee waiver fund to encourage local use. This could be administered in partnership with Creative Economy staff of left at the discretion of the C.E.O.

Programming Fees – one of the goals in creating a new facility was in order to entice new programming to the community to add to the cultural vibrancy of Barrie. To do this, at least in the early years, the C.E. O. will have to place guarantees on programs, or co-produce programming. This fund will enable them to engage in these relationships.

Expense Considerations

Marketing & Box Office Operation

At present, we're recommending a partnership between Tourism Barrie and Ticket Pro for the core box office operation. This model links the facility and programming to the hotel and tourism sector more closely, leverages Tourism Barrie's expertise in destination marketing (reducing the venue's need to advertise more widely), and builds on an existing ticketing relationship in Barrie with Ticket Pro (a local private sector ticketing provider). This relationship is unique but we feel it again re-enforces local partnership and mutual growth. More work needs to be done to fully explore this model and related expenses.

Management Firms

In an effort to explore management arrangements beyond municipal operation and the creation of a new non-profit entity, Cobalt Connects reached out to upper management at Drayton Entertainment about how they assess venues to add to their management portfolio. Drayton made it clear that they were not likely to consider the venue. LIVENation has not been approached but could be in the future for managing music programming should local expertise not step forward. Cobalt Connects feels sufficient music expertise exists locally to manage this element of the W.A. Fisher operation.

Appendix A Comparable Venue Chart

Theatre	Grand Theatre	Sanderson Centre	Burlington PAC	River Run Centre
City	Kingston	Brantford	Burlington PAC	Guelph
Asset	City-owned	City-owned	City-owned	City-owned
Operation	City run	City run	Non-Profit Organization run	City run
Capacity	749	1125	718	786
Population	130000	99000	193000	129000
Annual Funding	\$ 700,000.00	\$ 850,000.00	\$ 1,000,000.00	\$ 830,000.00
Staffing Cost	\$ 997,000.00	\$ 1,240,000.00	\$ 1,300,000.00	\$ 1,379,000.00
CIF Charge	\$2.30	\$3.25 + \$200 + 3%	\$2.00	\$1.75 over \$10
Box Office Charge	\$4.50 + 4%	\$200 + 3% of sales	\$100 + \$2.50/ticket + 6%	\$22/hr + \$270 + 6%
Rental Charge	\$947/ day local, \$1900 commercial	\$1500/local, \$2500 commerical	\$1645/day	\$1300 (or 12% higher)
Technical staff	\$34/hour	\$28/hour	\$40/hour	\$40/hour
Positions	Culture Director (City Dept.)	Theatre Manager	Executive Director	Facility Manager
	Theatre Manager	Sales and Marketing	Marketing and Development (3)	Development and Marketing (2)
	Marketing and Communication (3)	Communications & PR	Box Office Supervisor + Staff	FOH Coordinator
	FOH Coordinator	FOH / Volunteer	Technical Director	Box Office Coordinator
	Box Office Coordinator	Box Office Manager	Donor Relations	Technical Director
	Production Supervisors (2)	Production Manager	Audience Services Associate	Audience Services
	Foundation (external)	Technical Director	Community Engagement (3 x .25)	Ticketing and Event Services
	Performing Arts Manager (2)	Foundation (external)		School Programming
	Administration Staff	Administration Staff		Finance
	Finance Clerk	Web Coordinator		
TOTAL STAFF	13	9	10.75	10
	Plus technicians	Plus technicians	Plus technicians	Plus technicians

Staff Per Capita	10000	11000	17953	12900
Staff Per Seat	58	125	67	79
Funding Per Capita	\$ 5.38	\$ 8.59	\$ 5.18	\$ 6.43
Funding Per Seat	\$ 934.58	\$ 755.56	\$ 1,392.76	\$ 1,055.98

FO Centre	Oakville Centre	Barrie Theatres	W.A. Fisher + Mady
St. Catherines	Oakville	Barrie	Barrie
City-owned	City-owned	Mixed ownership	
City run	City run	City run - Georgian / Mady	
1379	599	880	850
133000	200000	145000	145000
\$ 1,340,000.00	\$ 938,000.00	\$ 890,000.00	\$ 725,000.00
\$ 2,700,000.00	n/a	\$ 490,000.00	\$ 809,000.00
\$2.25	\$4.00	\$1.36	\$1.50
upt to 30% of sales	\$105 + 5%	\$300	\$250 + 4%
\$320/ hour	\$216/hour	\$120-200/hour	\$100/hour
\$35/hour	\$44/hour	\$32.50/hour	\$28/hour
Executive Director	Manager	Rental Representative (.5)	Executive Director
Operations Manager	Marketing & Development (2)	Marketing & Programming (.25)	Facilities Manager
Marketing Supervisor (2)	Volunteer Coordinator	Box Office Supervisor (.25)	Marketing Manager
Communicaitons	Box Office Administration (2)	Technical Director (FTE)	Marketing Assistant
Box Office Clerk	Technical Director	Patron Services (.25)	Box Office Manager (1.3)
Technical Supervisor (2)	Artists & Audience Services		Production Manager
Techncial Director	Administration Coordinator		Technical Director
Sales & Sponsorship			Patron Services
Client Services Supervisor			Administrative Staff
Program Supervisor			
Administration Staff (5)			
Maintenance & Security			
18	9	2.5	9
Plus technicians	Plus technicians	Plus technicians	Plus technicians

					AVERAGE
7389	22222	58000	16111		19447
77	67	352	94		115
\$ 10.08	\$ 4.69	\$ 6.14	\$ 5.00		7
\$ 971.72	\$ 1,565.94	\$ 1,011.36	\$ 852.94		1068

Appendix C

Staff Roles and Responsibilities

Chief Executive Office / Executive Director

The CEO or Executive Director role in a professional theatre environment is a rare combination of skills. This individual is the senior leadership of the facility and likely has 7-10 years experience in a combination of high level producing/presenting along with a proven track record for business development. This individual will have a combination of post-secondary business or arts administration, and be a known and respected leader in the field of cultural presentation.

The CEO will take a leadership role in the following:

- Setting strategic goals and processes for the facility
- Leading financial planning and implementation
- Leading program development and curation of the facilities cultural offerings
- Contract negotiation with presenters and contracted programming
- Industry leadership and network development on a provincial or national level
- Human resources leadership for the organization
- Municipal relations

Production Manager

The Production Manager reports directly to the CEO and is their right-hand in operating the facility successfully. The Production manager brings a skill set that is well versed in event management, human resource management, budgeting, life-cycle planning and strong communications and interpersonal skills. With 5 or more years in managing facilities of comparable scale the Production Manager has post-secondary education in technical production, event management and project management.

The Production Manager will take a leadership role in the following:

- Logistical planning for all events in the facility
- Scheduling of all staff
- Leading relationships with external contractors, service providers, etc.
- Technical planning and management
- Operational level budgeting
- Management of all staff beyond the management level

Marketing Director

The Marketing Manager in a cultural facilities job is driven by a keen understanding of strategy-based audience development. This individual has extensive experience in brand development, media buying and negotiating, partnership development, content creation and design, and online trends. This role should be filled by someone with a minimum 5-10 years experience in

Marketing and Communications for a comparable scale cultural institution, backed by a post-secondary education or proven track record in communications.

The Marketing Director will take a leadership role in the following:

- Work directly with CEO and Production Manager on the selection and development of the annual season
- Brand development for the organization and programming channels
- Media buying and partnership development
- Data tracking on all levels of sales and engagement
- Design and creation of all printed materials, video and audio assets, etc.

Technical Director

The Technical Director is the leading authority in the facility on the venue's technical capabilities and the resources required to ensure their safe operation and long-term care. With a minimum 5-years experience working as a technician for comparable facilities, events and festivals, this individual will lead a team of specialist who execute the facilities role in programming. The position will be filled by someone with a post-secondary education in technical theatre with specific skills in the core equipment selected (i.e. Fly gallery, LED lighting system, DCP projection, etc.)

The Technical Director will take a leadership role in the following:

- Management and scheduling of all technical staff
- Maintenance, operation and life cycle planning of all equipment
- Adherence with labour regulations, safety training and certification
- Running of technical production in the facility

Facilities Manager

Reporting directly to the Production Manager the Facilities Manager is responsible for the physical plant component of the venue. Working with external contractors, custodial staff, volunteers and users of the facility, the Facilities Manager to a customer focused individual working to ensure the venue is safe and operating at its peak potential.

The Facilities Manager will take a leadership role in the following:

- Maintenance all spaces and non-technical equipment within the venue
- Working with the Production Manager to ensure the facility is equipped for all events
- Liaison with external maintenance, cleaning and repair contractors
- Management of operational inventory
- Working with Patrons services staff on the execution of non-arts rental events

Box Office Manager

Within the model proposed for the W.A. Fisher the Box Office Manager is a communications and inventory management specialist. Working with community stakeholder groups, event

managers and multiple ticket selling location (including online systems), the Box Office Manager ensures all systems are aligning and manages the event inventory. This position will be filled by someone with 3-5 years experience in arts management and administration, or business administration with a strong background in ticket sales software, online inventory management and content management systems.

The Box Office Manager will take a leadership role in the following:

- All ticketing, point-of-sale customer relations
- Liaise with Tourism Barrie and online ticketing partners
- Reconciling ticket sales for management staff and facility users
- Management of Box Office and FOH volunteers

Patron Services Representative

With the W.A. Fisher facility adding on a social and business events space the Patron Services Representative is the hands-on event management expert. Handling everything from booking outside services (catering, floral, linens, event furniture, etc.) to linking events with technical and facilities team, this individual is highly organized and detail oriented. With 3-5 years experience in a comparable high-paced events facility, this individual has a post-secondary arts administration, recreation services or event planning.

The Patron Services Representative will take a leadership role in the following:

- Direct liaison with all outside events tied to the events space
- Coordination of outside services related to event execution such as catering, floral, linen, talent booking, etc.
- Internal liaison between departments focused on execution and customer service

Administration

An operation of this magnitude will require professional office administration on a wide range of services. From communications to bookkeeping, scheduling to volunteer management, the position could take a number of paths. This position is best left to the management team to define based on their skills and needs.

Appendix D

Revised Technical Budget

Item	Department	Value
AUDIO		
Digico S31 with Dante card and Network	Audio	
Full digico stage box	Audio	
Network infrastructure	Audio	
QSC amplifiers	Audio	
AUDIO PA Adamson or D and B	Audio	
Outline DVS stage monitors	Audio	
Full Mic package	Audio	
Full wireless mic package	Audio	
Music stands and lights	Audio	
Full set of Audio cables and connectors	Audio	
Second position for half house	Audio	
Second position speakers for Lounge	Audio	
Monitor Console digico S21 console	Audio	\$ 350,000.00
LIGHTING		
Grand MA2 lighting console X 2	Lighting	
Fixed onstage Led lighting	Lighting	
3 lighting bars of LED moving head profiles Chauvet	Lighting	
3 lighting bars of LED moving head wash Elation	Lighting	
1 bar of LED cyc lights/some floor cyc lights	Lighting	
2 Robert Juliet LED follow spots	Lighting	
Haze machines	Lighting	
DMX relay racks for power	Lighting	
Full complement of cable DMX and Power	Lighting	
Split control position infrastructure	Lighting	
Lounge presentation lighting	Lighting	
On-stage / Side Fills	Lighting	\$ 750,000.00
COMMUNICATION		
FOH A/V communication to dressingrooms	Comm.	
Infrared / Bluetooth Hearing Loop	Comm.	
Wireless communication system	Comm.	\$ 85,000.00
CINEMA		
Christie Digital CP2208 Digital Cinema Projector	Cinema	
Christie Digital IMB-S3 with 4TB RAID Storage	Cinema	
Christie Digital Rack Mount Stand	Cinema	
UPS - 1500VA	Cinema	
Cable Kit & Network Switch	Cinema	
Dolby CP750 Digital Cinema Processor	Cinema	
Crown Dsi 4000 Cinema Amplifier	Cinema	
JBL - 4722N Cinema Screen Speakers	Cinema	

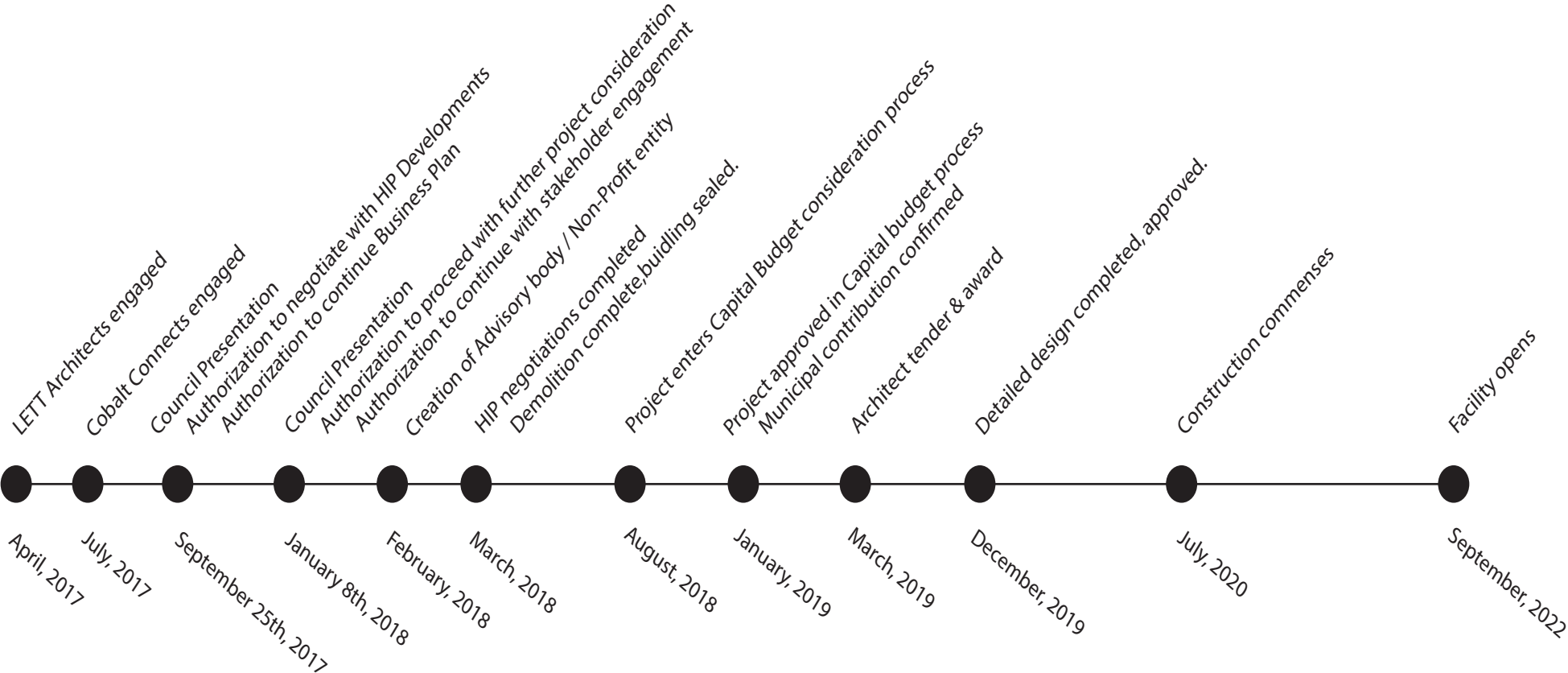
JBL - 8320 Cinema Surround Speakers with bracket	Cinema	
JBL - 4642A Cinema Subwoofer	Cinema	
Crown Dsi 8Mn Projection Booth Monitor	Cinema	
Speakon Connectors for Screen Speakers & Subwoofers	Cinema	
Custom Wraparound Frame with speaker platforms	Cinema	
Strong MDI Northview 1.8 Gain Screen.	Cinema	
Packaging for Gain Screen	Cinema	
Installation + Hush Box	Cinema	\$ 250,000.00
DRAPERY, MASKING, ACOUSTIC PANELS		
Drapery / Masking on stage	Drapery	
Lounge Black-Out	Drapery	
Drapery / Track auditorium divide	Drapery	
Pipe and Drape	DRAPERY	
Acoustic Panels	Treatment	\$ 135,000.00
CONNECTIVITY		
T1 Internet Live Streaming	Connectivity	
Connectivity (CAT6 lines, power supply, cables, deisgn, labour, etc.)	Connectivity	\$ 70,000.00
FURNITURE		
Lobby	Furniture	
Lounge	Furniture	
Greenroom	Furniture	
Office Furniture	Furniture	
Dressing Rooms	Furniture	
Cartering Prep (furniture and appliances)	Furniture	
Backstage / Onstage / chairs stools	Furniture	\$ 225,000.00
SEATING		
Irwin Rialto Theatre Seating	Seating	\$ 227,500.00
CONFERENCE CENTRE TECHNICAL		
Audio		
Communication		
Portable Staging		
Grid Truss		
Lighting		\$400,000
OVERHEAD RIGGING & JACK		
Overhead Rigging (fly tower)	Rigging	
sky jack	lift equipment	\$885,000

TOTAL \$ 3,377,500.00

Architect Allowances	Rigging	\$ 1,000,000.00
	Lighting	\$ 1,000,000.00
	Audio/Video	\$ 750,000.00
	Furniture	\$ 250,000.00
	Seating	\$ 227,500.00
	Contingency	\$ 161,375.00
		\$ 3,388,875.00

Appendix F

Project Milestones



Appendix G Multi-Year Operating Budget

REVENUE				
Rental		YEAR ONE	YEAR TWO	YEAR THREE
W.A. Fisher Auditorium & Event Centre				
Main Space	Local - Arts	\$ 120,000.00	\$ 126,000.00	\$ 132,300.00
	Non-Local - Arts	\$ 16,000.00	\$ 19,200.00	\$ 23,040.00
	Local Business	\$ 3,840.00	\$ 5,760.00	\$ 7,680.00
	Local Social	\$ -	\$ -	\$ -
Rehearsal Hall	Local - Arts	\$ 18,000.00	\$ 18,900.00	\$ 19,845.00
	Non-Local - Arts	\$ 3,200.00	\$ 3,520.00	\$ 3,872.00
	Local Business	\$ -	\$ -	\$ -
	Local Social	\$ 960.00	\$ 1,600.00	\$ 1,920.00
Multi-Purpose Space	Local - Arts	\$ 18,000.00	\$ 36,000.00	\$ 45,000.00
	Non-Local - Arts	\$ 3,200.00	\$ 4,800.00	\$ 6,400.00
	Local Business	\$ 16,000.00	\$ 32,000.00	\$ 40,000.00
	Local Social	\$ 18,000.00	\$ 36,000.00	\$ 45,000.00
W.A. Fisher Rental Total		\$ 217,200.00	\$ 283,780.00	\$ 325,057.00
MADY Centre				
Rental Revenue	Local - Arts	\$ 45,000.00	\$ 47,250.00	\$ 49,612.50
	Non-Local - Arts	\$ 10,000.00	\$ 10,500.00	\$ 11,025.00
	Local Business	\$ 10,000.00	\$ 10,500.00	\$ 11,025.00
	Local Social	\$ 5,000.00	\$ 5,250.00	\$ 5,512.50
MADY Centre Rental Total		\$ 70,000.00	\$ 73,500.00	\$ 77,175.00
TOTAL RENTAL REVENUE		\$ 287,200.00	\$ 357,280.00	\$ 402,232.00
Fees and Charge Backs				
Catering Surcharge	\$1.00 per person on conference and meeting events	\$ 10,500.00	\$ 14,000.00	\$ 17,500.00
CIF Ticket Charge	\$0.50 - \$1.50 per	\$ 82,500.00	\$ 90,750.00	\$ 95,287.50
Technical Staff bill back	As per client usage	\$ 232,500.00	\$ 232,500.00	\$ 232,500.00
Box Office Staff Bill Back	As per client usage	\$ 50,000.00	\$ 50,000.00	\$ 50,000.00
Net Concession Sales	Net of service/supply	\$ 141,000.00	\$ 155,100.00	\$ 162,855.00
TOTAL FEES		\$ 516,500.00	\$ 542,350.00	\$ 558,142.50
Ticket Sales				
Over \$10	50000	\$ 1,750,000.00	\$ 1,925,000.00	\$ 2,021,250.00
\$10/ Under	15000	\$ 120,000.00	\$ 132,000.00	\$ 138,600.00
TOTAL TICKET SALES		\$ 1,870,000.00	\$ 2,057,000.00	\$ 2,159,850.00
Sponsorship & Grants				
Collaborative Grants	Trillium, OAC, CC	\$ 175,000.00	\$ 75,000.00	\$ 50,000.00
Membership		\$ 81,250.00	\$ 82,062.50	\$ 82,883.13
Ministry of Canadian Heritage	CAPF	\$ 50,000.00	\$ 50,000.00	\$ 50,000.00
Municipal Contribution	Annual contribution	\$ 725,000.00	\$ 725,000.00	\$ 725,000.00
Operational Sponsors / Advertising	On-screen, Sponsors	\$ 75,000.00	\$ 75,000.00	\$ 75,000.00
TOTAL GRANTS AND SPONSORS		\$ 1,106,250.00	\$ 1,007,062.50	\$ 982,883.13
TOTAL REVENUE		\$ 3,779,950.00	\$ 3,963,692.50	\$ 4,103,107.63

EXPENSES	Projected Expenses for Y1 to Y3			
Administrative				
Office Supplies	General office supplies	\$ 25,000.00	\$ 28,750.00	\$ 31,625.00

Phone	Office & Cell Phone Coverage	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00
Internet	Commercial Wi-Fi	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00
Administrative Capital Replacement	Start-up IT + annual upgrades	\$ 50,000.00	\$ 10,000.00	\$ 10,000.00
Insurance	\$5M Commerical Liability, D&O	\$ 35,000.00	\$ 35,000.00	\$ 35,000.00
TOTAL ADMINISTRATIVE		\$ 130,000.00	\$ 93,750.00	\$ 96,625.00
Staffing				
Chief Executive Officer	FT position	\$ 125,000.00	\$ 125,000.00	\$ 125,000.00
Production Manager	FT position	\$ 80,000.00	\$ 80,000.00	\$ 80,000.00
Technical Director	FT position	\$ 72,500.00	\$ 72,500.00	\$ 72,500.00
PT Technical Staff	Casual positions (5 FTE)	\$ 160,000.00	\$ 160,000.00	\$ 160,000.00
Marketing Manager	1 FTE + phased in second FTE	\$ 120,000.00	\$ 130,000.00	\$ 130,000.00
Adminstration	FT Position	\$ 50,000.00	\$ 50,000.00	\$ 50,000.00
Facility Manager	FT position	\$ 60,000.00	\$ 60,000.00	\$ 60,000.00
PT Hospitality Staff	Via Food Provider	\$ -	\$ -	\$ -
Box Office Manager	FT position	\$ 50,000.00	\$ 50,000.00	\$ 50,000.00
PT Box Office Staff	Part-time + Volunteers	\$ 40,000.00	\$ 40,000.00	\$ 40,000.00
Patron Services	FT position	\$ 50,000.00	\$ 50,000.00	\$ 50,000.00
Cleaning	Contract service	\$ 65,000.00	\$ 65,000.00	\$ 65,000.00
Benefits		\$ 75,600.00	\$ 75,600.00	\$ 75,600.00
TOTAL STAFFING		\$ 948,100.00	\$ 958,100.00	\$ 958,100.00
Marketing				
Website	Maintenance, upgrades, hosting, design	\$ 15,000.00	\$ 15,000.00	\$ 15,000.00
Social Media	Boosted posts, content creation, etc.	\$ 20,000.00	\$ 20,000.00	\$ 20,000.00
Paid Advertising	Radio, TV, Print	\$ 125,000.00	\$ 125,000.00	\$ 125,000.00
Digital Content	Digital marketing campaigns	\$ 35,000.00	\$ 35,000.00	\$ 35,000.00
Print Materials	Posters, brochures, etc.	\$ 50,000.00	\$ 50,000.00	\$ 50,000.00
Mailing	Direct mailer	\$ 25,000.00	\$ 25,000.00	\$ 25,000.00
TOTAL MARKETING		\$ 270,000.00	\$ 270,000.00	\$ 270,000.00
Technical				
Expendibles		\$ 15,000.00	\$ 15,000.00	\$ 15,000.00
Equipment Maintenance		\$ 10,000.00	\$ 15,000.00	\$ 20,000.00
Equipment Replacement		\$ 10,000.00	\$ 10,000.00	\$ 10,000.00
Equipment Rental		\$ 10,000.00	\$ 10,000.00	\$ 10,000.00
TOTAL TECHNICAL		\$ 45,000.00	\$ 50,000.00	\$ 55,000.00
Fees & Pay Outs				
Municipal Capital Maintenance Fund	75% of CIF to City of Barrie	\$ 61,875.00	\$ 68,062.50	\$ 71,465.63
Operator Capital Maintenance Fund	25% of CIF to BFT Fund	\$ 20,625.00	\$ 22,687.50	\$ 23,821.88
Local Artist Fee Waiver Program	Fund to support local use	\$ 50,000.00	\$ 50,000.00	\$ 50,000.00
Programming Fees	Funds to support net new programming development	\$ 50,000.00	\$ 50,000.00	\$ 50,000.00
Box Office Fees	4.5% of sales	\$ 84,150.00	\$ 92,565.00	\$ 97,193.25
Box Office Payout	Sales back to Presenter	\$ 1,785,850.00	\$ 1,964,435.00	\$ 2,062,656.75
Financial Services	Banking, Audit, etc.	\$ 15,000.00	\$ 15,000.00	\$ 15,000.00
TOTAL FEES		\$ 2,067,500.00	\$ 2,262,750.00	\$ 2,370,137.50
Operating				
	TMI (\$6/SF)	\$ 234,000.00	\$ 234,000.00	\$ 234,000.00
TOTAL EXPENSES		\$ 3,694,600.00	\$ 3,868,600.00	\$ 3,983,862.50
	Surplus (Deficit)	\$ 85,350.00	\$ 95,092.50	\$ 119,245.13
	Cumulative	\$ 85,350.00	\$ 180,442.50	\$ 299,687.63
	Operator Capital Maintenance Fund	\$ 20,625.00	\$ 43,312.50	\$ 67,134.38