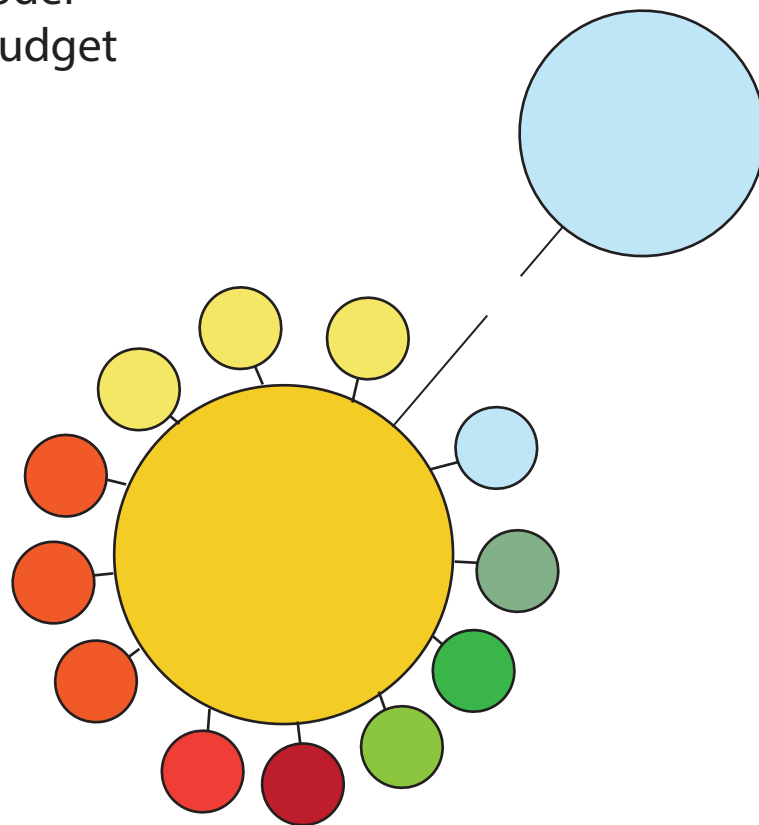


W.A. Fisher Auditorium Study

Phase Two

Programming Capacity
Operation Model
Preliminary Budget



W.A Fisher Auditorium and Event Centre Phase Two Consultation

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- A Equipment List and Budget
- B Stakeholder Calendar & Maximized Calendar

W.A Fisher Auditorium and Event Centre Phase Two Consultation

1.0 Introduction

Following the Phase One consultation with local cultural stakeholders, LETT Architects and City of Barrie staff developed the floor plan and concept design for the W.A. Fisher Auditorium and Event Centre. This design was to accomplish a number of technical and operational demands in order to create a multi-use facility to house a wide range of programming - first meeting the expectations of the core local presenting organizations, and then to attract outside cultural and conference potential.

To complement the LETT drawings, Cobalt Connects worked with City Staff to generate a desired equipment list for the venue that would match local and touring presenters' demands. While we acknowledge that some brands will change and that there will likely be some advances in technology by the time the facility is realized, the list provided addresses the general needs of the facility.

A full equipment list and budget is attached as **Appendix A**.

With the most recent (September 14, 2017) architectural drawing in hand and an equipment list developed, local cultural stakeholders were assembled to review the basic plan with the following intentions:

- Determine any further technical or design deficiencies
- Explore operational models and collaboration
- Assess the degree of support and willingness from organizations to anchor their programming in the new facility

Participating Organizations:

- Barrie Film Festival
- Kempenfelt Community Players
- Huronia Symphony
- Talk is Free Theatre
- Theatre by the Bay
- Hey Bear Productions
- Barrie Concerts (by phone)

1.1 Facility Feedback

Positive Feedback

- All participants were pleased with the technical capabilities of the design
- Lack of fly gallery was not a concern for the majority of participants, except those considering large-scale touring dance productions
- Combination of rehearsal hall, expanded lounge and theatre were seen as a major benefit to the facilities ability to host a wide range of events and production types
- Ability to rent select rooms, not just the whole facility was seen as a major plus; especially the rehearsal hall and lounge
- On-site storage for productions was well received
- Seating capacity was well received, as was the ability to split the house into a more intimate space with drapery

Potential Enhancements

- A larger loading entrance off the stage right side for major set pieces was recommended. It is presently unclear how a large production would load into the stage area – must have access for tractor trailer/cube truck to load and unload.
- Large loading door off stage left leading to a large door into the storage space would provide greater flexibility for management of onstage assets (i.e., set pieces, piano, etc.)
- Need for a dedicated piano storage space that is humidity controlled for a high-quality concert piano
- Proscenium masking to reduce height of stage opening (i.e., reduces set piece scale)
- Consideration could be made for Dolby ATMOS sound for cinema presentation
- Light block for exterior windows in lounge for greater presentation ability (i.e. second film screening, dinner theatre, etc.)
- High quality stackable seating, portable stage, PA system for lounge
- Increased size in catering room to accommodate the seated events in lounge
- Office Space for in-house staff, touring staff, etc.
- Concern that storage of tables, chairs and event equipment for lounge will mean storage room is not usable for productions
- Sprung floor to accommodate significant dance usage

With the enhancements noted above, the local cultural community feels that the venue meets their current and future growth needs well. As the project progresses, it will be essential to continue engaging the cultural community to ensure that all enhancements are met.

2.0 Venue Comparison

Placing the W.A. Fisher Auditorium and Event Centre in context within Barrie and the surrounding area is essential in understanding the business case viability of the facility. Below we explore its use as a conference space, cultural space, and its place within a larger geography:

2.1 Conference Viability

Based on a 2008 Ministry of Tourism study of the convention market, 15% of the 569 conference venues in Ontario fall into the 25,000 to 49,999 square foot range alongside the proposed W.A. Fisher design. For the most part, these venues are open space plans, which would likely mean that W.A. Fisher falls into a category below this tier. Based on this reality, W.A. Fisher would be considered a 3rd tier facility on the convention spectrum, placing its focus on regional and occasionally national events where there is a thematic tie or the local business community has a strong connection (i.e., medical convention, outdoor recreation connection, etc.).

The same study notes that conference attendees only account for 1% of tourism visitors but account for 5% of tourism spending valued at \$1.6B (Ministry of Tourism, Culture and Sport 2015 Quick Facts). Additionally, conference visitors spend 2.2 nights per excursion in a single destination; a full day longer than traditional tourists in Ontario.

Important to note is a comment made by Barrie Tourism, which was backed up by the above-noted study, that regional or national conference attraction is typically a 3-year planning window. Barrie will have to actively promote via trade publications, event planning associations and professional associations that it is in the conference game. The local business market will drive the early years of the business plan, and should be incented to do so to build up a professional package and testimonial portfolio.

2.2 Cultural Centre Viability

With local cultural stakeholders presenting upwards of 150 night of programming a year, the W.A. Fisher Auditorium has sufficient programming to create a viable season while leaving room for natural growth and touring productions to rediscover Barrie as a market. Based on our earlier assessment, the current design takes into consideration the design and technical needs of the commercial market, which will encourage commercial producers to return to renewed venue.

In 2016, the Georgian presented 93 public performances. Based on our early projections the W.A. Fisher Auditorium will attract upwards of **150 public presentations** by local stakeholders on the Main Stage alone, **representing 60% growth**. With an additional 25-30 public presentation dates already speculated by local stakeholders in the Lounge, Barrie **would easily see 100% growth in programming offered at the new space**.

While this does extract the majority of locally produced programming out of the Georgian Theatre, it would still remain an option for the ever-increasing demand for dance recital space, and for dates when the W.A. Fisher Auditorium is already booked. The Mady Centre, on the other hand, would still retain significant programming from Theatre by the Bay and Talk if Free Theatre. We also see The Mady Centre lowering its rates and becoming more focused on fostering emerging local talent by being accessible and affordable.

2.3 Geography

With Barrie's unique geographic location as the gateway to the north, naturally beautiful and within 1-hour of the GTA market, we wanted to understand the venue's competition within a 90-minute drive - excluding major venues in Toronto.

Below is a breakdown of other known theatre venues and conference spaces within the 90-minute radius. As you will see, with the addition of the expanded lounge and a 650-seat theatre, W.A Fisher stands out as a location within a short-drive of an enormous population and corporate community that can host a 400+ person conference or 600+ person production.

Community	Theatre Capacity (seats)	Conference Centre	Conference Capacity (# people)
Aurora	150	Arena	600
Collingwood	250	via Blue Mountain	
Blue Mountain	n/a	Various	50 – 2500
Orangeville	273	Horizons Hockley	390 140 – 180
Bracebridge	299	Sportsplex	300
Midland	300	Quality Inn	200
Gravenhurst	320	Trillium Court	100
Newmarket	400	Community Centre	187
Barrie	650	W.A. Fisher Holiday Inn Liberty North Georgian College	450 300 300 2000
Orilla	700 120	Studio Lakehead University	100 250

A point of interest discovered during this process is that many of the theatres within the 90-minute radius are revived heritage theatres/facilities, which often have compromised stages and technical abilities – making the W.A. Fisher Auditorium a strong venue with modern technical provisions and seating. Similarly, on the conference space side, many are ‘multi-purpose’ spaces ranging from arenas to recreation centres. This again puts W.A. Fisher in a unique position of being a modern, purpose-built event space.

3.0 Operational Model

With the facility meeting most of the demands of the local stakeholders, the consultation shifted focus to consider operational opportunities, partnership and scheduling. Key to the success of the W.A. Fisher Auditorium will be creating a sustainable, resilient and diverse model that allows a range of partners to bring their skills to the project.

3.1 Scheduling

For the most part, the primary stakeholder organizations all operate out of different facilities, with some overlapping programming at The Mady Centre and Georgian Theatre. To determine if the W.A. Fisher Auditorium is viable, we needed to break down the potential programming that these organizations would anchor in the new facility.

Using a simple process, we created schedules together – giving everyone the same view of the growing calendar as each participant filled in their programming. This approach was intentional as it was simple, visual and easy for everyone to identify where there was friction/overlap. We were pleased to see that stakeholders began problem solving immediately – offering each other options to shift in hopes of accommodating everyone’s key programming.

The schedule was then transcribed by Cobalt Connects staff and is included as **Appendix B**. Once digitized it was very easy to identify the points of friction/overlap in each of the three spaces (Main Stage, Rehearsal Hall and Lounge). Within the calendar created by the consultation participants, there were **39 weeks where potential friction could occur**. By taking a shallow dive into the specifics of these dates, and by reaching out groups to consider alternative dates, we **eliminated 57% of the points of friction**. We are confident that if this level of accommodation can be created with 48 hours, a more detailed process with sufficient time would create a communal calendar that protects all organization’s key programming dates.

From the scheduling exercise, we also identified **11 weeks** checked across the calendar where the existing stakeholders (excluding Hey Bear and Barrie Concerts who couldn’t commit to specific dates) have no scheduled programming in the Main Stage, a **7-8 week stretch in July/August** in the Rehearsal Hall, as well as **18 weeks in the**

Lounge with no scheduled programming. This presents a **significant opportunity for the development of new programming**, and adding partners like Hey Bear and Barrie Concerts (collectively considering up to 20 days of programming), as well as conferences, corporate events, sports & recreation linkages and community social celebrations (i.e. weddings, birthdays, etc.).

3.2 Collaborative Operations

Knowing that this is the second or third attempt for the Barrie community at establishing a large-scale modern theatre space, we felt that it was important to probe and spur an alternative approach to the facility management and operations for the W.A. Fisher project.

After interviewing producers of all types and exploring models held in other communities, we opted to propose a model based on a deeper sense of collaboration and mutual benefit than in any other facility we've seen. The intent of this model is to create a space where all positions are valued, where everyone has 'skin in the game', and where building the capacity of the local sector (i.e., artistic, administration, audience, etc.) is a primary focus.

With this in mind we discussed shared models, collective grant writing, centralized mailing lists and audience development, marketing alliances, shared staffing. We also explored existing resources and opportunities for sharing. Despite all of these areas having extremely important details to iron out before anyone will officially "sign-on", everyone present at the consultation agreed that this route would be the path to success.

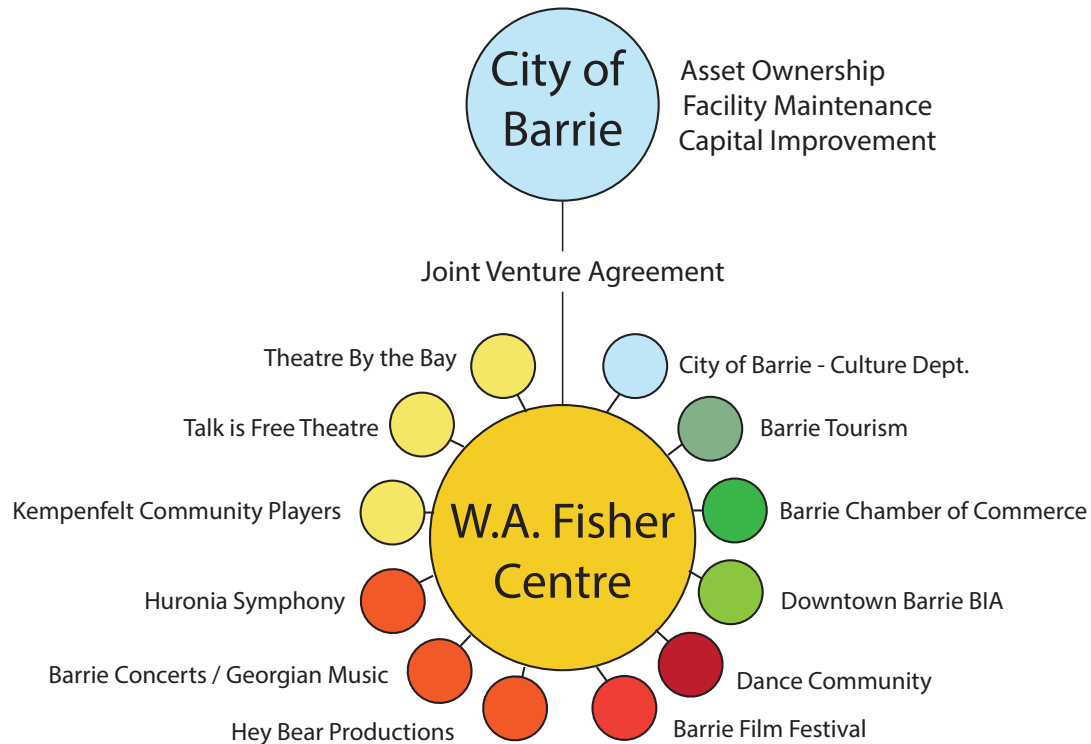
Multiple organizations including the Barrie Film Festival and Barrie Concerts expressed interest in sharing key technical resources such as Christie Cinema projectors, audio equipment and a grand piano. This commitment of shared resources represents upwards of \$250,000 in capital investments.

While this report will go into greater detail about the operational model, we feel it's important to acknowledge some of the areas of concern up front for future consideration:


- Important that the collaborative body is focused on administration not artistic decision making – each group retains its artistic identity and licence
- Managing financial risk needs to be assessed
- Control by producing groups to participate in hiring, assessing and monitoring operational staff is key
- Ability to engage volunteers is key
- Concern that the capital campaign for the theatre construction will poach all individual and corporate support – leaving operational support depleted
Consideration to be given to a percentage of capital sponsorships (i.e., room naming, box office rights, etc.) to be allocated to operational support
- Concern about mission/vision values of the space and how local artistic use remains a priority over corporate or commercial presenters (ref. Burlington Performing Arts Centre)
- Concern that additional spaces and conference use was out of their scope – desire for other partners so cultural team isn't distracted from its core mission


W.A. Fisher Culture and Events Centre

Operational Map




Cultural Programming


 6 Non-Profit Cultural Producers, 1 Concert Promoter and 4-6 Commercial Dance Studios come together as a common programming body.


 Each organization still makes their own artistic choices but they come together to make core decisions about marketing, branding, administration, community outreach, and experience development.


As a collective they apply to funders for capacity building, audience development, capital upgrades and joint programming.

 City of Barrie is a member of the programming team ensuring it presents, develops and provides access to emerging artists, organizations and City programming.

Management

 Barrie Tourism
Lead ticket sales management, hotel and hospitality sector engagement, tourism packaging, marketing deployment and monitoring.

 Barrie Chamber of Commerce
Liaison with business community, development of conference and business programming.

 Downtown Barrie BIA
Leads animation and development of the West Dunlop district connection to W.A. Fisher Centre from Five Points.

3.3 Additional Collaborative Partners

Based on the conversation with consultation participants, Cobalt Connects reached out to Barrie Tourism and the Downtown Barrie BIA to determine their willingness to participate in a collaborative model. Both organizations were immediately receptive. Barrie Tourism has a strong inclination to take a leadership role in ticket sales, marketing and hospitality/accommodation sector integration. Their contribution and expertise would greatly benefit the local cultural sector, resulting in increased audience development. With greater time for engagement, Cobalt Connects is confident that the BIA and Chamber of Commerce would have a similar level of buy-in.

In addition to these collaborative partners, we would see great value in adding **Georgian College and Laurentian University** to the equation. The student and faculty markets are key spenders, social media amplifiers, volunteers and innovators. Adding this energy to the partnership would add an increased layer of **educational and intellectual programming** (i.e., TED Talks, Guest lecturers, etc.) and social interaction.

We feel that this coming together of cultural, business, tourism and marketing expertise is the best possible scenario for leading this important project in Barrie. It also creates an asset that will attract others (i.e., Laurentian, Georgian, the health sector, etc.) to help create signature programming aimed at aligning the community's values and talents under one roof.

4.0 Programming Growth

Based on the consultation process, Cobalt Connects sees the following areas as prime for increased programming and events, and therefore economic spin-off into the community.

4.1 Enhanced / Growth of Cultural Programming

Professional Touring Presenters

The strongest presenters at the Georgian Theatre box office over the past 3 years have been outside presenters such as Paquin Entertainment. Based on our interview, they have been decreasing their offerings in Barrie due to the poor experience at the Georgian Theatre. With an enhanced facility, Paquin is very keen to increase their levels of programming at W.A. Fisher. Paquin is indicative of other presenters of this nature and could **result in 10-15 nights of additional high quality programming** in a new facility, attracting upwards of **9000 new patrons**, spending approximately **\$400,000 in admissions**.

Local Programming Growth

Throughout the consultation, local organizations spoke openly about their desire to develop new programming. From the growth of TIFT Comedy Festival and concert offerings, to the creation of a summer arts camp, to Kampenfelt's emerging dinner theatre offerings. There is room for growth in a new facility that offers a flexibility of spaces and the experiences desired by audiences. **The greatest growth in local cultural programming will be in growing the audience for existing offerings.** Most audiences in the new facility, based on past years' figures, would be operating at approximately 50%. Working with marketing partners to grow this average to 75% will have greater local impact than new offerings. This work should begin immediately while the facility is in development.

Emerging Talent

Barrie's strategic plan includes as "Vibrant Business Community that attracts and retains a talented workforce". Key to this goal will be ensuring that emerging local talent see the W.A. Fisher Auditorium as place where they can develop their businesses. **Affordable rental rates, fee waiver granting systems, and professional development program must play a role in the new facility's offerings.**

Business Programming

Linking Barrie Tourism, the BIA and Chamber of Commerce to the facility will bring a wealth of new programming such as hosting corporate AGM's, product demos, professional development training, and 'Business after Business' sessions. This activity will create new revenue, **align the business and arts communities and create a place of shared value and expression.**

Community Social Events / Programming

While we've not identified a lead organization for this leg of programming, which includes weddings, birthdays, anniversaries and other social events, we feel it has strong revenue potential for the facility in what is typically the off-season for local cultural producers. With more than 20 weeks of available time in the enhanced Lounge space, the revenue potential here is strong, with the potential of reaching **upwards of 10,000 guests, \$25,000 in rental fees and substantial additional spending on food, staffing, and local lodging.**

Daytime Programming Development

In every theatre, Monday to Friday 9-5 programming is always the largest gap. Outside of technical set-up days, there is almost always opportunity to develop daytime programming. This presents opportunities for existing cultural producers and non-traditional partners to step in and fill the void (provided affordable rates are established). **Seniors' experiences, school programming (all levels), and social services organizations** should be engaged to develop new opportunities for daytime programming.

5.0 Financial Implications

With a capital commitment of upwards of \$14M for the venue development, the City of Barrie wants to understand how a renewed W.A. Fisher Auditorium will become a viable and sustainable operation. The collaborative model being proposed spreads the risk of the operations to a large body, and opens up the development to a greater range of financial supports. Below, we explore these additional resources:

5.1 Grants & Foundations

The partners around the table of the collaborative are open to a wide range of grants that can play a role in both the facility development, and future operations. As a collaborative, they would be viewed as far stronger applicants than individual organizations.

Department of Canadian Heritage - Cultural Spaces Canada

City staff has already begun a conversation with Cultural Spaces Canada staff regarding the W.A. Fisher project. With the grant's focus being primarily developing spaces for professional arts presentations, the range of partners around the table is key. This fund will provide up to 50% of all costs, but typically funds about 35% for projects of this scale. The City is the best applicant for this program with the programming organizations as partners.

Ontario Trillium Foundation

SEED GRANT – this \$75,000 grant should be applied to by the collaborative at the onset of the project. These funds could be used to establish the group's effort towards a collaborative marketing platform (i.e., branding, website, additional consultation).

GROW GRANT – with a successful outcome from the SEED grant and continued movement by the City on the facility development the collaborative could apply for \$750,000 spread over 3 years. This could fund the final year of development, and the first two years of core operation. This would reduce risk in early years and ideally build a reserve fund if operations meet expectations.

CAPITAL GRANT – this \$150,000 grant could fund an enhanced box office system or key equipment purchases discovered later in the process.

Ontario Arts Council / Canada Council for the Arts

Various grants for presenting, promoting and developing capacity. In the early stages, the collaborative could apply to the COMPASS fund to develop a governance model that serves the collective well. Many partners are already OAC-funded for their programming efforts.

Ontario Cultural Attractions Fund

OCAF provides funding focused on marketing new initiatives. Part interest-free loan and part grant, the fund provides capital resources to develop emerging festival and events.

Natural Science and Engineering Research Council of Canada

If Georgian College or Laurentian University enter the partnership, NSERC becomes an opportunity for developing unique programming, daytime research use in the facility, and genuine engagement of the talented workforce in Barrie. Connect grants would be a prime target to creating academic partnerships.

Foundations

A range of foundations support live theatre, film, educational programming and cultural development throughout Ontario. A professional fundraising consultant would conduct a thorough scan of these opportunities with great interest in the Bickell Foundation, Meaghan Foundation, Ivey Foundation and others with a long history of funding the arts in Ontario. Special consideration should be given to reviewing the programming partners relationships with these foundations as to not disrupt long-standing partnerships.

5.2 Budget

Based on the information gathered in the consultation process from Phase One and Two, data from City staff on the operational model of the Georgian Theatre and Mady Centre, and estimates made on conference and event development, Cobalt Connects has developed a preliminary three-year operational budget.

This budget has been created in consultation with City staff but has not been presented to the stakeholder arts organizations. During the next phase of consultation, this budget requires greater scrutiny and could be enhanced through attaining some basic quotes, a more detailed calendar breakdown and conversations with food provider partners.

Revenue

Cobalt has created a growing 3-year schedule of events based on stakeholder programming, and projected rentals that escalate over time. We've set hourly rates for each of the theatre spaces available. At this time, we have not factored in decreased rates for bulk bookings, or discounts based on capital contributions by stakeholders.

Fees and Charge Backs

Catering will be a significant revenue generator as conference and social event bookings increase over time. The facility does not have the services required to cater in-house, so it should be developing a program with the BIA and local caterers to offer a wide range of culinary options. This would send the catering revenue out into the community and create affinity for the cultural organizations

with the broader community. It also offers your renters the greatest variety. In any case, the house should be charging a per person surcharge to all catering.

Capital Improvement Fund (CIF) charges are commonplace in most theatres in Ontario. The rate of the CIF charge has been scaled depending on the ticket price as to not create affordability issues for lower value programming. These funds would be paid to the City of Barrie and held in trust for capital maintenance.

Technical and Box Office staff should be billed back to renters based on use.

Concessions sales, especially alcohol, will be a significant source of revenue for regular productions as well as business and social events. This revenue should be managed in house at a profit margin of no less than 40%.

Ticket Sales

Ticket sales have been projected based on the existing audiences of the stakeholders based either on what they have submitted or as documented by the Mady Centre and Georgian Theatre box office. Ticket prices have been averaged for ease of budget at this stage. A more detailed projection could be created with greater time engaging the stakeholder groups.

Sponsorship and Grants

Contributions by Stakeholders - with the centralized box office, marketing, and general administration of the collaborative, it's only fit that stakeholders contribute to the administrative program. At present, this has been treated equitably with a \$2500 contribution per group. Additionally, each group is making a contribution to the core marketing budget, covering 75% of the total costs. These are funds they would already be spending on marketing that are now pooled and spent more effectively as a group.

Municipal Contribution - after reviewing upwards of 10 municipally-owned theatres we've yet to find one that receives no baseline budget from the municipality. We feel that \$50,000 annually is a small contribution considering the economic spin-off, TMI and CIF contribution budgeted, and cultural contribution of the venue and its programming.

Operational Sponsors / Advertising - once operational there should be significant efforts put into pooling major sponsors, developing new ones, and using the large audience exposure to drive in-house advertising revenues.

Expenses

Administrative

All expenses in this category are self-explanatory. Capital costs for furniture and office equipment have been included in the capital construction costs. One caution is that presently, there are no administrative offices in the floor plan, which must be addressed. An offsite administrative office is a major concern.

Staffing

The projected staffing complement is the bare minimum required to operate a venue of this nature. This staffing plan assumes that a volunteer usher program would be managed by the collective. Additional capacity could be created by enrolling secondary and post-secondary co-op students, Summer Student Works programs and CHRC Cultural Internship programs. Cobalt Connects would strongly recommend including a First Nations position in the administration to connect with Chippewa communities in the area. This position would also be well supported by employment and cultural granting programs.

Finally, additional savings could be realized if volunteers were engaged to manage the in-house box office system under the supervision of a Box Office Manager.

Marketing

The marketing budget reflects a basic budget for outreach and advertising to drive the desired tickets sales targets. A more detailed dive into local rates and frequencies could create a more strategic budget alongside stakeholders. Additionally, we have not accounted for any in-kind support from the marketing and advertising community, though it could be expected with greater detail.

Fees and Pay Outs

This section of the budget simply cycles funds collected back to their rightful owner, and pays out a processing fee to Barrie Tourism for the operation of the ticketing system.

Surplus / Deficit

The budget currently predicts a surplus in Y1 and Y2 with a minimal deficit in Y3. The surplus generated in Y1 and Y2 could change depending on the collective's ability to realize targets, be awarded grants, and attract sponsors. By Y3, the cumulative surplus easily handles the in-year deficit but it's not a long-term solution. To create a more long-term solution, it would be best if in the initial capital campaign also included the creation of a \$1-2M operational endowment for the facility. This would, at worst, generate a \$50,000 per year dividend towards in-year deficit reduction.

Projected 3-Year Budget - Revenue

REVENUE	Projected Revenues for Y1 to Y3				
		YEAR ONE	YEAR TWO	YEAR THREE	
Rental					
Main Space	Local - Arts	\$ 120,000.00	\$ 126,000.00	\$ 132,300.00	\$100/hr
	Non-Local - Arts	\$ 15,360.00	\$ 19,200.00	\$ 23,040.00	\$120/hr
	Local Business	\$ 3,200.00	\$ 4,800.00	\$ 6,400.00	\$100/hr
	Local Social				
Rehearsal Hall	Local - Arts	\$ 20,000.00	\$ 21,000.00	\$ 22,050.00	\$15/hr
	Non-Local - Arts	\$ 3,200.00	\$ 4,000.00	\$ 5,000.00	\$20/hr
	Local Business	\$ -	\$ -	\$ -	\$20/hr
	Local Social	\$ 960.00	\$ 1,600.00	\$ 1,920.00	\$20/hr
Lounge	Local - Arts	\$ 35,000.00	\$ 35,000.00	\$ 40,000.00	\$60/hr
	Non-Local - Arts	\$ 3,200.00	\$ 4,800.00	\$ 6,400.00	\$100/hr
	Local Business	\$ 5,760.00	\$ 10,080.00	\$ 17,280.00	\$60/hr
	Local Social	\$ 12,000.00	\$ 18,000.00	\$ 24,000.00	\$100/hr
	TOTAL RENTAL REVENUE	\$ 218,680.00	\$ 244,480.00	\$ 278,390.00	
Fees and Charge Backs					
Catering Surcharge	\$1.00 per person	\$ 7,700.00	\$ 12,250.00	\$ 18,200.00	
CIF Ticket Charge	\$0.50 - \$1.50 per	\$ 58,500.00	\$ 64,350.00	\$ 67,567.50	
Technical Staff bill back	As per client usage	\$ 106,210.00	\$ 114,881.00	\$ 120,135.05	
Box Office Staff Bill Back	As per client usage	\$ 31,860.00	\$ 35,046.00	\$ 36,097.38	
Net Concession Sales	Net of service/supply	\$ 75,000.00	\$ 82,500.00	\$ 86,625.00	
	TOTAL FEES	\$ 279,270.00	\$ 309,027.00	\$ 328,624.93	
Ticket Sales					
Over \$10	35000	\$ 1,225,000.00	\$ 1,347,500.00	\$ 1,414,875.00	
\$10/ Under	12000	\$ 120,000.00	\$ 132,000.00	\$ 138,600.00	
	TOTAL TICKET SALES	\$ 1,345,000.00	\$ 1,479,500.00	\$ 1,553,475.00	
Sponsorship & Grants					
Contributions by Stakeholders	% of Marketing + Contribution	\$ 130,000.00	\$ 115,000.00	\$ 111,250.00	
Collaborative Grants	Trillium, OAC	\$ 250,000.00	\$ 250,000.00	\$ 25,000.00	
Municipal Contribution	Annual contribution	\$ 50,000.00	\$ 50,000.00	\$ 50,000.00	
Operational Sponsors / Advertising	On-screen, Sponsors	\$ 50,000.00	\$ 75,000.00	\$ 100,000.00	
	TOTAL GRANTS AND SPONS	\$ 480,000.00	\$ 490,000.00	\$ 286,250.00	
TOTAL REVENUE		\$ 2,322,950.00	\$ 2,523,007.00	\$ 2,446,739.93	

Projected 3-Year Budget - Expenses

EXPENSES	Projected Expenses for Y1 to Y3			
Administrative				
Office Supplies	General office supplies	\$ 2,500.00	\$ 2,875.00	\$ 3,162.50
Phone	Office & Cell Phone Coverage	\$ 3,240.00	\$ 3,500.00	\$ 3,500.00
Internet	Commercial Wi-Fi	\$ 4,200.00	\$ 4,500.00	\$ 4,500.00
Administrative Capital Replacement		\$ 5,000.00	\$ 5,000.00	\$ 5,000.00
	TOTAL ADMINISTRATIVE	\$ 14,940.00	\$ 15,875.00	\$ 16,162.50
Staffing				
Managing Producer	FT position	\$ 80,000.00	\$ 83,200.00	\$ 85,000.00
Technical Director	FT position	\$ 65,000.00	\$ 67,600.00	\$ 70,000.00
PT Technical Staff	Casual position	\$ 70,200.00	\$ 77,220.00	\$ 81,081.00
Marketing Manager	FT position	\$ 60,000.00	\$ 62,400.00	\$ 64,272.00
Facility Manager	FT position	\$ 50,000.00	\$ 52,000.00	\$ 53,560.00
PT Hospitality Staff	Via Food Provider	\$ -	\$ -	\$ -
Box Office Manager	Tourism Barrie	\$ 26,900.00	\$ 29,590.00	\$ 31,069.50
PT Box Office Staff	Casual position	\$ 31,860.00	\$ 35,046.00	\$ 36,097.38
Cleaning	Contract service	\$ 45,000.00	\$ 46,350.00	\$ 47,740.50
Benefits		\$ 21,600.00	\$ 22,464.00	\$ 23,137.92
	TOTAL STAFFING	\$ 450,560.00	\$ 475,870.00	\$ 491,958.30
Marketing				
Website		\$ 20,000.00	\$ 5,000.00	\$ 5,000.00
Social Media		\$ 10,000.00	\$ 10,000.00	\$ 10,000.00
Paid Advertising		\$ 40,000.00	\$ 35,000.00	\$ 30,000.00
Digital		\$ 20,000.00	\$ 20,000.00	\$ 20,000.00
Print Materials		\$ 20,000.00	\$ 20,000.00	\$ 20,000.00
Mailing		\$ 30,000.00	\$ 30,000.00	\$ 30,000.00
	TOTAL MARKETING	\$ 140,000.00	\$ 120,000.00	\$ 115,000.00
Fees & Pay Outs				
CIF Payment	To City of Barrie	\$ 58,500.00	\$ 64,350.00	\$ 67,567.50
Box Office Fees	4.5% of sales	\$ 60,525.00	\$ 66,577.50	\$ 69,906.38
Box Office Payout	Sales back to Presenter	\$ 1,284,475.00	\$ 1,412,922.50	\$ 1,483,568.63
	TOTAL FEES	\$ 1,403,500.00	\$ 1,543,850.00	\$ 1,621,042.50
Operating	TMI (\$7-9/SF)	\$ 175,000.00	\$ 200,000.00	\$ 225,000.00
TOTAL EXPENSES		\$ 2,184,000.00	\$ 2,355,595.00	\$ 2,469,163.30
	Surplus (Deficit)	\$ 138,950.00	\$ 167,412.00	\$ (22,423.37)
	Cumulative	\$ 138,950.00	\$ 306,362.00	\$ 283,938.63

6.0 Summary

Based on our two phases of consultation with cultural stakeholders, city staff and community organizations we see a strong plan for a renewed theatre and event space at the W.A. Fisher Auditorium.

The surrounding development by HIP Developments and City of Barrie Planning creates a strong western anchor on Dunlop Street and encourages a connection with the remainder of the downtown core. With upwards of 1500 new residents, a cultural centre, naturalized areas, and retained heritage features, the site should become a destination to live, work and play. It should also spur the necessary development along Dunlop to improve the pedestrian and commercial environment on the street.

From a cultural perspective, the W.A. Fisher Auditorium will finally create a modern, technically advanced, appropriately scaled venue for the community in a neighbourhood that will benefit from the incredible economic and social spin-off. Local organizations that are working hard to create and present relevant content to the community can now do so in a space that matches their identity in Barrie. The venue will produce more than 170 opportunities for engagement in film, dance, music, theatre, and much more as the it matures in its role.

The collaborative model put forward has been embraced by City staff and cultural producers, business and tourism organizations. With the addition of academia and health care to the collaborative, it could well be the most diverse management approach to a community facility in Ontario. Truly bringing the best of Barrie's leadership to the table to ensure the sustainable, innovative and creative operation of the W.A. Fisher Auditorium and Event Centre.

Appendix A: Equipment List & Pricing

Item	Department	Value	Architect Allowance
Digico S31 with Dante card and Network	Audio		
Full digico stage box	Audio		
Network infrastructure	Audio		
QSC amplifiers	Audio		
Fulcrum acoustics for PA	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	Audio	\$ 385,000.00	\$ 100,000.00
Grand MA2 lighting console	Lighting		
ETC LED FOH lighting	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		
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	\$ 725,000.00	\$ 250,000.00
Wireless communication system	Comm.	\$ 30,000.00	
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	Cinema	\$ 175,000.00	0
Irwin Rialto Theatre Seating	Seating	\$ 227,500.00	\$ 227,500.00
Drapery / Masking on stage	Drapery		
Lounge Black-Out	Drapery		
Drapery / Track auditorium divide	Drapery	\$ 60,000.00	0
Acoustic Panels	Treatment	\$ 60,000.00	0
T1 Internet Live Streaming	Connectivity		
Connectivity (CAT6 lines, power supply, cables, design, labor)	Connectivity	\$ 70,000.00	0
Overhead Rigging	Rigging	\$ 250,000.00	\$ 250,000.00
Infrared / Bluetooth Hearing Loop	Accessibility	\$ 35,000.00	0
Lobby	Furniture		
Lounge	Furniture		
Greenroom	Furniture		
Dressing Rooms	Furniture		
Cartering Prep (furniture and appliances)	Furniture		
Backstage / Onstage	Furniture	\$ 250,000.00	\$ 225,000.00
	SUB TOTAL	\$ 2,267,500.00	\$ 1,052,500.00
	Contingency (5%)	\$ 113,375.00	
	Inflation adjustment (2020)	\$ 54,420.00	
	TOTAL	\$ 2,435,295.00	
	Less Architect Allowances	\$ 1,382,795.00	

Appendix B - Schedule

STAKEHOLDER SCHEDULE

Opportunity Dates
Stakeholder Programming Dates
Primary Friction

Main Stage	January	February	March	April	May	June	July	August	September	October	November	December
Talk is Free Theatre		x		x x x	x					x x		x x
Theatre by the Bay					x		x x					
Kempenfelt Community Players		x x									x x	
Barrie Film Festival	x	x	x	x	x	x	x	x	x	x x x XX XX	x x	x x
Huronia Symphony		x		x	x						x	x
Laurentian University Convocation						x						
Dance Recitals						x x x x						
Barrie Concerts		x		x	x					x	x	

Rehearsal Hall	January	February	March	April	May	June	July	August	September	October	November	December
Talk is Free Theatre	x x x	x x x x x		x x x							x x x	
Theatre by the Bay					x x x x	x x x x	x					
Kempenfelt Community Players		x			x						x	
Barrie Film Festival										x		
Huronia Symphony	x x x x x x x x x x x x x x x								x x x x x x x x x x x x x x x			
Laurentian University Convocation						x						
Dance Recitals						x x x x						
Barrie Concerts		x		x	x					x	x	

Lounge / Alt. Venue	January	February	March	April	May	June	July	August	September	October	November	December
Talk is Free Theatre			x x	x						x x		
Theatre by the Bay					x		x x					
Kempenfelt Community Players					x x		x x					x
Barrie Film Festival	x	x	x	x	x	x	x	x	x	x x	x	x
Huronia Symphony		x		x	x						x	x
Laurentian University Convocation						x						
Dance Recitals						x x x x						
Barrie Concerts		x		x	x					x	x	

Main Stage Friction Dat 16

Rehearsal Hall Friction | 18

Lounge Friction Dates 5

Appendix B - Schedule

MAXIMIZED USE SCHEDULE

Opportunity Dates
Stakeholder Programming Dates
Primary Friction

Main Stage	January	February	March	April	May	June	July	August	September	October	November	December
Talk is Free Theatre		x		x x x	x					x x		x x
Theatre by the Bay					x		x x					
Kempfenfelt Community Players		x x									x x	
Barrie Film Festival	x x	x x	x x		x x	x x	x x	x x	x x	x XX XX	x x	x x
Huronia Symphony		x		x	x						x	x
Laurentian University Convocation						x						
Dance Recitals						x x x x						
Barrie Concerts		x		x	x					x	x	

Rehearsal Hall	January	February	March	April	May	June	July	August	September	October	November	December
Talk is Free Theatre	x x x	x x x x x	x x x x x	x x x x x							x x	x
Theatre by the Bay					x x x x	x x x x	x x					
Kempfenfelt Community Players		x			x						x	
Barrie Film Festival										XX XX		
Huronia Symphony	x x x x	x x x x x x x	x x x x x x x	x x x x x x x	x				x x x x x x x	x x x x x x x	x x x x x x x	x x x x x x x
Laurentian University Convocation						x						
Dance Recitals						x x x x						
Barrie Concerts		x		x	x					x	x	

Lounge / Alt. Venue	January	February	March	April	May	June	July	August	September	October	November	December
Talk is Free Theatre									x x			
Theatre by the Bay					x		x x					
Kempfenfelt Community Players					x x		x x					x
Barrie Film Festival	x	x	x	x	x	x	x	x	x	x x	x	x
Huronia Symphony		x		x			x				x	x
Laurentian University Convocation												
Dance Recitals							x x x x					
Barrie Concerts		x		x	x					x	x	

Main Stage Friction Dat 9 Reduced by 44%
 Rehearsal Hall Friction | 4 Reduced by 75%
 Lounge Friction Dates 4 Reduced by 10%

Reduced by 58% overall with basic shifting