



ECONOMIC AND CREATIVE DEVELOPMENT MEMORANDUM

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TO: MAYOR, J. LEHMAN AND MEMBERS OF COUNCIL

FROM: A. DYKE, CULTURE OFFICER - DEVELOPMENT

NOTED: S. SCHLICHTER, DIRECTOR, ECONOMIC AND CREATIVE DEVELOPMENT

**B. ARANIYASUNDARAN, P.ENG, PMP, GENERAL MANAGER,
INFRASTRUCTURE AND GROWTH MANAGEMENT**

**RE: 2022 ARTS AND CULTURE INVESTMENT PROGRAM RESULTS AND 2021
PROGRAM IMPACTS**

DATE: APRIL 4, 2022

The purpose of this Memorandum is to provide members of Council with an update concerning the City of Barrie's Arts and Culture Investment Program, including the changes to the program based on the 2021 Grants Program Review, and funding allocations for the 2022 intake period. The Memorandum also includes the impacts of the 2021 Cultural Grants Funding on the community, and linkages to economic recovery for Barrie's arts and culture sectors.

Background

On June 14th, 2021, Council Motion 21-G-168 approved the Barrie Cultural Grant Review – Report and Recommendations, in principle, and staff were to provide direction to report back on a revised 2022 Arts and Culture Grant Program that addressed the prioritized recommendations related to:

- i. Clarify the purpose of the grants program and provide clarity/transparency around the funding guidelines (categories, streams, eligibility criteria and evaluation process etc.);
- ii. Improve the grant adjudication process with an eye to effectiveness, transparency, and accountability; and
- iii. Reduce the length of the application and labour required to fill it in.

Complete program guidelines and eligibility for the 2022 proposed Arts and Culture Investment Program were presented in Staff Report ECD011-21 on November 15, 2021. The 2022 program improvements reflected the recommendations from the Cultural Grant Review to modernize the program, bringing it in-line with municipal best practice, and providing a stronger framework for funding guidelines, improved adjudication process, and overall user experience.

Highlights of the improvements to the 2022 program include:

- i. Funding categories, streams renamed to better direct applicants to the correct funding streams;
- ii. Eligibility, eligible/ineligible expenses clarified across all categories, streams, and activities;
- iii. Funding thresholds clarified, specifically identifying that operational funding requests cannot exceed 30% of the total organization budget;
- iv. Evaluation Criteria and Weighting are defined; and



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v. Adjudication panel selection and process are laid out for increased transparency in decision making.

The Funding Application and Decision-Making Process

The program guidelines and application forms are made available online for all interested applicants to review. Applications are submitted online via APLI. Upon program announcement, a workshop is offered to the sector with a focus on grant writing for the arts, which includes information on the City's Arts Investment Program, programs available at other levels of government, and a professional grant writer to provide information on standards and best practices for writing grant applications. The fall 2021 workshop was hosted virtually and had 23 people in attendance.

The applications are reviewed and funds allocated to successful applicants by a five-member adjudication panel that is selected through a process that includes a call for jurors distributed through the Creative City Network, Ontario Cultural Managers Network, and Creative Barrie Newsletter and are then selected based on their arts expertise, education, and experience in the arts. Please see Appendix 'A' for 2022 Adjudicators' Biographies. Efforts are made to ensure diversity with regards to arts disciplines and residential geography of the adjudicators, with all but one of the adjudicators being located outside of Barrie to ensure impartiality. Staff are restricted from participation in the decision-making process and serve as administrators of the process.

Successful recipients must agree and accept the City's conditions for funding that include commitments to spend the funding for the purposes for which it was awarded, standards for acknowledging the City as a funder, and restrictions on the kinds of expenditures the funding is to be utilized for. All applicants are provided constructive feedback from the adjudication panel to improve future applications. Staff will also meet with applicants to review their results, on a requested basis.

Changes to 2022 Program for Sector Recovery

Along with the approval of the revised program in 2022, Motion 21-G-262 also provided Council support for an additional one-time investment of \$80,000 to be added to the 2022 Operating Budget in the Economic and Creative Development Department for the Arts and Cultural Investment Program for pandemic recovery assistance, funded from the Reinvestment Reserve. Consultation with program participants and the broader arts and culture sector identified that organizations are forecasting for three to five years of pandemic recovery and are cautiously optimistic for the return to at least some regular programming in 2022. Many are expecting increased expenses related to administration, health, and safety, and to support a pivot in programming or to try new avenues for delivery. The one-time increase of \$80,000 to the Arts and Culture Investment Program in 2022 has allowed applicants and adjudicators to put a lens on building organizational capacity and supporting efforts to bring organizations into a post-pandemic world. The additional funds have been allocated across the operational, project and capacity building streams to facilitate new projects that will elevate programming, development, and services. The additional funds have also allowed for a more diverse mix of organizations and projects to be funded in 2022.

City Investment and Recipients

Since the inception of the program, there have been many successes. Organizations have experienced a significant increase in all levels of funding, including other levels of government, private and corporate sponsorships and revenues generated from ticket sales.

For 2022, the approved Arts and Culture Investment Program budget was \$424,033, which included a one-time \$80,000 increase to the funding program. This year, 29 applications were received, requesting a total of \$775,710 in funding. Of those applications, 24 were successful in receiving funding.



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The adjudication panel noted that the \$80,000 increase was instrumental in their decision to fund all of the eligible applications in part or in full. They noted the increase allowed them to not only reward organizations who have persevered and offer exceptional programming and services in 2021 with minor operating increases, but also gave them the chance to fund one-time project and capacity building applications that will allow smaller and developing organizations the chance to level up.

2022 Operating Funding Recipients

Organization	Amount Awarded
Barrie Concert Band	\$ 4,350.00
Barrie Film Festival	\$ 42,400.00
Barrie Music Festival Association	\$ 3,000.00
Bravado! Show Choir	\$ 4,500.00
Canadian Musicians Cooperative, Inc.	\$ 15,000.00
Caring Concerts	\$ 3,683.00
Central Ontario Music Council	\$ 8,000.00
Huronian Symphony Orchestra	\$ 20,000.00
Kempfenfelt Community Players	\$ 6,000.00
King Edward Choir	\$ 4,500.00
MacLaren Art Centre	\$150,400.00
Lyrice Chamber Choir	\$ 2,000.00
Simcoe Contemporary Dancers	\$ 21,400.00
Skyliners Youth Big Band	\$ 1,500.00
Talk Is Free Theatre	\$ 75,400.00
Theatre By The Bay	\$ 33,400.00
Total	\$ 396,033.00

2022 Project and Capacity Building Funding Recipients

Organization	Amount Awarded
Central Ontario Music Council	\$ 3,500.00
Ethnic Mosaic Alliance	\$ 4,000.00
Huronian Symphony Orchestra	\$ 3,000.00



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Kempfenfelt Community Players	\$ 2,000.00
La Cle de la Baie	\$ 5,000.00
Simcoe Excellence in Multicultural Business Awards	\$ 2,000.00
Spare Room	\$ 4,000.00
Word Up	\$ 4,500.00
Total	\$ 28,000.00

Return on Investment for 2021 Arts and Culture Funding

In 2021, the City of Barrie dispersed \$389,785 in cultural grants, which included a \$50,000 increase to the funding program to support pandemic recovery. Last year COVID-19 continued to have a dramatic impact on the sector, preventing many planned operations and projects which negatively affected some organizations' revenue streams. For those organizations that require in-person rehearsals and performances, 2021 saw reduced membership dues and no ticket sales, which make up a large portion of many community performing arts organizations' revenue mixes. For organizations that were able to provide programming virtually, the infusion of funds to the program supported projects and programs that allowed organizations to pivot, offering programming and service alternatives, albeit with less opportunity to earn revenue.

Several organizations saw 2021 as an opportunity to apply for project funding to support initiatives that would support recovery by the entire arts sector. Projects that focused on sharing resources, providing professional development opportunities, and highlight the incredible talent that exist here in Barrie were rewarded for their innovative approaches.

The sector saw some improvements between 2020 and 2021, including an increase in public sector funding for those organizations eligible for Provincial and Federal arts grants as a response to the pandemic; however, since 2020, sponsorship revenues have been on a downward decline year over year. Lack of opportunities to acknowledge sponsors through large concerts, events and campaigns combined with no ticket revenue has left many of the community arts organizations to rely on government funding to cover expenses until they can return to in-person performance

The following outcomes were realized from the funding that was dispersed via the 2021 Cultural Grants Program:

2021 City of Barrie Investment	\$ 389,785
Other Public Sector Funding in 2021	\$ 3,800,493
Earned Revenue in 2021	\$ 5,144,126
Sponsorship Revenue in 2021	\$ 90,792



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The total leveraged funding represents a 1075% return on investment for the City of Barrie's cultural grant funding, resulting in continued operations for these organizations despite limited opportunities to deliver on planned activities. The current year's funding will continue to support these organizations' operations through the recovery, giving them the ability to present work in a safe manner if and when possible. For those organizations that may not be able to deliver all of their programming in 2022, it will support their efforts to maintain organizational processes through this year.

Program Review Process and Outcomes

The program review completed in 2021 informed the development and process for this year's program, resulting in an increase to the number of applications and applicant organizations, creating a more diverse mix of recipients. It also improved the evaluation and adjudication process, clarifying eligibility and other criteria and streamlined the funding categories and application streams, which resulted in better clarity and transparency of funding allocations and expectations.

The changes to the program represent the first step in implementing the recommendations of the consultants that completed the Cultural Grant Program review and working to achieve developing an inclusive, equitable and beneficial arts investment fund that best serves Barrie's arts sector. Follow-up for the 2022 Arts and Culture Investment Program will include an updated report form that serves to provide updates on funded organizations' plans and operations for the year as well as an opportunity to provide feedback on changes to the program and applications. Program review will occur annually, through feedback from funding recipients and changes will be made when necessary to ensure the program is successful.

Appendix 'A' 2022 Adjudicators' Biographies

Maja Ardal

Maja has been working in theatre for 52 years as an actor, director, playwright, theatre trainer and producer. She was the 2002 recipient of the George Luscombe Award for mentorship in theatre following her stint as the Artistic Director of Young Peoples Theatre Toronto the 1990s. She has written four published plays: You Fancy Yourself (Dora Award; toured to Edinburgh Fringe), The Cure for Everything (Dora Nomination; toured to Los Angeles), HER2, and The Hero of Hunter Street. In November 2021, Maja performed the solo show She Visits, which she translated and adapted from The Visit by Friedrich Durrenmatt. Maja recently toured her play You and I for Young People's Theatre Toronto. She will appear the summer of 2022 for Canadian Stage's Dream in High Park in Shakespeare's As you Like it.

She wrote the book and music for The Hero of Hunter Street, which was produced by 4th Line Theatre in 2016. She is the originator of One Thing Leads to Another, and Theatre for Babies at Young People's Theatre. Maja has produced other plays in Toronto; including the Midnight Sun produced by Tarragon Theatre and the National Arts Centre, published by Playwrights Canada Press; Joy, a Musical about Depression, produced by Workman Arts; Prisoner of Tehran, adapted from the memoir by Marina Nemat, produced by Contrary Company and Theatre Passe Muraille.

Maja also spent 7 seasons with CBC/Disney's The Road to Avonlea playing Mrs. Potts.

Jacoba Knaapen

Jacoba Knaapen is the Executive Director at the Toronto Alliance for the Performing Arts (TAPA), an arts service organization that represents 107 professional theatre, dance and opera companies in Toronto. As a champion for the performing arts, Jacoba has worked in Toronto's cultural sector for over four decades. She is the founder of hipTIX and the citySPECIAL, two popular TAPA programs that help to reach youth, new Canadians and marginalized communities. At TAPA she is also the long-time Producer of the Dora Mavor Moore Awards, Canada's largest and oldest theatre award show and recently led the DORAS to become the first professional theatre award show in Canada to present gender-neutral awards.

Deeply committed to the ongoing development of Canadian theatre, dance and opera since she became the Executive Director at TAPA in 2003 and has mobilized, advocated for, empowered, and supported arts workers and companies throughout Toronto and Ontario. She serves as co-Chair of ArtsVote Toronto, and co-Chair of Arts & Culture Advisory Council for Destination Toronto. She sits on the Advocacy Advisory at the Toronto Arts Council and sits on the Steering Committees for: Canadian Arts Coalition, Balancing Act, and Ontario Culture Days. She is an active member of the committee of Provincial Arts Service Organizations (PASO), and teaches Arts Marketing at the Arts Administration – Cultural Management Program, Humber College.

Jacoba has been recognized with the city of Toronto Margo Bindhart and Rita Davies Cultural Leadership Award presented to an individual who has demonstrated creative cultural leadership in the development of arts and culture in Toronto, a Harold Award for her contribution and mentorship to the Independent Theatre community and a recipient of a Vital People Award from The Toronto Community Foundation.

Jeanette Luchese

Jeanette Luchese is a first-generation Italian Canadian visual artist with roots in the design arts who creates in the disciplines of drawing, painting, printmaking, painting, sculptures and sound. She is a former gallery director, graduate of the School of Design and Visual Art at Georgian College (Barrie) and Sheridan College School of Design (Oakville), and resides in Innisfil, Ontario. Jeanette has exhibited across Ontario as well as internationally. She is a grant recipient of the Ontario Art Council and winner of the 2014 "Great Visual

Arts Golden Eagle Trophy - Award of Honour", Salerno, Italy and the 2015 Kandinsky Award of Creativity, Salerno, Italy.

Jeanette's writing has been published in Abstract | Ext, A first approximation to abstract literature by David Quiles Guilló: 'Gone Once,' (2015; Printed in Spain). She was shortlisted for the 2015 Gwendolyn MacEwen Exile Poetry Competition 'From there to here,' published in ELQ Exile: The Literary Quarterly July Edition 2016.

Most recently, Jeanette founded the 'be contemporary gallery' in Innisfil, Ontario where she has served as Director and curator since 2020.

Bridget MacIntosh

An award-winning strategist and producer, Bridget has held senior municipal cultural management positions with portfolios spanning arts, events, and public art ranging from small-scale activations to major events, such as Nuit Blanche Toronto. A respected and trusted arts leader, she continues to collaborate with municipalities, consultancies, and arts organizations across Canada as a cultural strategist, designing and collaborating to build resilient cities, communities, and organizations. She is the Chair of SpiderWebShow Performance, part of the Canadian Association for the Performing Arts' Linked Digital Future Initiative and co-chairs Mass Culture's Research Working Group. She is a Next City Vanguard, a Toronto Arts Council/Banff Centre Cultural Leaders Lab Fellow and was recently named an IETM (International Network for Contemporary Performing Arts) Global Connector.

Bridget has extensive experience administering and reviewing municipal granting programs and has served on numerous peer assessor committees on the municipal, provincial, and national level.

Douglas Romanow

Doug is an award-winning record producer, mixer, and songwriter with over 35 years of experience. Currently, he is working as a record producer, mixer, and songwriter, signed to Bluewater Music Group. Doug's engineering credits include Justin Bieber, Johnny Reid, Chantal Kreviazuk, Divine Brown, Tyga, Nexus Percussion and has recently produced Dustin Bird, Rebecca Rain, Mikalyn and Nicole Rayy. He has served as the musical director for the Canadian Country Music Awards [CCMAs] since 2011 and has more than 25 years' experience adjudicating FACTOR grants.

Doug is the Creative Arts Producer at St Paul's Bloor Street, overseeing the online production of video and music services created for thousands of weekly viewers. He regularly participates as a panelist at music conferences, including Canadian Music Week, Western Canadian Music Awards and Canadian Country Music Week. He regularly presents the interactive workshops, "Behind the Glass, An Insider's Look at Record Production" and "Topliner / Track Guy."

A prolific songwriter, Doug has written with Scott Helmann, Paul Brandt, Washboard Union, Dustin Bird, Don Amero, X Ari, Louise Hoffsten, SATE, Kayla Diamond, Michelle Wright, Patricia Conroy, Ryan Sorestead and many others.