

A photograph of a man with a grey beard and glasses, wearing a dark suit jacket over a colorful plaid shirt, playing a brass trumpet. He is in a theater setting with an audience visible in the background. The lighting is warm and focused on the performer.

# **City of Brampton Performing Arts Division Strategic Plan 2022-2027**

**DATE**

April 6, 2022







## LAND ACKNOWLEDGEMENT

For thousands of years, Indigenous peoples inhabited and cared for this land, and continue to do so today.

Brampton's performing arts venues are located on the Treaty Territory of the Mississaugas of the Credit First Nation, and the traditional territories of the Anishinabek; Huron-Wendat; Haudenosaunee; Huron; and Ojibway/Chippewa peoples. We also acknowledge that Brampton resides within Treaty 19, referred to as the Ajetance Purchase.

We recognize the enduring presence of Indigenous peoples on this land, and the many First Nations, Metis, Inuit, and other global Indigenous people that call Brampton home.

We are grateful to continue telling stories on, and about, this land, and by doing so, honour and respect its first inhabitants.

We are committed to implementing responses to the Truth and Reconciliation Commission of Canada's Calls to Action, and recognize our shared responsibility to address ongoing injustices.

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Cover Image:  
New Orleans Jazz Orchestra,  
The Rose / Source: City of  
Brampton

Previous Page Image:  
Garden Square and The  
Rose, Downtown Brampton /  
Source: City of Brampton





Image:  
Crowd at Garden Square /  
Source: City of Brampton

## INTRODUCTION FROM THE PERFORMING ARTS TEAM

**We believe the performing arts are essential.**

Performing Arts Brampton is proud to present our 2022-2027 Strategic Plan. The first Strategic Plan in our history, and an essential component of our business. It conveys where we are going and how we will get there, and aligns with the City of Brampton's broader mission, vision, and goals. The next five years promise to be exciting, and our new plan will provide a roadmap to guide us along the way. It clearly defines our mission, values, strategic priorities, and guiding principles.

The development of our 2022-2027 Strategic Plan has been a collaborative effort. To those members of the public, partners, staff, and all who have contributed to this process, we thank you for your valuable insights, feedback, and suggestions. Working closely with consultants Bespoke Collective, we reached over 340 members of the public early on in the planning process—from local artists and creatives, to community partners, ongoing collaborators and City councillors and staff, as well as new and existing audiences.

Performing Arts Brampton serves all of Brampton, and operates outstanding venues throughout the city. These include The Rose, Garden Square, LBP (Lester B. Pearson) Theatre, and Cyril Clark Hall.

Our venues are where the performing arts in Brampton come to life, and our community is at the core of our purpose. That is why this Strategic Plan is of paramount importance to our work, now and in the future.

We imagine Brampton as a beacon of artistic diversity, a profoundly enlightened city where the performing arts are vital to people of all ages and from all walks of life.

We look forward to building an inspiring performing arts community that reflects the spirit and diversity of Brampton.



# 1

## CONTEXT



Image:  
Garden Square and The  
Rose, Downtown Brampton /  
Source: City of Brampton

## CONTEXT

The Performing Arts Division, part of the City of Brampton's Community Services Department, is responsible for the management and operation of the following venues:

- **The Rose:** A state-of-the-art, architecturally and acoustically sublime performing arts venue designed with a 868-seat main theatre and secondary spaces, accommodating up to 1000 people simultaneously.
- **Garden Square:** One of Brampton's premier outdoor public spaces in the heart of Brampton.
- **Lester B. Pearson Theatre (LBP):** A creative hub for local performing arts groups, schools, education programs, dance recitals, and professional presentations that includes a 400-seat auditorium and adjacent studio space.
- **Cyril Clark Hall:** An intimate 187-seat proscenium venue complete with modern technical equipment, a bright lobby, and two dressing rooms.

This division is responsible for programming at all four venues, including The Rose Presents (TRP), Garden Square, co-presentations, curator series (This is Brampton), Arts Adventures Education Series, Lifelong Learning, and commercial and community guest presentations. With 15 departments, encompassing all aspects of managing the performing arts venues from administration and marketing to technical operations and front of house. As a whole, the division is responsible for providing memorable experiences for artists and audiences, building community, creating inclusive spaces, and fostering relationships.

It is important to note that the Performing Arts Strategic Plan aligns with, responds to and advances the City of Brampton's 2040 Vision; Term of Council Priorities including the Economic Recovery Strategy and Action Plan, the formation of the Equity Office, and the Community Safety & Well-being Office; the 10-year Culture Master Plan; the 5-year Tourism Strategy; the Age-Friendly Strategy and Action Plan; and the Parks and Recreation Master Plan.

# 1

## CONTEXT

I. Living The Mosaic:  
Brampton 2040 Vision,  
May 2018, p. 73.

### 2040 VISION

We are committed to the goals of leveraging the multiculturalism and social assets in Brampton, supporting local artistic expression and production, and drawing more artists, arts entrepreneurs, arts patrons, and creative innovation to the City. The Performing Arts Division Strategic Plan aims to advance the vision of Brampton as “a rich mosaic of cultures and lifestyles, coexisting with social responsibility, respect, enjoyment, and justice”.<sup>1</sup>

### TERM OF COUNCIL PRIORITIES

- We are committed to improving the livability and prosperity of Bramptonians with a focus on education, services and programs including support for local artists and arts entrepreneurs.
- We celebrate Brampton’s diversity by more effectively engaging and communicating with diverse groups, supporting cultural events and embedding diversity in all that we do.
- The Performing Arts Strategic Plan supports the objectives outlined in the Economic Recovery Strategy and Action Plan to bring resiliency and competitive advantage to Brampton’s economy as it moves forward both during, and after, the Covid-19 pandemic.
- We will work collaboratively with the Equity Office in serving our employees and citizens, and creating an environment of equity, inclusion, diversity and anti-racism within the government and community.
- The Plan outlines our commitment to supporting complete communities that provide accessible and inclusive venues and programs in support of Community Safety & Well-being.
- Our Strategic Plan outlines our continued commitments to organizational efficiency, fiscal responsibility and customer service.

### ECONOMIC RECOVERY STRATEGY AND ACTION PLAN

Our Strategic Plan supports the objectives outlined in the Economic Recovery Strategy and Action Plan to bring resiliency and competitive advantage to Brampton’s economy as it moves forward both during, and after, the Covid-19 pandemic. We support the Economic Recovery Strategy in its four cornerstones: innovation, technology and entrepreneurship; investment; infrastructure; and arts, culture and tourism.

### CULTURE MASTER PLAN

Our Strategic Plan responds to the strategies and actions outlined in the Culture Master Plan and supports the themes of supporting success, developing a community of practice and building Brampton’s identity. We are supporting the goals with a focus on resources, funding, talent development, production & presentation and promotion.

### TOURISM STRATEGY

We are aligned with the Tourism Strategy and its goals to foster a pride of place and to leverage tourism development streams in Brampton. Our Strategic Plan aims to further strengthen relationships with local residents and communities in order to advance the performing arts in Brampton, and to excite and propel the growth and success of tourism in Brampton.

### AGE-FRIENDLY STRATEGY AND ACTION PLAN

Our Plan supports the goals of the Age-Friendly Strategy and Action Plan to include residents of all ages, ability and cultural backgrounds in City initiatives and events through the creation of inter-generational programs and opportunities and works to reduce barriers to participation, by encouraging respect and social inclusion

# 1

## CONTEXT

### PARKS AND RECREATION MASTER PLAN

The Performing Arts Strategic Plan aligns with the guiding principles of the Parks and Recreation Master Plan to provide inclusive and affordable opportunities, encourage community engagement, embody financial sustainability and embrace public service excellence.

## Strategic Planning Process

This diagram illustrates the core components to the Strategic Plan and how together they need to function as an integrated system, where strategy is aligned with operations and key performance indicators.



# 2

## VISION, MISSION AND VALUES

### VISION

To build an inspiring performing arts community that reflects the spirit and diversity of Brampton.

### MISSION

The Performing Arts Division at the City of Brampton operates outstanding venues throughout the city. We serve all of Brampton and believe the performing arts are essential to everyday life.

### VALUES

**Inclusion:** We create a safe and welcoming experience for everyone.

**Collaboration:** We nurture connections and amplify creativity.

**Service Excellence:** We continually raise the bar and push ourselves to do better.

**Accountability:** We work with integrity and care for our communities.

**Innovation:** We explore what is possible, embrace change and plan for the future.



# 3

## GUIDING PRINCIPLES



Image:  
Pride at Garden Square /  
Source: City of Brampton

## GUIDING PRINCIPLES

Throughout the strategic planning process we identified three guiding principles that anchor our work ahead and run across each strategic priority. These are:

### DIVERSITY AND INCLUSION

We are committed to diversifying every aspect of the Performing Arts Division so that Brampton's multicultural mosaic is visible onstage and off, in our artistry and in our business. Both the Strategic Plan and the planning process were developed to reflect our ongoing commitment to building and strengthening relationships with equity-deserving artists and creatives, a variety of audiences including newcomers and diaspora communities, as well as arts patrons.

### CITY-WIDE CAMPUS

Our high calibre and multi-purpose facilities, resources and services offer a wide range of performing arts experiences for communities. We have the capacity to accommodate intimate performances, mid-sized events as well as full scale productions. We think of our four venues as one large, integrated campus, working together to make a city-wide impact. We will prioritize opportunities to increase usage of LBP and Cyril Clark, while reviewing and optimizing usage of The Rose and Garden Square.

### COMMUNITY BUILDING

We started this strategic planning process by listening and learning from our local communities, partners, artists and audiences, and we intend to continue community engagement well into the implementation of the strategic plan. We are focused on supporting connections to Performing Arts and connecting communities and people. As a public entity, we remain deeply committed to serving the residents of Brampton.

# 4

## STRATEGIC PRIORITIES

# STRATEGIC PRIORITIES

## a. Expand community programming and outreach

The Performing Arts Division is authentically rooted in where we are. We are expanding the performing arts programming model to ensure it is welcoming and relevant to a broader range of audiences and creators. We do this by building supportive and lasting relationships with the local community across the arts ecosystem and beyond, which includes artists and creators, community partners, likeminded departments within the City, as well as existing and new audiences.

### OBJECTIVES

#### PROGRAMMING

- Establish and implement a community advisory group to inform and support the Strategic Plan implementation
- Expand artist development and engagement opportunities through residencies, including internship, curator, co-presenter, and guest presentation programs
- Improve awareness of mentorship and support programs offered by the Performing Arts Division for emerging and established artists and arts workers in Brampton to increase participation within underrepresented populations
- Undertake audience-centered programming approaches that are inclusive, welcoming, family-friendly, social, and foster a sense of ownership among community members and result in increased diversity and expansion of audiences, artists and creators
- Provide support, expertise and guidance for community and commercial presentations at all Performing Arts venues
- Create a youth ambassador program to represent Performing Arts in schools and the community
- Establish a Performing Arts Centre for Lifelong Learning within the Civic Centre, including its mission, goals and programs
- Implement relaxed performances to support diverse audience needs

#### OUTREACH

- Increase visibility of the Performing Arts Division's programs, services and presentations in Brampton and the GTA through participation in community meetings and attendance at performances and events
- Develop and leverage relationships with key partners to expand programs and presentations, in particular with partners who serve historically underserved and marginalized communities, including equity-deserving and gender-diverse communities, and artists at intersections of these group
- Build and strengthen relationships with audiences who are currently not engaged with the Performing Arts through targeted outreach and engagement with equity-deserving artists, creatives, audiences and arts patrons to build lasting relationships with the performing arts in Brampton
- Undertake engagement around the development of the Performing Arts Centre for Lifelong Learning that includes diverse voices across age, race, gender expression, and ability
- Build a database of contacts and connections, including artists and arts workers, organizations and key partners



## b. Deepen equity, diversity, inclusion and access

There is momentum at the City of Brampton to improve equity, access and diversity. The Performing Arts Division will build out a fulsome equity framework and action plan that includes areas such as policy, programming, audience development, marketing and outreach. This work begins within the institution through assessment and policy changes, and rolls out to foster a more inclusive performing arts sector in Brampton. As a guiding principle, diversity and inclusion is an important throughline across all of the work outlined in this Strategic Plan.

### OBJECTIVES

#### RESOURCES, FUNDING & REVIEW

- Engage Equity Office, expert facilitators, and consultants as critical supports to implement meaningful, measurable, and sustainable diversity, equity, inclusion, anti-racism and accessibility practices
- Develop the equity, diversity, anti-racism and accessibility goals of the Performing Arts Division
- Implement a framework to review and update organizational standards, policies, and guidelines
- Review, revise or develop new policies that support the equity initiatives and goals of the Performing Arts Division and the City of Brampton
- Leverage City services and programs, Equity Office, and staff knowledge and expertise in areas such as equity policies and initiatives, and language translation
- Leverage City services and consumer market research to conduct cross-campus audience observational or ethnographic research and establish benchmarks for attendance and goal-setting for programs
- Establish an on-going training program for all staff and volunteers in Performing Arts focused on equity, diversity, inclusion, anti-racism and accessibility
- Apply for grant opportunities to support initiatives, programs, services and venue enhancements
- Determine resources required for equity, diversity, inclusion, anti-racism and accessibility initiatives, programs and services

#### PROGRAMMING & SPACES

- Determine the ratio of free, subsidized and paid participation opportunities to ensure access for all
- Ensure programs, presentations and events have pricing models and subsidy programs that allow access and reduce financial barriers to participation
- Implement an internal evaluation process for programs and services to ensure alignment with equity initiatives and goals and that programs, presentations and services are reflective and supportive of diverse artists, genres, creators, participants and audiences
- Ensure programming at all venues support underrepresented individuals and communities in Brampton
- Respond to the Calls to Action by the Truth and Reconciliation Commission of Canada (TRC) across all programming areas
- Improve accessibility at the Rose based on the audit outcomes and funding received through the Investing in Canada Infrastructure Program grant
- Establish a Performing Arts Centre for Lifelong Learning within the Civic Centre
- Add the Music Room and Dance Studio at the Civic Centre to the Performing Arts space inventory and implement an access and booking model that includes drop-in and shared usage for rehearsal

## c. Invest in streamlined marketing, communications and website across all performing arts venues

A shift to position the Performing Arts facilities as an interrelated, multi-venue campus is required. This holistic approach requires commensurate resources to develop cohesive marketing and communication assets to better reflect the division's citywide impact, reframe the website and support the increased volume of marketing required to support usage at all venues. At the same time, we are organizing the collection of baseline ticketing data and market research to strengthen the ways we serve and grow audiences.

### OBJECTIVES

#### AUDIENCE AND MARKET RESEARCH

- Review audience data and determine unique key performance metrics for each program or performance type
- Conduct consumer market research
- Evaluate current tools for collecting audience data to determine effectiveness, identify new opportunities or implement new tools
- Create audience personas

#### WEBSITE

- Redesign the website to reflect all campus venues and programming
- Evaluate existing Consumer Relationship Management (CRM) database and explore opportunity to upgrade
- Integrate concession and merchandise sales with online ticketing system
- Provide clear and accessible information on community and commercial presentations (rental) opportunities
- Communicate services and programs for audiences that support accessibility and inclusion on the website
- Identify opportunities to improve User Experience (UX) and Search Engine Optimization (SEO) for the website
- Establish and set up conversion goals in Google analytics to measure and qualify traffic

#### MARKETING AND BRANDING

- Increase staff resources in the marketing department to support the volume of programs and presentations across all venues
- Consider rebranding or renaming venues if possible or desirable for the City with consideration by Strategic Communications, Sponsorship and Leadership
- Ensure marketing practices represent diversity of voices, artists and presentations
- Develop brand style guide and marketing strategy for the Performing Arts Centre for Lifelong Learning and its programs
- Update brand and marketing guidelines to meet Accessibility for Ontarians with Disabilities Act (AODA) standards
- Initiate a strategy to improve marketing and client prospecting for community and commercial presentations (rentals) at all Performing Arts venues
- Provide additional marketing support to community and commercial presentations to encourage additional sales and engagement
- Clarify and communicate the role, structure and services of the Performing Arts Division internally within the City of Brampton
- Prioritize marketing campaigns in neighbourhoods adjacent to Cyril Clark and LBP

#### SALES AND SPONSORSHIPS

- Develop a group and corporate sales strategy and identify required budget and resources for implementation
- Implement a program for unused tickets including day-of event (rush)
- Launch a membership or loyalty program that is aligned with audience purchase trends, focuses on audience growth, and diversification



## d. Develop organizational resilience

Review the operational needs of the organization, including staff and financial resources and optimize or develop new revenue streams and funding sources to ensure financial sustainability.

### OBJECTIVES

#### OPERATIONS

- Assess staff and volunteer roles, resources and organizational structure to support the strategic plan
- Redistribute staff resources where possible and identify gaps to support new initiatives and growth, including in the volunteer department
- Determine succession plan and future growth for staff and volunteer resources
- Clarify short-term and future usage goals for each facility based on current resources and desired growth

#### REVENUE GENERATION

- Determine growth strategy for the Donor program including acquisition and retention, required resources, and return on investment
- Continue to develop and grow the sponsorship strategy including the determination of sponsor prospecting opportunities
- Initiate a strategy to improve marketing and client prospecting for community and commercial presentations (rentals) at all Performing Arts venues
- Undertake a review and benchmarking of current rates and fees and develop a recommendation for approval through the annual rates and fees review process
- Implement the Food & Beverage Business Plan
- Apply for grant opportunities to support new initiatives, programs and services
- Identify and request operating budget for new initiatives, programs and services annually through City budgeting process

# 5

## ROADMAP AND KEY PERFORMANCE INDICATORS



Image:  
The poet Rupri Kaur at her Arts  
Walk of Fame Induction Event,  
The Rose, 2018 / Source: City  
of Brampton

## ROADMAP AND KEY PERFORMANCE INDICATORS

This section of the document provides a roadmap for how to organize, develop, and implement our Strategic Plan. We anticipate the need to re-align activities with resources, incrementally growing as additional staffing and funding becomes available. We have organized the sequencing of activities across three key phases that guide the next five years, ensuring we move closer towards achieving our vision.

At the end of each phase we have outlined key performance indicators. These are guideposts that help keep the Performing Arts Division focused on what we want to achieve overall and what is feasible based on the sequencing of strategic objectives. These key performance indicators serve to measure the progress of initiatives and also provide critical moments for reflection and re-evaluation. This plan suggests a reflective method of development that allows us to assess, rebuild and refine as our community's needs shift and change.

The three phases and KPIs include:

### Phase One: Assess the Basics

This first phase involves assessing the changes that are needed to mobilize the Strategic Plan. During this phase, we review our processes, establish foundational frameworks, and identify the system-wide changes that are needed across operations, resources, facilities and programs.

#### KEY PERFORMANCE INDICATORS

- Equity, diversity, inclusion, anti-racism and accessibility framework that identifies actions, evaluation criteria and policy changes



# 5

## ROADMAP AND KEY PERFORMANCE INDICATORS

- New audience research and data collection process
- Redistribution of staff resources and refreshed organizational structure
- Ratio of commercial to non-commercial presentations and list of sub-categories
- Current space usage rates and distribution of use across venues

## Phase Two: Rebuild the Foundations

This second phase involves launching activities, new initiatives and programs that build on the outcomes and findings from Phase One. Backed by research, this is a key moment to thoughtfully launch, implement and test approaches in areas such as revenue generation, programming and marketing.

### KEY PERFORMANCE INDICATORS

- Performing Arts Staff participation or attendance in community meetings, performances and events
- Increase new and community-centered programming and support to local artists, groups and organizations
- Launch website and integrated marketing plan
- Diversify revenue model by increasing overall opportunities for revenue: corporate sales, sponsorship and donor outreach, and grant-based funding

## Phase Three: Refine Plans

The third phase involves evaluating the performance of and refining new initiatives and activities implemented in Phase Two, to ensure they are successful, effective and aligned with our vision and strategic priorities. This final phase should anticipate the development of the subsequent Strategic Plan.

### KEY PERFORMANCE INDICATORS

- Increase public awareness of Performing Arts programming at all venues
- Reach a broader and more diverse audience demographic
- Create a signature visitor experience that is welcoming and accessible across all venues
- Strengthen ties with local audiences and creatives

## Roadmap

We have organized the Performing Arts division's strategic objectives across the three key phases of work in the roadmap below. This roadmap provides the sequencing and duration of all of the strategic objectives that will be executed in the next five years. Please note that the phases are connected and they build upon each other, as the Performing Arts Division moves towards realizing its vision. The duration of each of the three phases within the five years is flexible. A useful guideline may be to plan for 12 to 20 months per phase. Please note that P1: Assess, P2: Rebuild and P3: Refine.

OBJECTIVES	ASSESS THE BASICS	REBUILD THE FOUNDATIONS	REFINE PLANS
<b>A. EXPAND COMMUNITY OUTREACH AND PROGRAMMING</b>			
<b>PROGRAMMING</b>			
Establish and implement a community advisory group to inform and support the Strategic Plan implementation	•	•	•
Expand artist development and engagement opportunities through residencies, including internship, curator, co-presenter, and guest presentation programs		•	•
Improve awareness of mentorship and support programs offered by the Performing Arts Division for emerging and established artists and arts workers in Brampton to increase participation within under-represented population		•	•
Undertake audience-centered programming approaches that are inclusive, welcoming, family-friendly, social, and foster a sense of ownership among community members and result in increased diversity and expansion of audiences, artists and creators		•	•
Provide support, expertise and guidance for community and commercial presentations at all Performing Arts venues	•	•	•
Create a youth ambassador program to represent Performing Arts in schools and the community		•	•
Establish a Performing Arts Centre for Lifelong Learning within the Civic Centre, including its mission, goals and programs	•	•	•
Implement relaxed performances to support diverse audience needs		•	•
<b>OUTREACH</b>			
Increase visibility of the Performing Arts Division's programs, services and presentations in Brampton and the GTA through participation in community meetings and attendance at performances and events	•	•	•
Develop and leverage relationships with key partners to expand programs and presentations, in particular with partners who serve historically underserved and marginalized communities, including equity-deserving and gender-diverse communities, and artists at intersections of these group		•	•
Build and strengthen relationships with audiences who are currently not engaged with the Performing Arts through targeted outreach and engagement with equity-deserving artists, creatives, audiences and arts patrons to build lasting relationships with the performing arts in Brampton		•	•
Undertake engagement around the development of the Performing Arts Centre for Lifelong Learning that includes diverse voices across age, race, gender expression, and ability	•		
Build a database of contacts and connections, including artists and arts workers, organizations and key partners	•	•	•

OBJECTIVES	ASSESS THE BASICS	REBUILD THE FOUNDATIONS	REFINE PLANS
<b>B. DEEPEN EQUITY, DIVERSITY, INCLUSION AND ACCESS</b>			
<b>RESOURCES, FUNDING &amp; REVIEW</b>			
Engage Equity Office, expert facilitators, and consultants as critical supports to implement meaningful, measurable, and sustainable diversity, equity, inclusion, anti-racism and accessibility practices	•	•	•
Develop the equity, diversity, inclusion, anti-racism and accessibility goals for the Performing Arts Division	•		
Implement a framework to review and update organizational standards, policies, and guidelines	•		
Review, revise or develop new policies that support the equity initiatives and goals of the Performing Arts Division and the City of Brampton	•	•	
Leverage City services and programs, Equity Office and staff knowledge and expertise in areas such as equity policies and initiatives, and language translation	•	•	•
Leverage City services and consumer market research to conduct audience observational or ethnographic research and establish benchmark for attendance and goal-setting for programs	•		
Establish an on-going training program for all staff and volunteers in Performing Arts focused on equity, diversity, inclusion, anti-racism and accessibility		•	•
Apply for grant opportunities to support initiatives, programs, services and venue enhancements		•	•
Determine resources required for equity, diversity, inclusion, anti-racism and accessibility initiatives, programs and services	•	•	
<b>PROGRAMMING &amp; SPACES</b>			
Determine the ratio of free, subsidized and paid participation opportunities to ensure access for all	•		
Ensure programs, presentations and events have pricing models and subsidy programs that allow access and reduce financial barriers to participation	•		
Implement an internal evaluation process for programs and services to ensure alignment with equity initiatives and goals and that programs, presentations and services are reflective and supportive of diverse artists, genres, creators, participants and audiences	•		
Ensure programming at all venues support underrepresented individuals and communities in Brampton	•		
Respond to the Calls to Action by the Truth and Reconciliation Commission of Canada (TRC) across all programming areas		•	
Improve accessibility at the Rose based on the audit outcomes and funding received through the Investing in Canada Infrastructure Program grant	•	•	•
Establish a Performing Arts Centre for Lifelong Learning within the Civic Centre		•	•
Add the Music Room and Dance Studio at the Civic Centre to the Performing Arts space inventory and implement an access and booking model that includes drop-in and shared usage for rehearsal	•		



OBJECTIVES	ASSESS THE BASICS	REBUILD THE FOUNDATIONS	REFINE PLANS
<b>C. INVEST IN STREAMLINED MARKETING, COMMUNICATIONS AND WEBSITE ACROSS ALL PERFORMING ARTS VENUES</b>			
<b>AUDIENCE AND MARKET RESEARCH</b>			
Review audience data and determine unique key performance metrics for each program or performance type	•		
Conduct consumer market research	•		
Evaluate current tools for collecting audience data to determine effectiveness, identify new opportunities or implement new tools	•		
Create audience personas	•		
<b>WEBSITE</b>			
Redesign the website to reflect all venues and programming		•	•
Evaluate existing Consumer Relationship Management (CRM) database and explore opportunity to upgrade	•	•	
Integrate concession and merchandise sales with online ticketing system		•	
Provide clear and accessible information on community and commercial presentations (rental) opportunities		•	
Communicate services and programs for audiences that support accessibility and inclusion on the website		•	
Identify opportunities to improve User Experience (UX) and Search Engine Optimization (SEO) for the website		•	
Establish and set up conversion goals in Google analytics to measure and qualify traffic		•	
<b>MARKETING AND BRANDING</b>			
Increase staff resources in the marketing department to support the volume of programs and presentations across all venues	•		
Consider rebranding or renaming venues if possible or desirable for the City with consideration by Strategic Communications, Sponsorship and Leadership	•	•	
Ensure marketing practices to represent diversity of voices, artists and presentations	•	•	
Develop brand style guide and marketing strategy for the Performing Arts Centre for Lifelong Learning and its programs	•	•	
Update brand and marketing guidelines to meet Accessibility for Ontarians with Disabilities Act (AODA) standards	•		
Initiate a strategy to improve marketing and client prospecting for community and commercial presentations (rentals) at all Performing Arts venues		•	

OBJECTIVES	ASSESS THE BASICS	REBUILD THE FOUNDATIONS	REFINE PLANS
Provide additional marketing support to community and commercial presentations to encourage additional ticket sales, attendance and engagement	.	.	.
Clarify and communicate the role, structure and services of the Performing Arts Division internally within the City of Brampton	.		
Prioritize marketing campaigns in neighbourhoods adjacent to Cyril Clark and LBP		.	.
<b>SALES AND SPONSORSHIPS</b>			
Develop a group and corporate sales strategy and identify required budget and resources for implementation		.	
Implement a program for unused tickets including day-of event (rush)	.		
Launch a membership or loyalty program that is aligned with audience purchase trends, focuses on audience growth, and diversification	.	.	
<b>D. DEVELOP ORGANIZATIONAL RESILIENCE</b>			
<b>OPERATIONS</b>			
Assess staff and volunteer roles, resources and organizational structure to support the Strategic Plan	.		
Redistribute staff resources where possible and identify gaps to support new initiatives and growth, including in the volunteer department	.		
Determine succession plan and future growth for staff and volunteer resources	.	.	
Clarify short-term and future usage goals for each facility based on current resources and desired growth	.		
<b>REVENUE GENERATION</b>			
Determine growth strategy for the Donor program including acquisition and retention, required resources, and return on investment	.		
Continue to develop and grow the sponsorship strategy including the determination of sponsor prospecting opportunities	.		
Initiate a strategy to improve marketing and client prospecting for community and commercial presentations (rentals) at all Performing Arts venues		.	
Undertake a review and benchmarking of current rates and fees and develop a recommendation for approval through the annual rates and fees review process	.		
Implement the Food & Beverage Business Plan	.		
Apply for grant opportunities to support new initiatives, programs, and services		.	.
Identify and request operating budget for new initiatives, programs and services annually through City budgeting process	.	.	.

# APPENDIX



# A

## APPENDIX

# Strategic Planning Process

Strategic planning began in April 2021 and concluded in March 2022. The chart below outlines the four phases of the strategic planning process, as well as the respective activities and deliverables in each phase. As part of this process, a community engagement plan was developed to ensure that local communities and stakeholders were engaged in the process, and to better understand the needs of current audiences as well as the local arts and creative community. A key objective of the overall strategic planning process is to identify the opportunities for the four performing arts venues under its care, namely The Rose, Garden Square, Cyril Clark and LBP.

The consultant group Bespoke Collective facilitated the strategic planning process. The project team includes Christina Bagatavicius, Principal and Project Lead; Michael Esteras, Strategist; Rachel Hilton, Performing Arts Expert; Alia Ceniza Rasul, Project Manager; and Sabrina Richard, Director of Research and Planning.

## PHASE 1: RESEARCH & SITUATION ANALYSIS

### ACTIVITIES

- Organizational audit and desk research
- Competitive landscape research
- Best practice and precedent research
- Interviews with 15 internal and 16 external stakeholders
- Facilitate staff focus group
- Develop community engagement plan outlining approach for public survey, town hall and focus groups in Phase 2

### DELIVERABLES

- Community Engagement Plan
- Presentation: Situation and SWOT Analysis

## PHASE 2: COMMUNITY ENGAGEMENT AND CONSULTATION

### ACTIVITIES

- Develop and field public survey
- Facilitate two (2) focus groups
- Host virtual town hall

### DELIVERABLES

- Public Engagement Summary Report

## PHASE 3: SYNTHESIS OF RESEARCH FINDINGS

### ACTIVITIES

- Facilitate four (4) visioning sessions with staff
- Develop vision, mission and mandate
- Develop draft Strategic Plan with strategic priorities and actions

### DELIVERABLES

- Draft Strategic Plan

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### PHASE 4: DRAFT AND FINAL STRATEGIC PLAN

#### ACTIVITIES

- Board and leadership review of draft Strategic Plan
- Refine and finalize Strategic Plan

#### DELIVERABLES

- Five-Year Strategic Plan and Executive Summary

## Participants and Stakeholders

The following are the internal and external stakeholders and focus group participants who provided critical insight and feedback during the strategic planning process.

### PARTICIPANTS OF STAFF FOCUS GROUP AND VISIONING SESSIONS (12)

Christina Akrong, Coordinator, Education & Outreach  
Danica Banka, Administration Coordinator  
Vaughn Davis, Supervisor, Technical Operations  
Sandra Lefrancois, Supervisor, Commercial Operations & Acting Manager, Theatres  
Danny Harvey, Coordinator, Artistic Programming  
Jocelyn Johnston, Manager, Theatres, Performing Arts  
Peter Marello, Manager, Creative Services  
Cristina Rizzuto, Coordinator, Performing Arts Marketing  
Steven Schipper, Executive Artistic Director  
Taylor Shannon, Administrative Assistant  
Kelly Stahl, Senior Manager, Cultural Services  
Samantha Wilson, Associate, Artistic Programming  
Bill Zeilstra, Supervisor, Technical Operations

### INTERNAL STAKEHOLDERS (15)

Christina Akrong, Coordinator, Education & Outreach  
Cameron Grant, Lead Mentor, Internship & Co-Op Program for Black and Indigenous Youth  
Danny Harvey, Coordinator, Artistic Programming  
Tara Hunter, Manager, Sponsorship & Corporate Development  
Jocelyn Johnston, Manager, Theatres, Performing Arts  
Peter Marello, Manager, Creative Services  
Michael Miele, Coordinator, Sponsorship  
Victoria Mountain, Manager, Culture  
Marion Nader, Commissioner, Community Services  
Cristina Rizzuto, Coordinator, Performing Arts Marketing  
Councillor Rowena Santos, Regional Councillor, Wards 1 and 5  
Nuvi Sidhu, Advisory Panel Chair, Arts, Culture and Creative Industry Development Agency  
Kelly Stahl, Senior Manager, Cultural Services  
Michael Vickers, Senior Project Lead, Arts, Culture and Creative Industry Development Agency  
Councillor Charmaine Williams, City Councillor, Wards 7 and 8

### EXTERNAL STAKEHOLDERS (16)

Keith Barker, Artistic Director, Native Earth Performing Arts  
Tara Burt, PDSB Instructional Coordinator - The Arts, K-12  
Jade Jager Clark, Owner and Artistic Director, Jade's Hip Hop Academy  
Suzy Godfroy, Executive Director, Downtown Brampton BIA  
Helen Graham, President, Board of Directors, The Rose Orchestra  
Sally Han, Manager, Cultural Partnerships, City of Toronto  
Paula Nevins, DPCDSB Academic Consultant, Literacy 7-12, Integrated Curriculum Design  
Jael Richardson, Founder and Executive Director, The FOLD



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Celia Smith, Chief Executive Officer, Luminato Festival  
Darshana Thakkar, Founder/Creative Head, The Hive  
Sharon Vandrish, President, Brampton Music Theatre  
Shade Waheed, President, Off The Record  
Jane Omollo, Equity, Diversity, and Inclusion Officer, Algoma University  
Yuka Yamada, Manager of Brampton Operations, Algoma University

### FOCUS GROUP PARTICIPANTS (15)

Keesha Brownie  
Joema Frith  
Dominic Giuliano  
Jon Grant  
Cinzia Kajeguhakwa  
Faith Leung  
Glenn McFarlane  
Sab Meynert  
Niranjana Nambiar  
Faaria Naz  
Stephanie Scholman  
Sandhya Srivatsan  
Shriyanshi Quanoongo  
Joelle White  
Malachi Wno

## Overview of Research Findings

### SITUATION AND SWOT ANALYSIS

The following SWOT analysis illustrates key findings from the first phase of the strategic planning process, and is a synthesis of data collected from the audit, desk research, competitive landscape research, best practices and precedents, internal and external stakeholder interviews and staff focus group. These findings have informed the development and decision-making on strategic priorities and actions outlined in this plan.

#### STRENGTHS

- City-wide recognition and momentum for greater inclusion and equity in arts and culture
- Strong staff - expertise, enthusiasm and positivity
- Desirable local demographics (youth, diverse)
- New reporting structure and empowered Performing Arts
- position at the table
- Previous investments in Brampton's cultural infrastructure
- and the quality of performing arts facilities

#### WEAKNESSES OR CHALLENGES

- Audience analysis and development (data tracking, defining, outreach)
- Lack of holistic vision for the PA division and suite of facilities
- Programming disconnected from local community demographics
- Disjointed cross-department communications and support
- Under-resourced and culture of burnout

#### OPPORTUNITIES

- Relaunch a holistic "Performing Arts campus" that serves local communities
- Build a diverse and inclusive performing arts community
- Develop staff and resources for marketing and outreach
- Innovate on programming streams (commissions; pilots; outdoor spaces)
- Develop lasting community partnerships (the agency, local arts groups etc.)



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- Expand and define audiences: outside Brampton, young pros, more diverse
- Explore new revenue models (beyond ticket sales)

### THREATS

- Local arts community and partners feel disempowered and tokenized
- City staff may be fearful or resistant to change given restructuring
- Council change, pressure and intervention
- Perception of elitism, whiteness and lack of diversity
- Uncertainty caused by Covid-19

### PEER AND ASPIRATIONAL LANDSCAPE

The references below were collected from staff sessions, internal and external stakeholder interviews, and competitive landscape and best practice research.

#### LOCAL AND REGIONAL

Living Arts Centre and Celebration Square, Mississauga  
Oakville Centre for the Performing Arts, Oakville  
McIntyre Performing Arts Centre, Hamilton Harbourfront Centre, Toronto  
Meadowvale Theatre, Mississauga  
Soulpepper, Toronto  
CanStage, Toronto  
Theatre Passe Muraille, Toronto  
Artscape Daniels, Toronto  
Massey Hall, Toronto  
Distillery District, Toronto  
TO Live, Toronto  
North by Northeast Festival (NxNE), Toronto  
Manifesto Festival and Manifesto Community Projects, Toronto  
Red Bull Festival  
Young People's Theatre, Toronto  
Stratford Festival, Stratford  
The FOLD, Brampton

#### NATIONAL

La Caserne / Ex Machina, Québec  
Theatre du nouveau monde, Montréal  
Arts Commons, Calgary, Alberta

#### INTERNATIONAL

Public Theater and Joe's Pub, New York City  
Brooklyn Academy of Music (BAM), Brooklyn  
Performance Space New York City  
Steppenwolf Theater, Chicago  
Lincoln Center, New York City  
The Center For The Performing Arts, Carmel, Indiana  
New York Classical Theater, New York City  
Met Opera (Digital Programming), New York City  
La Jolla Playhouse, San Diego  
Wynwood District, Miami  
Sleep No More  
Kennedy Center for the Performing Arts, Washington D.C.  
Germantown Performing Arts Center, Germantown, Tennessee

### FOCUS GROUPS

Two one-hour focus groups were hosted on September 28 and 29, 2021. The sessions were hosted on Zoom, and explored opportunities for each performing arts venue. The goals for the session were to create a space to listen to and understand the needs of young



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and emerging artists and creatives in Brampton, to build new relationships with members of the local arts and creative community. Efforts were made to ensure that focus group participants in both sessions reflected the diversity of the city and, when it came to artists, that a broad and multicultural range of art forms and creative disciplines were brought together. Participants contributed in a roundtable conversation format, and were provided the option to submit their responses via Mentimeter, an online polling tool.

The first focus group engaged 8 young and aspiring creatives under 25, and the second engaged 7 local multidisciplinary creatives in Brampton. The list of participants was developed by the Performing Arts and Cultural Services divisions. Each participant was offered an honorarium of \$100.

### **KEY FINDINGS FROM FOCUS GROUP 1: YOUNG AND ASPIRING CREATIVES UNDER 25 (N=8)**

- When asked what their favourite cultural hotspot in Brampton is, participants mentioned The Rose, Brampton Library, PAMA, and Golden Mic. Participants described The Rose as a “second home” where they have had “many beautiful artistic experiences.” One noted that they “learned a lot [at The Rose] about other cultures.”
- Participants would like Brampton to be best known for its thriving and diverse arts scene, for its local talent and youth, and for its support and appreciation of artists.
- Participants noted local artists and community groups they support, such as KEZIAA MUSIC, Rupri Kaur, Northside Benji, Rosebud and Rose Orchestra, Off The Record, Nicole Chambers, Rosebud and Rose Orchestra, Brampton Music Theatre and ACCIDA.
- Participants want The Rose and Garden Square to “be relevant” and appeal to youth and younger audiences. One stated that they would “want [The Rose and Garden Square] to be spaces that youth want to go to and are talking about naturally.” Suggested programming includes field trips, art programs, activations with local emerging talent across different creative disciplines.
- Most of the participants were not familiar with Cyril Clark and LBP.
- One participant who is aware of Cyril Clark mentioned that it is often empty and not in use. Participants also mentioned the challenge of Cyril Clark being connected to the public library, which is more commonly known.
- One participant noted the opportunity of having an intimate concert series at Cyril Clark, and cited NPR’s Tiny Desk Concerts as an example.
- One participant mentioned the challenge of LBP being visible within the Brampton Civic Centre.
- As emerging artists, participants expressed a need for “more mentorships or workshops to aid with [their] confidence and help [them] gain the exposure needed to move forward in [their] field.” Others want more volunteer and working opportunities, and more partnerships and support for “groups already doing the work.”

### **KEY FINDINGS FROM FOCUS GROUP 2: LOCAL MULTIDISCIPLINARY ARTISTS AND CREATIVES (N=7)**

- When asked what their favourite cultural hotspot in Brampton is, participants mentioned The Rose, LBP, Downtown Brampton, City Hall, Chinguacousy Park, and Gage Park. Participants described The Rose as a “gorgeous concert hall” where they have had “some of [their] favorite life experiences.” One noted their love of the diversity of programming at The Rose. On LBP, one noted that they “love the placement of seats as everyone can see performances.” During the session, some participants spoke of their fond memories of LBP.
- Participants would like Brampton to be best known for its arts and culture, its cultural diversity, and its support for performing artists and the arts.
- Participants noted local artists and community groups they support, such as Alessia Cara, Jessie Reyez, Rose Orchestra Brampton, Rosebud Youth Orchestra, Brampton Folk Club, and the LGBTQ+ youth artists via ACCIDA.
- One participant noted that the studio theatre at The Rose is “underused.”

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- At The Rose and Garden Square, participants want more local programming, open mics, artist talks, multimedia collaborations, workshops led by community groups.
- Participants see an opportunity for Cyril Clark to be a space for youth (i.e. mentorships, school programming, intimate performances.), festivals, open mics, and local and community programming.
- Participants see an opportunity for LBP to be an arts hub, an art marketplace, a performance space, and a space for workshops, community performances, lectures, and festivals.
- When asked how the City of Brampton can support their development as an artist or creative, participants mentioned the need for an arts hub, more audience-driven programming, more community-led events involving local artists (i.e. meet and greets, skill-sharing, talks, tutorials), affordable spaces, sharing promotional resources, subsidized collaborative studio spaces, activating “atypical public spaces” with art, more informal spaces for music, cultural workshops and programming.

### SURVEY

The City of Brampton Performing Arts Survey was produced on SurveyMonkey, and began its field period on September 1 and ended on September 30, 2021. The survey consists of 34 questions, including 16 demographic questions. The survey reached 327 respondents out of a population of 593,638 (2016 Census, Statistics Canada). This represents a margin of error of 5% with a confidence level of 95%. However, it is important to note that 54.1% of respondents are residents of Brampton. (See chart below for geographic distribution of survey respondents.)

Based on the demographic collected, the survey succeeded in reaching existing audiences who are highly engaged in the performing arts and have previously attended an event at one of the City’s four performing arts venues. This survey captures their perspectives, but does not reflect the needs of new audiences or the broader motivations and barriers for residents of Brampton. Through the strategic planning process, further work will be conducted to collect data from potential new audiences and local residents who currently do not attend these venues.

### RESPONDENT DEMOGRAPHICS

Before fielding, the intended target audiences for the survey include current audiences of The Rose, local residents who reflect the diversity of Brampton, and potential audiences of The Rose, Garden Square, Cyril Clark and LBP. Based on attendance questions combined with a review of demographic profiles, survey respondents appeared to be more representative of existing audiences at The Rose—individuals who are already highly invested in The Rose and the performing arts in Brampton. The following are key statistics of the survey group:

- 100% of respondents are interested in seeing performing arts events such as music, theatre or dance performances in Brampton (Source: Q1).
- 100% of respondents are familiar with The Rose (Source: Q5).
- 99.1% of respondents have attended an event at The Rose (Source: Q6).
- 81.4% of respondents identify as White (e.g. European descent) (Source: Q28).
- 68.7% of respondents are above the age of 45 years old, and the largest respondent age group is 65+ (36.1%; Source: Q22).
- 45% of respondents are retired (Source: Q29).
- 59% of respondents identify as women, and 35.1% identify as men (Source: Q31).

By contrast, the survey did not reach a significant and diverse sample of respondents in areas such as age, race and ability. The following statistics illustrate which groups are under-represented in the survey:

- 8.4% of respondents identify as a member of a visible minority, or a member of a racialized group (Source: Q25).



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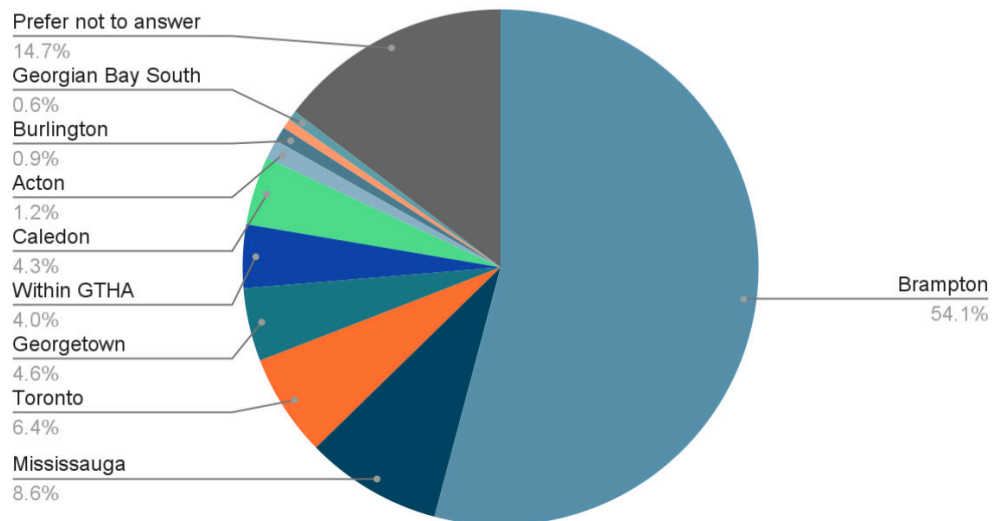
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- 8.5% of respondents are non-white, and consist of individuals who are South Asian (4.1%), Black (1.7%), Indigenous (0.7%), Chinese (0.68%), Filipino (0.68%) and Japanese (0.68%) (Source: Q28).
- 13.9% of respondents are between the ages of 18 and 44 (Source: Q22).
- 13.5% of respondents are artists, arts workers or arts professionals (Source: Q21).
- 6.5% of respondents identify as a person who is Deaf, partially deaf or hard of hearing (Source: Q27).

According to a 2021 demographic study of Brampton, 78% of the population belong to visible minority groups (compared to only 8.4% in the survey). In particular, South Asian and Black populations in Brampton exceed the national benchmark. South Asian populations represent 48.9% of the Brampton population (compared to 6.8% in Canada) and Black populations represent 14.1% (compared to 4.2% in Canada). With regard to age, 38.5% of the Brampton population are between the ages of 19 and 44 (compared to 13.9% aged 18-44 in the survey). (Source: Environics Analytics).

### GEOGRAPHIC DISTRIBUTION OF RESPONDENTS

With regard to geographic distribution, 54% of respondents are residents of Brampton. The survey has reached residents of Brampton across its 10 postal zones, with the three largest groups residing in L6S (North Central) (12.5%), L6W (Southeast) (8.6%), and L6Y (South) (7.86%). Mississauga respondents (8.6%) consist of residents in 9 postal zones (from a total of 23), with the largest group residing in L5N (Lisgar/Meadowvale) (4.6%). Toronto respondents (6.4%) reside in areas such as Etobicoke (2.5%), North York (0.6%) and Scarborough (0.6%), and in neighbourhoods such as Rosedale (0.3%), Davisville Village (0.3%), and the Harbourfront (0.3%). Respondents from within GTHA (4%), as aggregated in the chart above, reside in Vaughan, Oakville, Orangeville, Milton, Bowmanville, Whitby, Welland, Newmarket, Aurora, and Hamilton. It may be important to note that 14.7% of respondents preferred not to provide the first three characters of their postal code. (Source: Q20)



### KEY SURVEY FINDINGS

- The top three performing arts events respondents want to experience in Brampton are musical theatre (71.2%), stand-up comedy or improv shows (56.4%) and non-musical stage plays (54.9%) (Source: Q2).
- Before Covid-19, the majority of respondents attended performing arts events at least once every 3-6 months. 43.9% of respondents attended once every 3-6 months, 26.1% attended

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- monthly, 11% attended a few times a month, and 4.6% attended weekly (Source: Q3).
- 89.3% of respondents selected interest in a particular performer or show as the top factor influencing their decision to attend a performing arts event (Source: Q4).
- All respondents are familiar with The Rose. 99.1% of respondents have attended an event at The Rose. By contrast, 59.2% of respondents are familiar with Garden Square, and 50.1% have attended an event at Garden Square; 61.3% of respondents are familiar with Lester B. Pearson Theatre, and 48.6% have attended an event at LBP; 35.9% of respondents are familiar with Cyril Clark, and 24.5% have attended an event at Cyril Clark (Source: Q5 and Q6).
- 95.7% of respondents think The Rose is easy to access and welcoming
- (Source: Q7). Respondents identified key areas for improvement including parking, signage and wayfinding, exterior lighting and accessibility (Source: Q8).
- When respondents were asked what makes Brampton's arts scene unique, many cited the diversity of cultures and talent in the city. However, many also noted that there is a lot of room for improvement to cultivate the arts scene, to build its visibility and reputation, and to be more reflective of the local population. For those in the arts, some expressed the lack of community, opportunities, spaces and support. Some expressed uncertainty, and some stated that the arts scene in Brampton is not unique (Source: Q9).
- When respondents were asked what makes for a great performing arts experience, many stated the quality of the venue—from technical aspects such as sound and lighting to the overall experience with regard to comfort, ambience, customer service, and food and beverages—as well as the quality of the performances. Others also cited fair or reasonable pricing and ease of ordering tickets (Source: Q10).
- When respondents were asked what equity, diversity and inclusion in arts, culture and entertainment mean to them in Brampton, many spoke about the need to embrace the multicultural communities and art forms that are in Brampton. Many noted being inclusive to all with respect to race, age, gender, ability and sexuality. Some noted the need to be representative of diversity not just in Brampton, but in Canada as a whole. Few respondents dismissed the notion of equity, diversity and inclusion as “political”, “meaningless”, and irrelevant to the performing arts (Source: Q11).
- Before the pandemic, the top three places for performances that respondents visited or attended at least once a year were musicals (75.9%), public parks (75.6%), and street fairs or festivals (64.9%) (Source: Q12).
- As Covid-19 restrictions ease, respondents are most excited to go to a concert or musical performance (76.8%), get together with family and friends (66.1%), and go out to a bar or restaurant (53.5%) (Source: Q13).
- The top three reasons respondents attend arts, culture or entertainment events are to have fun (81.7%), interest in the content (70%), and to support the arts (59.6%) (Source: Q14).
- With the current Covid-19 measures in place, respondents are more comfortable attending outdoor performances (86.9%) than indoor performances (57.9%) at this time (Source: Q15 and Q16).
- 45.9% stated that they are comfortable attending indoor performances, but have not yet attended a show, and 12% are comfortable and have attended a show already. 42.15% of respondents are not yet comfortable attending indoor performances (Source: Q15).
- 63% stated that they are comfortable attending outdoor performances, but have not yet attended a show, and 23.9% are comfortable and have attended a show already. 13.2% of respondents are not yet comfortable attending indoor performances (Source: Q16).
- When respondents were asked if they are interested in attending digital performances, concerts or events, 40% of respondents responded ‘No’, 32% responded ‘Yes’, and 28% responded ‘Not sure’ (Source: Q17).
- The top three changes respondents would like to see arts and culture organizations make in the future are to support local artists, organizers, etc. (31.8%), to offer low or no cost programming (20.8%), and to be welcoming to all kinds of people (18.4%). 29.1% of respondents responded ‘Nothing—I wouldn't change them at all’ (Source: Q18).



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### VIRTUAL TOWN HALL

The Virtual Town Hall took place on Tuesday, September 21, 2021, from 6:30 PM - 8:00 PM. The event was hosted on Zoom Webinar, and drew in a total of 17 members of the public. The event was also attended by Commissioner Marion Nader and Councillor Rowena Santos. The objectives of the event were to inform the public about The Rose, Cyril Clark and LBP, share the strategic planning process, and to explore opportunities to make the performing arts relevant for local communities. Attendees were able to respond to questions about each performing arts venue via Mentimeter, an online polling tool that displays and aggregates data in real-time. Steven Schipper and key staff from the Performing Arts division responded to questions posed by members of the public during the Q&A portion of the event.

### KEY TOWN HALL FINDINGS

- Across all venues, attendees expressed a desire for free, affordable or low-cost programming and rental opportunities.
- With regard to the performing arts, attendees would like Brampton to be best known for a unique, thriving and diverse arts destination, for its support and development of local emerging artists and the arts community, and as a “place where BIPOC artists and art workers can stay, be encouraged, and thrive.” One noted that they would like Brampton to be known for “taking risks.”
- At The Rose, attendees hope to have more diversity and BIPOC representation in audiences, programming and staff. There is also the hope that The Rose will continue to be funded, and that it provides opportunities and support for local performers and theatre groups. Some noted the hope for “larger named” shows or acts.
- At The Rose, attendees want to see more music events, popular music, film screenings, and food and beverage options.
- Attendees hope to have a more welcoming Garden Square with social spaces, places to linger, many options for seating, greenery, protected areas from sun and rain, signage and wayfinding, and bathrooms. Attendees also noted the need for less security and policing in the area. Some noted the need for a permanent and accessible stage.
- In Garden Square, attendees want to see more movie nights, community events, food trucks, food and beverage vendors, local “pop-up” or craft vendors, markets, festivals, theatre, live music, fitness activities, dancing, LGBTQ+ programming, and public art.
- Many attendees hope for Cyril Clark to be better known and visible within the community. Attendees want Cyril Clark to have a closer connection with the immediate neighbourhood, to have a distinct identity separate from the public library, and to explore a rebrand or a new name. Some noted the need for Cyril Clark to be accessible via public transportation, and the challenge of going to Cyril Clark without a car. Others hoped for multilingual tech staff, soundproofing the black box, and affordable rental opportunities for community groups (i.e. theatre groups, secondary schools).
- At Cyril Clark, attendees want to see more of community theatre productions, inspirational speakers, open mics, literary programming (and programming partnerships with the public library), intimate concerts, and independent film screenings.
- Attendees hope LBP becomes an “arts hub”—a place for artists and art education, where “artists perfect their craft,” and a public forum to discuss critical social issues. Others hope for an affordable space and marketing or promotional support for community groups, small presentations and artists/performers in Brampton and the Peel region. Some noted the need for “exterior branding,” social spaces, improved bathrooms, and concessions at LBP.
- At LBP, attendees want to see more community or “amateur” productions, a variety of performances and disciplines including literature, spoken word and dance, youth and LGBTQ+ programming, and affordable or low-cost programming.

### VISIONING SESSIONS

Please refer to presentations with data for Visioning Sessions 1 and 2.





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# Community Advisory Group and Terms of Reference

The City of Brampton's Performing Arts Division is embarking upon a five year Strategic Plan from 2022-2026. We are working towards becoming more nimble, flexible and responsive. While strategic priorities have been developed, we need to anticipate and accommodate changes as they arise.

The Community Advisory Group (CAG) will be foundational in developing a more inclusive performing arts, recognizing the importance of creating meaningful connections with local communities, and the value of community-informed decision-making. With the diverse demographics in Brampton, it is vital that the CAG is representative of all communities.

### MANDATE

The mandate of the CAG is to be a forum for feedback and to act in an advisory role, supporting the Performing Arts Division at key points in the implementation of the Strategic Plan. Specifically, the role of the group is to:

- Act as a sounding board to share perspectives, openly discuss ideas and track progress related to the overall vision, principles and strategic priorities;
- Provide guidance, critique and suggestions on the implementation and evolution of the Strategic Plan on a bi-annual or quarterly basis (to be determined based on resources);
- Provide a sense of the broader community's reactions and concerns and explore how these might be addressed;
- Communicate the perspectives of members' lived experiences, organizations and community constituencies related to the performing arts; and
- Act as ambassadors who advocate for performing arts.

### MEMBERSHIP

The CAG will be made up of 8-12 individual members, with an emphasis on representation that reflects Brampton's changing demographics and cultural diversity. In particular, there is a need to better engage under-represented IBPOC populations, including South Asian and Afro-Caribbean communities.

With regard to the overall composition of the CAG, the Performing Arts Division is committed to fostering a positive and supportive creative environment, one that promotes equity, diversity and access and is welcoming to all lived experiences including representation from equity-seeking groups.

Members from the CAG may include:

- Artists, culture workers and creatives who are practicing in Brampton;
- Representatives of diverse artistic practices;
- Individuals that represent diverse groups across age, race, gender expression, and ability;
- Users of the Performing Arts venues (i.e., performers, audiences, presenters))
- Individuals from community organizations, local businesses and residents that are adjacent to the the City's Performing Arts venues and/or represent the local arts community
- Someone from the Agency
- A member of Council
- Staff member from Cultural Services
- Other City of Brampton staff, as required

The CAG meetings will be organized and convened by staff from the Performing Arts Division. An open call will be made to recruit CAG members.



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### TERMS OF MEMBERSHIP

All members of the CAG must sign a memorandum of understanding (MOU) which outlines the terms and conditions of their involvement, including, but not limited to:

- Membership is for the duration of a minimum of 2 years with the option to renew for two-year terms thereafter with no limit
- Members are expected to attend two meetings a year
- Individual members can also sit on the Lifelong Learning advisory group
- Members must uphold confidentiality with regard to CAG materials and meeting minutes

It is recommended that all members of the CAG be compensated monetarily for their involvement. Compensation is considered best practice for both acknowledging the time, effort and knowledge CAG members are contributing to the project, and demonstrates the commitment of the Performing Arts Division to contribute to equity, diversity, inclusion and access.

### INTERNAL PROCESS

The CAG will operate using a consensus-based approach, where members seek general agreement on guidance and advice to the Performing Arts Division. A consensus-based approach is where participants openly discuss ideas, perspectives and viewpoints, and seek to develop common ground and narrow areas of disagreement to the best of their ability. Where differing viewpoints and opinions exist, these will be documented in meeting notes.

### RESPONSIBILITIES OF THE CHAIR

The meetings will be chaired by a staff member from the Performing Arts Division Executive. The duties of the Chair are to:

- Prepare agendas for each meeting;
- Review minutes and action items ensuring that actions are completed;
- Facilitate discussions so everyone is heard; and
- Bring all recommendations and feedback forward to the Performing Arts Division.

### QUORUM

Quorum shall be at least six members of the group, not including City staff.

### GENERAL PROVISIONS

Attendance and composition

- Meetings will last approximately 1.5 to 2 hours in an online format (e.g. Zoom or Teams).
- When meetings are in-person, refreshments will be provided.
- Meetings will take place 2-4 times per year.
- Members shall serve for an initial two-year term with the option of renewing for additional two-year terms thereafter with no limit.
- Members shall review the composition of the group annually to determine additions.
- Members shall review the Terms of Reference and the effectiveness of the group at least bi-annually.
- The City may choose to discontinue the group at any time.
- Members who miss two consecutive meetings may be asked to step down to make room for a new member.
- Members may choose to provide notice of resignation to the Chair.
- Participation in the meeting is voluntary.
- All members will receive an honorarium of \$100.00 per meeting, depending on the duration of the meeting.