

Collingwood Arts Centre Feasibility Study (Phase 3)

Fundraising Framework & Viability Assessment

April 2024

Prepared for
Colliers Project Leaders

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Contents

1. Introduction	2
1.1 Methodology	2
2. Campaign Context	3
2.1 Fundraising Trends	3
2.2 Positioning Philanthropy for the Arts Centre	5
Facility Capital Campaign Comparison	5
Comparative Analysis of Donation Data	6
2.3 Drawing Conclusions for Collingwood	8
3. Campaign Goals & Gift Targets	8
3.1 Financial Targets	9
Campaign Target	9
Additional Financial Considerations	11
3.2 Community & Culture Goals	12
4. Typical Campaign Structure	12
4.1 Key Milestones for Consideration for the Arts Centre Campaign	12
4.2 Building a Case for Support	14
4.3 Campaign Cabinet	14
Roles and Responsibilities	15
Cabinet Structure	15
5. Establishing a Narrative	16
5.1 Pitching the Arts Centre	16
6. Fundraising Strategies for the Arts Centre	19
6.1 The Donor Cycle	19
6.2 Donor Types & Gift Types	20
Prospect Rating System	21
6.3 Recognition Opportunities	23
6.4 Effective Stewardship	23
7. Next Steps	24
Appendix A. Draft Campaign Narrative	26

1. Introduction

As part of Phase 3 of the Arts Centre Feasibility Study, Nordicity was engaged to develop a Fundraising Framework and Viability Assessment for the Arts Centre. The purpose of this component was to:

- Inform on fundraising best practices and trends, including exploring the philanthropic landscape for the Arts Centre;
- Develop and test a campaign narrative that can inform a campaign case for support;
- Estimate and test preliminary fundraising goals and gift targets to support the financial model for the Arts Centre; and
- Outline a set of strategies and tactics to achieve those goals tailored for the Arts Centre context.

This framework focuses on fundraising from major gift donors, corporate sponsors, and community-level supporters. It does not include information or recommendations about government grants or municipal subsidies. Likewise, its scope covers only an initial capital fundraising campaign, although the importance of long-term planning and resources to support fundraising efforts cannot be overstated. While remaining focused on the capital campaign, this framework was developed to generate and sustain donor interest in and broader community engagement with the Arts Centre. In particular, the proposed fundraising strategies are intended to foster a sense of investment – financial as well as cultural – in what the Arts Centre will deliver for the South Georgian Bay.

(Note that in this framework, South Georgian Bay is used to refer to the region encompassing the Town of Collingwood, the Town of Wasaga Beach, Clearview Township, The Blue Mountains, and the Municipality of Meaford.)

1.1 Methodology

Nordicity's approach for this fundraising framework leveraged a strong understanding of Collingwood's community context and priorities gained through the development of Phases 1 and 2 of the Arts Centre Feasibility Study. From there, the consulting team conducted desk research and a series of consultations to develop the elements of this framework.

As a first step, Nordicity identified several key assumptions about the viability of an Arts Centre capital fundraising campaign to unpack, test, and refine.

- There is potential for broader interest in the Arts Centre beyond those who have been involved in early consultation for the project.
- There is a very limited pool of ultra-high-net-worth individuals in Collingwood and the surrounding area who could contribute leadership gifts (\$500,000+).
- The appeal of donating to the Arts Centre is limited for people who may have second homes in Collingwood, but who are not full-time residents of Collingwood or the surrounding area.
- There is a desire to proceed with this project even if capital fundraising efforts will only represent a portion of construction and start-up investment required.

To test these assumptions and build on them to develop a viable framework for the capital campaign, Nordicity undertook the following research and consultation activities:

- High-level scan of philanthropic trends in Canada, including trends related to support for arts and culture;
- Comparative review of Ontario arts and culture facility fundraising campaigns,

- Analysis of Statistics Canada charitable donation data for Collingwood and select comparable municipalities/major audience centres;
- Consultation with Collingwood Arts Centre Feasibility Steering Committee (1 session); and
- Series of viability assessment interviews (4 sessions).

Findings from these activities are integrated throughout this report. Where especially pertinent, specific consultation themes and feedback are highlighted.

2. Campaign Context

The fundraising framework and viability assessment was conducted within the context of the broader Arts Centre feasibility study. The first two phases of the project identified and validated community demand for an arts centre in Collingwood and put forth a preliminary vision aligned with sector, public, and municipal priorities.

In developing and testing this fundraising framework, Nordicity has relied on the research and findings of these earlier phases, including key findings relating to Collingwood demographics (including census data on household income),¹ as well as the vision and priorities for the project. To further contextualize a capital campaign for the Arts Centre, Nordicity conducted additional research into Canadian fundraising trends and analyzed specific factors relevant to the philanthropic landscape for the Arts Centre. This section reports key findings relevant to the campaign context.

2.1 Fundraising Trends

Philanthropy in Canada is going through a transformative time. The rising cost of living and the prolonged impacts of the pandemic have shifted the way Canadians give. The following observations about arts philanthropy in Canada are particularly relevant for the Arts Centre project:

- **People are giving less** – Giving participation rates (i.e., the percent of Canadians who claim charitable gifts on their tax returns) have been steadily falling since 1990.²
 - In 2022, the overall household participation rate dropped 8%, with the steepest drops among households with the highest incomes.
 - 82% of Canadians expect their finances to be negatively impacted by inflation.
 - The percentage of aggregate income donated to charity is declining more slowly in Ontario compared to other provinces but nonetheless declining.³
 - 24% of charities reported decreased donor levels in 2023.⁴
- **There are fewer unique donors** – Donations are increasingly concentrated among high income donors.⁵

¹ As per Statistics Canada, [Total income of private household](#) includes employment income, investment income, pension income, other regular cash income (e.g., child support, alimony), and income from government sources (e.g., pension benefits).

² [The Giving Report 2023](#), Environics Analytics and CanadaHelps

³ The 2022 Generosity Index, Fraser Institute

⁴ State of the Canadian Charitable Sector, Mid-Year Report 223, Charity Insights Canada Project

⁵ Statistics Canada

- The number of smaller donors (especially to small- and medium-sized organizations) is decreasing.⁶
- Any growth in total donations throughout the 2010s was primarily the result of a shrinking group of donors giving more.⁷
- **Arts and culture are a lower priority** – On average, Canadians who report donating to arts and culture causes say they give approximately \$11 out of \$100 of their annual charitable giving to arts and culture. In Ontario, the average donation going to arts and culture is closer to \$8 out of \$100 – the lowest provincial figure.⁸
 - Almost half of culture donors report that their top motivator for giving is belief in the cause or purpose; more than 25% value the impact these organizations have on their community; 22% want to give back to the community.
 - Fostering a sense of belonging and a community identity is one of the most important impacts of arts organizations, according to donors.
 - The main barriers to giving to arts and culture among those who participate in arts and culture and donate to other causes (but not to arts and culture) are feeling that cultural organizations lack personal importance to them (33%), a belief that their tax dollars already support arts and culture (32%), and simply not being asked (23%).

While historical strategies and best practices are still relevant, these trends indicate that the landscape for capital fundraising has changed in recent years – and is likely to continue changing. There is an opportunity to explore new and innovative campaign approaches and positioning, particularly those aimed at engaging and cultivating the next generation of arts and culture philanthropists.

Key Consultation Insights

- Consultation participants noted other local initiatives – including a planned hospital, potential sports centre, and ongoing municipal service priorities – may compete for local donor dollars. This feedback is in line with the overall trend of seeing arts and culture causes as a lower priority for donors.
- Participants indicated that for many visitors and part-time residents, particularly those whose primary residence is in the Greater Toronto Area, South Georgian Bay is seen as a “recreation destination.” Participants noted that those who are culture-goers tend to participate in arts and culture in Toronto, and come to South Georgian Bay for golf, hiking, cycling, skiing, and other outdoor activities. This feedback aligns with research on top giving barriers and suggests that the Arts Centre capital campaign will need to build a feeling of personal importance for this segment of the local community.
- Overall, consultations indicated that while there is strong interest in the Arts Centre, there remains a significant gap between those individuals with capacity for major gifts and their connection or investment in the arts in South Georgian Bay. The capital campaign will need to be designed with a view to bridging this gap.

⁶ Charitable Giving – A Historical Low in Canada, Ontario Nonprofit Network, August 2023

⁷ [30 Years of Giving in Canada](#), Imagine Canada and The Rideau Hall Foundation

⁸ Arts Response Tracking Survey, November 2023, Nanos Research, the National Arts Centre, and Business/Arts

2.2 Positioning Philanthropy for the Arts Centre

To position philanthropy for the Arts Centre and better understand specific considerations for the Arts Centre capital campaign, Nordicity conducted two comparative analyses. Research and key findings are described below, along with relevant consultation takeaways.

Facility Capital Campaign Comparison

Nordicity conducted a high-level facility comparison to provide insights into capital budgets and fundraising targets for select comparable projects (some of which served as comparators for the Arts Centre in earlier phases of this project). Comparators included:

- Collingwood Public Library – as an example of a local, community-driven capital project;
- Burlington Performing Arts Centre, Flato Markham Theatre, FirstOntario Performing Arts Centre (St. Catharines), Shenkman Arts Centre (Ottawa), and Stockey Centre (Parry Sound) – as examples of arts centre capital projects; and
- Marilyn I. Walker School of Fine and Performing Arts at Brock University (St. Catharines) and Sandra Faire and Ivan Fecan Theatre at York University (Toronto) – as examples of alternative operating structures within a post-secondary ecosystem.

While each project was developed in a unique context, there are nonetheless several relevant takeaways for this fundraising framework:

- There is no one-size-fits-all framework for overall capital budget, funding sources, or campaign timelines.
- Where campaigns achieved private funding (i.e., private donation or corporate sponsorship), leadership gifts accounting for a significant portion of the overall funds raised were essential to meeting campaign targets. For example, the Burlington Performing Arts Centre raised \$7 million from donors in 2011, with \$5 million coming from one family.
- Significant leadership gifts were frequently associated with naming rights – either for the entire facility or for specific areas/spaces.
- While community engagement is critical during a capital campaign, community-level giving is not generally a major source of capital funding. For example, the Collingwood Public Library capital budget was \$7.23 million in 2010, with \$725,000 (approximately 10%) coming from community donations.

Key Consultation Insights

- Consultation participants emphasized the fundraising opportunities associated with naming rights for the Arts Centre. Some participants noted that the Arts Centre may allow emerging philanthropists to leave a lasting legacy and have a more significant impact in South Georgian Bay than they may be able to in Toronto's crowded cultural philanthropy landscape. At the same time, it was noted that the capital campaign should be careful not to undervalue naming rights and should consider time-limited sponsorships (i.e., naming rights for a set number of years).
- Participants also noted the importance of securing one or two major donors whose contributions can cover 50% or more of the capital campaign target. This feedback aligns with the impact of leadership gifts identified in the facility comparison.

Comparative Analysis of Donation Data

Nordicity conducted a comparative analysis of historical donation data for Collingwood and a selection of other municipalities that feed into Collingwood's audience base for arts and culture. Note that there is limited donation data for South Georgian Bay municipalities (i.e., Statistics Canada does not report donation data for all municipalities). Therefore, Collingwood is used as a proxy for South Georgian Bay in this comparative analysis.

Comparators included:

- Collingwood;
- Ontario (overall);
- Toronto;
- Ottawa-Gatineau;
- Kitchener-Cambridge-Waterloo; and
- Peterborough.

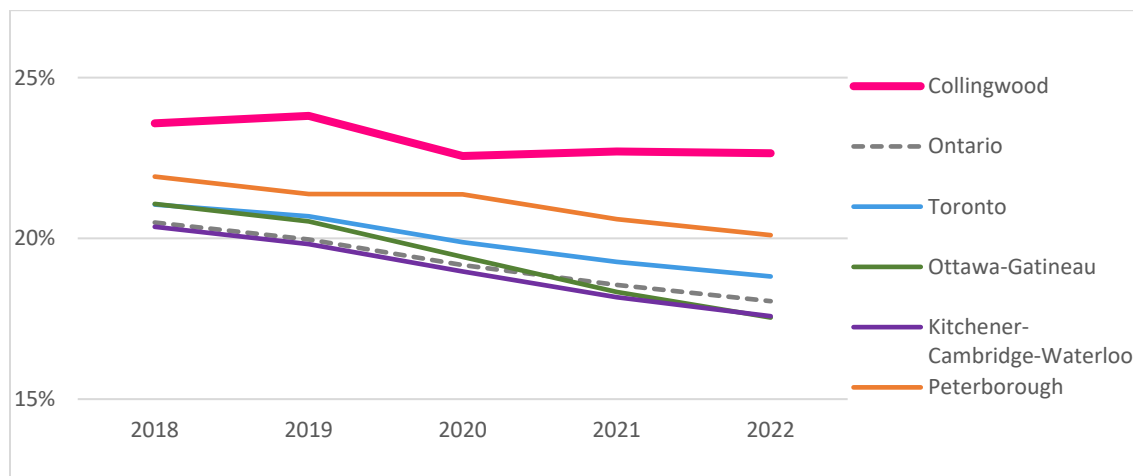
These comparators were selected based on input and background audience data provided during the consultation phase. Specifically, Collingwood data was compared to overall Ontario data to test the assumption heard during consultations that there is significant local philanthropic potential for the Arts Centre. Additional jurisdictions identified as feeding into the potential audience base of the Arts Centre were also analyzed to account for non-residents who currently engage in Collingwood's arts offerings.

Drawing on Statistics Canada's summary of charitable donors, the following data points were analyzed for each jurisdiction, from 2018 to 2022:

- Number of tax filers
- Number of donors
- Median income of donors
- 75th percentile donor income
- Median donation amount

As shown in Figure 1 below, Collingwood has a **higher donor rate** than comparable jurisdictions. Furthermore, while donors as a percent of total tax filers have decreased across the board (in line with broader industry trends noted above), Collingwood has seen less of a decrease than comparable jurisdictions. Between 2018 and 2022, Collingwood's donor rate decreased by 1%, compared to a 2% decrease in Ontario overall and decreases of 2–4% in other jurisdictions.

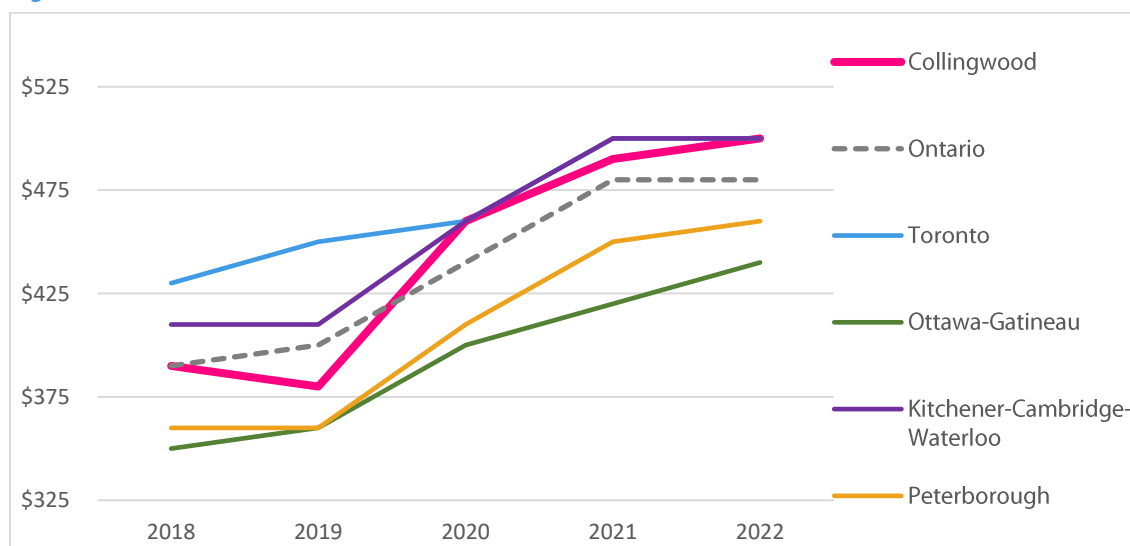
Figure 1 Donor rate, 2018–2022



Source: Statistics Canada, [Table 11-10-0130-01 Summary of charitable donors](#)

Figure 2 below charts median donation amounts. Among comparators, Collingwood has seen the greatest increase in median donation amount between 2018 and 2022 – a 28% increase in Collingwood compared to 23% Ontario-wide. This increase has seen Collingwood’s median donation amount move from a roughly middling position among comparators to one of the top amounts from 2020 onward.

Figure 2 Median donation, 2018–2022



Source: Statistics Canada, [Table 11-10-0130-01 Summary of charitable donors](#)

In terms of donor income, Collingwood has seen the greatest increase among comparators in median income between 2018 and 2022 – an increase of 21% compared to 15% Ontario-wide. Similarly, Collingwood saw an increase of 20% in 75th percentile donor income in the same period compared to 15% Ontario-wide. These findings reinforce community perceptions heard during consultations and in earlier phases of the feasibility study regarding increasing wealth and a growing potential donor pool in Collingwood.

Key Consultation Insights

- Some consultation participants noted the limitations of analyzing census data for Collingwood, which does not necessarily capture individuals whose primary residence is elsewhere. Nordicity mitigated this potential gap by analyzing data for additional jurisdictions that feed into the audience base for arts in South Georgian Bay.
- Participants also suggested there has been an influx of wealthier individuals relocating to Collingwood and surrounding areas, including retirees from Toronto and other urban centres. One participant noted that in some cases, people are drawn to the region for its diverse year-round activities (compared to areas like Muskoka which are primarily active in warmer months).

2.3 Drawing Conclusions for the Arts Centre

Broader fundraising trends research and the facility capital campaign comparison points to a key challenge for the Arts Centre capital campaign: Arts and culture causes are a lower priority among donors, including those who participate in arts and culture, particularly in Ontario. Given the potential for competing funding priorities in Collingwood specifically and the broader perception of South Georgian Bay as a recreation destination, the Arts Centre capital campaign will need to reach beyond the current core supporters of arts in the region.

At the same time, there is growing wealth and philanthropic capacity in Collingwood. Furthermore, Collingwood's arts audiences come from across Ontario, meaning there is an opportunity for the Arts Centre capital campaign to engage donors beyond Collingwood's Town boundaries.

3. Campaign Goals & Gift Targets

Well-defined goals are crucial to the success of any fundraising campaign. Goals are based on the financial requirements of the project and what the anticipated donor pool will tolerate. These goals will serve as a roadmap for key participants including volunteers, staff, and donors.

As outlined in the Campaign Context section above, there is significant philanthropic capacity for the Arts Centre capital campaign, but this capacity is tempered by limited buy-in for South Georgian Bay as an arts destination and under-developed relationship between the local arts sector and major gift prospects. The following financial targets and community and culture goals account for the relative strengths and challenges in this context.

Key Consultation Insights

- Consultation participants expressed mixed opinions regarding the likely number of gifts at the \$500,000+ level that can be secured for the Arts Centre.
- Participants recognized there is wealth in South Georgian Bay and there is some strong support for the Arts Centre, but they remain unclear on how much overlap there is currently between that wealth and support.

3.1 Financial Targets

Initial financial goals are determined early in the campaign process, often before the final definition of the intended facility. An estimate of targets is based on several factors, including comparative research to other jurisdictions and other charity targets in the same region, economic analysis of disposable income, catchment area that will be considered as part of the market, trends in charitable donations, competing campaigns anticipated, strength of local leadership and volunteers, and other assumptions.

Community projects can generate a lot of enthusiasm, and there can be a tendency to translate that energy into a higher estimate of funds that could be raised. Depending on the psychology of the campaign leadership, “stretch goals” can be useful as motivators. They are appropriate in certain campaign contexts, but the current stage of planning for the Arts Centre suggests an estimate that is grounded in research and consultation around the financial potential of an effective fundraising campaign.

The financial targets provided in this framework feed directly into the overall model for financing the construction and indeed the operations of the Arts Centre. It is critical to the project's credibility that that estimate be very defensible. It indicates a sizable community commitment, but it will always be a relatively smaller sum in this context than other public and corporate sources. This approach allows decision-makers to best assess overall feasibility for the Arts Centre.

Note that the financial targets may well change during campaign planning and during the Quiet Phase, based on donor engagement, economic conditions, and other real-time factors. “Stretch goals” may seem more realizable at that time. That would be wonderful news for practically any configuration of the construction and operating costs of the facility. However, once the campaign has officially launched to the public, the total fundraising goal is generally considered final and fixed. A realizable number or at least a range that can portend a higher target is recommended.

The total campaign target presented in the following section is broken down into a Gift Chart, which outlines the number of gifts anticipated across donation levels. This creates a strategic priority order for solicitation. These donations may be from individuals or from private or public foundations.

Campaign Target

Based on the evidence reviewed within the scope of this study, which includes building on the research and findings in phases 1 and 2, **this fundraising framework projects the Arts Centre capital campaign can realistically achieve a fundraising goal of \$5–7 million.**

Given the very early context in which this framework was developed and to mitigate risks associated with overestimating private fundraising potential, Nordicity recommends using the lowest end of this range (\$5 million) as a basis for financial modeling and feasibility assessment.

As noted above, Nordicity recognizes that the actual fundraising potential may be higher than research indicated, based on the underdeveloped relationship between the arts sector and prospective donors in the region. Generally, any fundraising campaign should have plans in place to respond to a circumstance where the funds raised significantly exceed targets. While these plans are outside of the scope of this framework, examples may include the project authority working with architects to revise designs based on higher resources and/or leveraging the capital campaign to support fundraising for operational funds. These plans should be developed during the campaign planning stage, as described in Section 4.

Proposed Gift Chart

The following Gift Chart proposes a breakdown of gifts across donation levels. The proposed approach is “top heavy,” emphasizing a smaller number of higher-level gifts. This breakdown reflects

the balance between potentially high-capacity donors and their presumed limited connection to the arts in South Georgian Bay. This chart also includes recognition opportunities and fundraising approaches to consider for each level. Recognition opportunities are described in more detail in [Section 6](#).

Table 1 Proposed Gift Chart

# of Gifts	Gift Amount	Cumulative Amount	% of Total Goal	# of Prospects	Phase	Key Opportunities to Explore
1	\$1,000,000	\$1,000,000	20%	2	Quiet	Founders' Circle, naming rights
4	\$500,000	\$2,000,000	40%	5	Quiet	Founders' Circle, naming rights
8	\$100,000	\$800,000	16%	16	Quiet	Founders' Circle
10	\$50,000	\$500,000	10%	20	Public	Gift-matching campaigns
10	\$25,000	\$250,000	5%	20	Public	Gift-matching campaigns, fundraising events
15	\$10,000	\$150,000	3%	30	Public	Fundraising events
15	\$5,000	\$75,000	1.5%	30	Public	Peer-to-peer campaigns, Fundraising events
many	<\$2,500	\$225,000	4.5%	many	Public	Direct mail, digital fundraising, point-of-sale donations

Additional Financial Considerations

In addition to the overall campaign goal and gift targets, the Arts Centre capital campaign should consider the following:

- **Investment in the fundraising campaign** (i.e., costs of the capital campaign) will need to be considered in the early phases of campaign planning.
 - Key campaign costs generally include consulting fees and/or staff to design and execute the campaign; writer and designer for the Case for Support; production and distribution of promotional materials; event costs; advertising expenses; donor recognition and volunteer appreciation costs; and miscellaneous administration.
 - While campaign costs depend on a wide range of factors (e.g., who owns or runs the campaign, level of in-kind support secured, campaign length), **costs of approximately 10–15% of the campaign goal are considered the average cost for capital projects.** Note that the actual estimate for the Arts Centre campaign will depend on the specifics of the campaign plan.
- In addition to the capital gifts outlined above, the campaign may wish to **explore bundling capital donations with operating donations**, such as multi-year commitments and endowments. These operating donations would be separate from the capital gift targets, providing additional funds for sustainable operations over and above the \$5–7 million projected for capital fundraising.

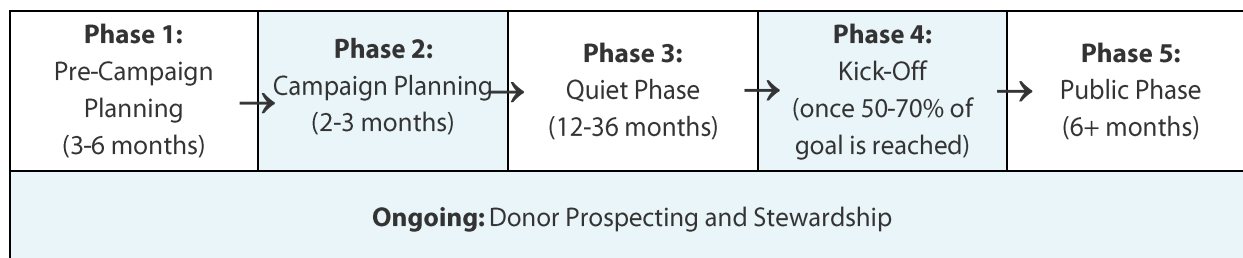
3.2 Community & Culture Goals

Identifying strategic goals that complement the financial goals increases the likelihood of the Arts Centre's long-term success and helps strengthen connections between potential donors and the Centre. The following qualitative goals are proposed for the Arts Centre capital campaign (note that these goals are for the campaign specifically and are not intended as goals for the Arts Centre itself):

- **Build Awareness** – Raise awareness about the project and foster a deeper understanding of the vision for the Arts Centre. Communicate the Arts Centre's positive impact on the town and its people. Develop an understanding of how community members will interact with the Arts Centre.
- **Mobilize Champions** – Harness the energy of individuals who have already expressed an interest in the project. Reinforce their connection to the Centre. Encourage these individuals to act as champions of the Centre and promote it within their networks.
- **Encourage Local Pride** – Encourage a sense of ownership of the Centre within the community. Nurture South Georgian Bay's reputation as a wonderful place to live and reinforce the value of its arts sector. Identify the Arts Centre as a point of local pride with the ability to cement South Georgian Bay's status as a premier destination.
- **Lay a Foundation** – Engage relevant organizations, funders, and professionals with an eye to identifying partnership opportunities. Cultivate prospective donors for future fundraising needs. Build audiences for future programming and rentals.

4. Typical Campaign Structure

Typically, capital campaigns for facility development projects such as the Arts Centre are organized into five phases, each with a distinct focus and key milestones. All phases are complemented by ongoing donor stewardship.



Organizations generally go through the full campaign process before development or construction begin. This creates a sense of urgency and impact for prospective donors. If development or construction has already begun prior to the campaign's end, it can imply that donations are not strictly needed to accomplish the goal.

4.1 Key Milestones for Consideration for the Arts Centre Campaign

When this assessment was developed, key timeline information had not been finalized. The timeline for the Arts Centre capital campaign will be based on information provided by the Town of Collingwood, Colliers, and Diamond Schmitt Architects as well as standard benchmarks for capital campaigns. **Based on projects of similar scope and industry standards, the following suggested milestones may support timeline development and campaign planning.**

The timeline should be finalized at the end of the Pre-Campaign Planning phase. Note that, generally, longer timelines can allow for more funds to be raised but also come with a greater cost of fundraising. On the other hand, shorter campaign timelines can be less costly and help create a sense of urgency but may also limit total fundraising capacity.

The Town of Collingwood is currently in Phase 1 of a capital campaign. This phase includes the development of working goals, the creation of a campaign narrative, and the identification of prospective Cabinet members. During this phase, a tentative governance structure is created, construction costs and timelines are assembled, and prospective donors are consulted. **We anticipate that this phase will last until September 2024.**

Phase 2 is when campaign planning begins in earnest. The governance structure is finalized, and a team is assembled – including volunteers and paid staff or consultants – to build the official campaign plan. The most important deliverable of this phase is the Case for Support, a donor-facing document that serves as the foundation for fundraising communications. **We anticipate this phase will take 3-6 months (to March 2025 at latest).**

Phase 3, the “Quiet Phase,” is the time to solicit leadership gifts from major donors, corporate sponsors, and members of the Steering Committee and/or Board. Based on success during this phase, the total fundraising goal may be adjusted in advance of the public kick-off. **As an integral part of the campaign, the Quiet Phase will take place over 1–3 years.**

The campaign should only move out of the Quiet Phase to the “Kick-Off” once it has reached 70% of its total fundraising goal. At kick-off, the official fundraising goal is announced, leadership donors are recognized, and the campaign is promoted via a range of channels including earned media. Many organizations host a special event to kick-off a capital campaign, inviting key community members and prospective donors.

The Public Phase involves the solicitation of gifts across donor types. This may include follow up with uncommitted donors and additional solicitation of leadership donors to “close the gap” between funds raised and the total goal. The maintenance of a robust communications plan is vital. **This phase will continue until the total goal is reached or until a deadline. This should be determined during the planning phase.**

Donor prospecting and stewardship is ongoing through every phase of the campaign. During Phase 1, prospective donors should be identified, researched, and prioritized based on a tailored rating system. This list should be expanded significantly in Phase 2. During Phase 3, lead prospects should be cultivated and solicited for gifts. At kick-off, donors should be celebrated. Recognition and stewardship should continue through Phase 5 and beyond.

Key Consultation Insights

- Consultations emphasized the importance of securing leadership gifts and major wins before the public launch.
- Some participants identified community skepticism about the Arts Centre project, underscoring the need for tangible support from key donors to build credibility and momentum.

4.2 Building a Case for Support

The Case for Support outlines the rationale, objectives, and fundraising goals for a project or campaign. It provides the foundation for all campaign communications, ensures all team and cabinet members are on the same page, and acts as a public-facing pitch for prospective donors.

The document is rational, optimistic, and persuasive. It outlines a bold, compelling vision with a clear call to action. It should be brief and readable. The case should be donor centered.

The following table outlines the core components that should be included in the Arts Centre Case for Support.

Table 2 Components of the Case for Support

Section	Purpose
Introduction	Aims to pique the interests of prospective donors; establishes context and highlights a personal connection; presents the challenge and proposes a bold solution; creates a sense of urgency and excitement
Vision for the Centre	Presents the Centre's features and amenities; outlines potential benefits for the community; paints a compelling picture for prospective donors of the final product they will help bring to life
Financials	Outlines fundraising goals, anticipated revenue streams, and projected construction costs (in the form of budget tables); provides an overview of anticipated annual operational costs and subsidies
Timeline	Presents process to date and outline future milestones including Council approvals, capital campaign, construction, and target opening date
Governance	Provides information about the organizing body behind the Centre; includes all key individuals and institutions directly involved in designing, fundraising for, and building the centre; provides insights into how the Centre will run
Call to Action	Outlines how donors can get involved in a clear, urgent, and emotional manner; presents opportunity to create a personalized donation and recognition plan

Phase 1 of the campaign provides an opportunity to understand donor motivations. The Case for Support is built during Phase 2, ideally led by an experienced writer well versed in crafting promotional material. Once the Case for Support has been reviewed internally, it should be tested with a selection of prospective donors before content is finalized and adapted into a polished, public-facing document including the addition of compelling visuals, mock-ups, and architectural renderings (as available).

4.3 Campaign Cabinet

The Campaign Cabinet will be comprised of influential individuals including community leaders and major donors. They will guide and champion fundraising efforts for the Centre. They will help shape the campaign, support donor prospecting, and provide access to their networks.

Roles and Responsibilities

Within the Cabinet, there are a wide variety of opportunities. Specific areas of responsibility will include strategy development, donor identification and cultivation, local advocacy, event planning, and stewardship. **Generally, it is expected that every Campaign Cabinet member will also make a notable personal donation or commitment to the campaign.**

Cabinet Structure

The Cabinet structure should be tailored to suit campaign needs, including intersection with the Town of Collingwood and staff support. The standard approach to a Campaign Cabinet can be found below; however, this approach can and should be tailored to the Arts Centre based on factors including, but not limited to, campaign resources, timelines, etc.

“Staff support” is when/where there would usually be paid staff. What paid fundraising staff means in this project's context – and who will be responsible for staffing costs – will depend on details beyond the scope of this framework such as the selected governance for the Arts Centre. However, it should be noted that an investment in staff support will be vital to the success of the capital campaign.

Role	Responsibilities	Participants
Campaign Chair	Provide overall leadership and direction	1-2 volunteers
Vice Chair	Assist the Campaign Chair and lead in their absence as needed	1-2 volunteers
Secretary	Organize meetings and maintain thorough meeting records	1 volunteer or staff
Major Gifts Lead	Lead prospect identification and cultivation of Major Gift donors	1-2 volunteers paired with staff support
Corporate Lead	Lead prospect identification and cultivation of corporate sponsors	1-2 volunteers paired with staff support
Community Lead	Lead community-level giving initiatives	1-2 volunteers paired with staff support
Events Lead	Plan and execute special events including Kick-Off and fundraising events	1-2 volunteers paired with staff support
Marketing Lead	Lead development of marketing and communications materials	1-2 volunteers paired with staff support
Stewardship Lead	Plan and executive donor stewardship strategies	1-2 volunteers paired with staff support

Key Consultation Insights

- Consultation participants consistently emphasized the importance of involving high-capacity donors with strong connections – particularly within the golf community – on the campaign team.
- Participants also emphasized the need for the campaign team to build/leverage connections and generate interest in the campaign from the outset, as success will rely on early support.
- Most participants engaged in the viability assessment consultations expressed a willingness to support the campaign and participate in some way, but they emphasized the need to have the “right” leaders involved (in other words, higher-capacity and better connected community members).
- Continuing to engage people throughout future phases of this project, including Steering Committee members and other champions, will support project continuity and may help build and maintain momentum within the community.

5. Establishing a Narrative

The campaign narrative is a vital part of the Case for Support. The narrative tells a story, highlighting the challenges at hand and the proposed solutions. It presents a compelling vision of the end goal so donors can understand what they are helping build.

5.1 Pitching the Arts Centre

The following high-level campaign narrative was presented during viability assessment consultations with the aim of sharing a preliminary “pitch” for the Arts Centre. Nordicity aimed to gather input on strengths, gaps, and questions arising from this preliminary pitch. To present this high-level pitch, a more detailed narrative was first developed in line with best practices for Case for Support components. The full draft narrative is included in [Appendix A](#).

The following outlines the preliminary pitch based on the draft campaign narrative:

There are endless reasons to love Collingwood. It’s a charming town, anchored by heritage, animated by engaged residents. It is the hub of South Georgian Bay, and a wonderful place call home. But – Collingwood is on the cusp of becoming more.

Collingwood punches above its weight in artistic talent. Between the breadth of visual arts, talented musicians, and a dedicated theatre community, Collingwood is home to a vibrant – and growing – arts scene. But – artists and arts organizations face a lack of space, and especially of the kind of top-tier facilities that are needed for a world-class arts scene.

And by extension, opportunities for residents and visitors to participate in and experience the regions’ artistic culture are limited. You can only do so much with what’s available.

Collingwood needs a professional, well-designed, accessible facility to reflect and advance its dedication to the arts. This is not a new idea in Collingwood. Residents and visitors have expressed their desire for an arts centre for years, and the Town has been waiting for the right time. Between a growing population, rising reputation – not to mention the pressure to keep up with competing arts development in the area – that time is now.

A new arts centre will deliver a nexus of culture, community, and creativity for South Georgian Bay. It will be the cornerstone – literally and figuratively – for the Collingwood arts scene, serving artists and audiences for decades to come.

The Arts Centre will launch the region into an exciting new stage. The Arts Centre will become the home of the region's arts sector – invigorating residents and drawing in visitors from beyond the town, showcasing the best local artists and attracting world-class touring performers. It will establish this community's reputation as a vibrant, exciting, enriching place to live and to visit. In short – it'll be a gamechanger.

The Arts Centre will be a state-of-the-art facility with modern amenities and future-friendly spaces – and it will be integrated with the existing character of Collingwood's downtown architecture. The Centre will boast a variety of flexible spaces for people to connect with art and with one another. That might include:

- A premiere performing arts space with fixed seating
- A smaller capacity black box performance space with flexible seating
- Spaces for rehearsals, education, exhibition, public gathering

The Arts Centre will deliver first-rate entertainment. It will elevate Collingwood's artists and arts organizations. And it will strengthen the town's reputation as a hub for arts and culture. And that means more visitor dollars, more resources, more creative energy, more artistic development in the area.

Collingwood's next stage will cement its status as one of the most dynamic towns, not just in Ontario but anywhere in Canada.

To make the Arts Centre a reality and achieve this vision for Collingwood – we need you.

Construction costs for the Centre are estimated at about \$25 to 35 million dollars. The target for our capital fundraising campaign is \$5 million with contributions anticipated from donors, foundations, and corporations. The Town of Collingwood will invest a portion of capital costs, with the remaining expenses to be paid for through provincial and federal grants.

The Centre is being custom designed for Collingwood to meet the unique needs and priorities here. Your investment in this landmark project should be equally bespoke.

The campaign team is ready to help you design a meaningful donation that aligns with your interests and intended impact – whether that's a leadership gift, naming a space, or committing a matching gift to encourage wider donations, just to name a few options.

There are endless reasons to love Collingwood. With the development of the new Collingwood Arts Centre, the town will go from beloved to renowned. Will you stand with us at the centre of Collingwood's next stage?

Key Consultation Insights

- Consultation participants generally reacted well to the preliminary pitch and expressed that it was inviting and easy to follow. Some participants noted the full Case for Support should consider how to avoid generic positioning and messaging.
- Consultations emphasized that a clear and compelling vision in the Arts Centre Case for Support will be essential for securing support – and especially for securing major gifts. There is particular interest in understanding how specific artistic disciplines/practices will be incorporated and reflected in the Arts Centre given the stated aim for the facility to be multidisciplinary and flexible. Some participants noted the current emphasis on performing arts and questioned whether the Arts Centre is intended to be solely for performing arts or a broader cross-section of the arts.
- Consultation participants identified a growing interest among donors to see a sustainable operating model for any project they support. Additionally, participants noted that assuring long-term viability is vital for attracting major gifts, particularly for a facility aiming to become a community legacy.
- In terms of the Arts Centre governance, consultations pointed to a desire to see the Arts Centre operated by an entity other than the Town. It was noted that a municipally-run facility is less likely to attract major and community-level gifts.
- Some consultation participants also suggested avoiding “Collingwood” in the name of the Arts Centre. While the Arts Centre is a Town initiative and will be based in Collingwood itself, participants emphasized the need to appeal to visitors and residents across South Georgian Bay – both for fundraising and, later, attendance and engagement. Participants suggested a name such as “Collingwood Arts Centre” may be alienating for some. Furthermore, leaving out the Town’s name created a key opportunity for naming rights of the Arts Centre itself.

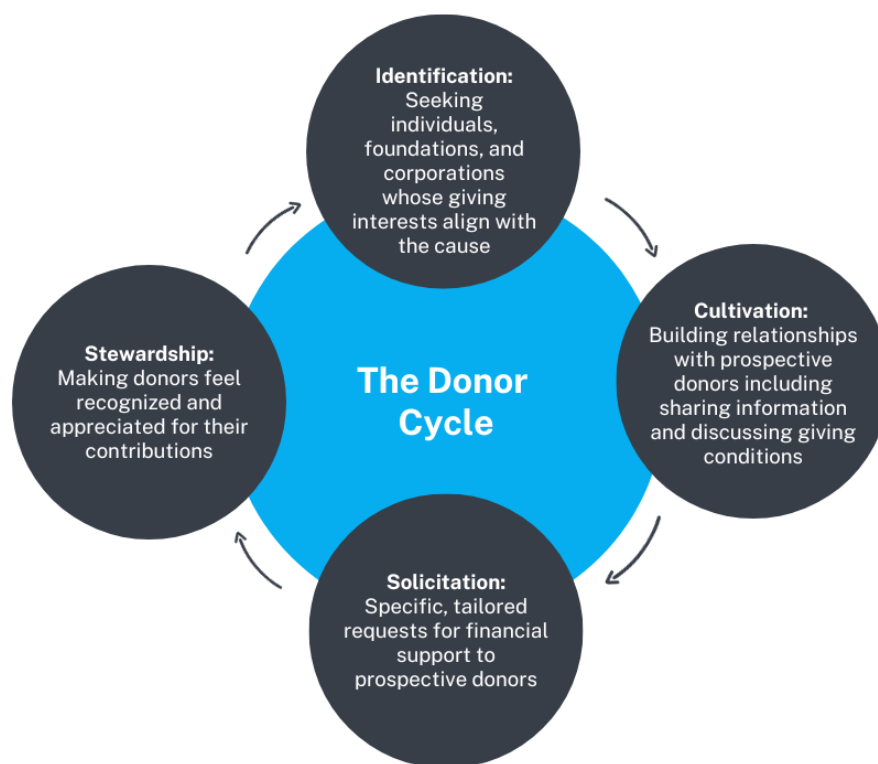
6. Fundraising Strategies for the Arts Centre

Capital campaigns utilize several strategies to engage with a range of donor types. For any campaign to succeed, it is important that participants understand the distinct types of donors and how they are prioritized for solicitation.

6.1 The Donor Cycle

The “donor cycle” refers to the various stages of donor engagement. Ideally, every donor – no matter the size of gift – will go through this cycle. Once a donation has been collected and stewarded, the cycle begins again with the identification phase, during which time participants ascertain whether a previous donor is interested in making an additional gift in future.

Figure 3 The Donor Cycle



It is important to underline that the end of the capital campaign is not the end of fundraising efforts. In fact, the most successful capital campaigns jumpstart ongoing fundraising activities for the organization. An ongoing investment of time and energy is required.

Ideally, governance and human resources planning related to the campaign includes dedicated development personnel. These paid roles will assist in campaign execution and own the development portfolio throughout and after the capital campaign, including stewardship. It is vital that this department be resources appropriately.

6.2 Donor Types & Gift Types

We project the primary donors to the Centre will be:

- **Major Gift Donors/Private Foundations** – Individuals or families who contribute \$500,000+ to the campaign; high-net-worth individuals who want to have a significant impact; will account for approximately 75% of the total fundraising goal; sought during Quiet Phase
- **Corporate Sponsors** – Businesses that provide financial support of the campaign in exchange for promotional opportunities; May require mission alignment with an existing funding strategy; Sought out via personal connections or formal funding applications
- **Community-Level Donors** – Individuals or businesses that donate between \$1 and \$99,999 to the campaign; Usually standalone gifts but may include monthly or annual contributions; Encourage widespread support and key for future fundraising; sought out during Public Phase

Contributions to the campaign will most likely come in the form of standalone or multi-year major gifts, corporate sponsorship, and community-level donations. Other donor types may include public foundations, legacy donors, and social impact investors.

Based on these projections, the campaign should utilize the following fundraising strategies:

- **Founders' Circle** – Develop an exclusive group of visionary donors whose major contributions play a foundational role in the campaign; Applied to unrestricted donations of \$500,000 or more; Top-tier recognition and stewardship
- **Major Gift Fundraising** – One-to-one relationship building with high-net-worth individuals and/or families; Tailored cultivation and solicitation strategies including development of a Founders' Circle; Personal stewardship
- **Corporate Sponsorship** – Requests for funding from for-profit corporations; May be based on personal/professional connections or the submission of formal applications
- **Gift Matching** – A combination of major gift and community-level fundraising; High-net-worth individuals or corporations agree to match funds raised by the community; Usually involves a cap on matched gifts and takes place over a short period of time
- **Foundation Funding** – Requests for funding from public foundations; May be based on personal/professional connections or the submission of formal applications
- **Fundraising Events** – Special events such as galas, shows, auctions, or tournaments where the cost of admission or onsite activities are donated to the campaign
- **Peer-to-Peer Fundraising** – Individuals outside of the Campaign Cabinet who encourage their friends, family, and networks to donate; Often tied to a marathon, holiday/birthday, or private events such as dinner parties
- **Direct Mail** – Outreach and solicitation to prospective donors through physical mail; Required a compelling letter reflecting the Case for Support; Primarily results in community-level donations
- **Monthly Giving** – Development monthly donor group (e.g., the CACC Community Circle); Dedicated messaging that encourages collective buy-in and emphasizes flexibility; Unique perks or recognition
- **Digital Fundraising** – Requests for donations that utilize online platforms such as email and social media; Primarily results in one-time community-level donations

- **Point-of-Sale Fundraising** – Donations received at the time of a purchase or transaction in partnership with local businesses such as retail stores and restaurants

Prospect Rating System

A prospect rating system is a strategic tool used to evaluate potential donors based on relevant criteria. It helps prioritize donor segments and develop targeted fundraising approaches. While a prospect rating system is important for any campaign, it will be particularly relevant for the Arts Centre as a tool to navigate the presumed gaps between ability to give and linkage to the project in the South Georgian Bay context.

The following prospect rating system has been customized for the Centre. It evaluates prospects based on their existing affiliations and/or connections to the arts (linkage), their ability to give or raise funds, and their overall interest in culture. The system is primarily designed with individual or family donors in mind but can be applied to larger private foundations and corporate sponsors.

When this assessment was developed, the Arts Centre space programming was not confirmed. As such, use of the phrase "relevant artistic disciplines" refers to the disciplines that will be developed and/or showcased in the building (e.g., visual arts, performing arts). As the vision and space programming for the Arts Centre are finalized, linkage details should be updated as needed to reflect specifics.

Proposed Prospect Rating System for the Arts Centre

Prospects can score up to a maximum of 21 points. Scores can be understood as follows:

- Total score 15-21: Higher priority prospect with strong likelihood of support
- Total score 9-14: Lower priority prospect with moderate likelihood of support
- Total score 0-8: Not considered an active prospect; not likely to support

	High (3)	Moderate (2)	Low (1)
Linkage			
Community Arts Linkage	Deeply involved in local arts and culture, actively participates in or supports relevant artistic disciplines.	Some community involvement in arts and cultural events with an interest in relevant artistic disciplines.	Limited or no significant engagement in local arts and culture activities.
Arts Organization Linkage	Existing or former connections to arts and culture organizations; history of support for initiatives emphasizing relevant artistic disciplines.	Some affiliation with arts and culture related groups or projects; interest in relevant artistic disciplines.	Limited or no history of engagement with arts and culture organizations
Community Development Linkage	Active local business owner in an industry that benefits from increased tourism and/or community expansion (e.g., development, real estate, recreation, food and beverage, entertainment)	Senior local business professional in an industry that benefits from increased tourism and/or community expansion	Junior local business professional or person working in an industry not likely to be directly impacted by the Arts Centre
Ability			
Financial Capacity	Substantial financial resources capable of making significant contributions.	Moderate financial capacity to give.	Limited financial capacity to give.
Access to Other Resources	Access to additional resources beyond personal wealth, including extended family, social networks, businesses, etc.	Some access to resources beyond personal wealth.	Limited external resources beyond personal wealth.
Interest			
Passion for Arts and Culture	Deep passion for arts and culture, demonstrated by personal involvement such as board membership and/or previous donations	Some interest in arts and culture (e.g., may be a regular attendee/audience member/art-goers or have expressed general support).	Limited interest or no clear indication of support for arts and culture.
Alignment with Arts Centre Vision	Values align closely with the vision and goals of the new facility.	Some alignment with the project goals but may have other primary interests.	Limited alignment with the goals of the facility.

6.3 Recognition Opportunities

Donor recognition should be tailored to the unique interests and needs of prospective donors – especially for major gifts. In general, there are several possible recognition opportunities that may apply to the Centre. The following list includes some general approaches and best practices for consideration as the vision and space programming for the Centre is firmed up. These opportunities could be isolated or combined to create a meaningful tailored recognition plan.

- **Founders' Circle** – Welcome leadership donors to the Founders' Circle which involves unique benefits such as inclusion on a prominent "Founders' Wall" or recognition at the grand opening
- **Naming Rights** – Offer donors the opportunity to have their names associated with key spaces (such as theatres, education and exhibition spaces, and community spaces) or with key amenities (such as best-in-class lighting or architectural elements)
- **Artistic Installation** – Commission personalized artistic installations for the Centre to recognize leadership donors such as a sculpture or mural
- **Dedicated Donor Events** – Host an annual donor recognition event, bringing together contributors to celebrate their collective impact and express gratitude
- **Program Integration** – Integrate donor recognition into community events and programs such as shows, workshops, and exhibitions
- **General Public Recognition** – Recognize donors prominently on the Centre's website, in marketing materials, and in show program guides (where appropriate)

6.4 Effective Stewardship

Donor stewardship involves building and nurturing long-term relationships with donors by demonstrating gratitude, communicating the impact of their contributions, and ensuring a positive experience. While recognition focuses on public acknowledgment, stewardship builds meaningful connections, ensuring donors feel valued and engaged throughout their philanthropic journey. By implementing effective stewardship strategies, organizations can express appreciation and foster a sense of belonging and commitment among donors, encouraging long-term support. Some examples of effective stewardship can be found below.

- **Personal Meetings** – Arranging one-on-one meetings between donors and organizational leaders to discuss the impact of their support, address any questions or concerns, and strengthen the personal connection
- **Opportunities for Engagement** – Participation on the Steering Committee including invitation to make recommendations or share feedback on design elements
- **VIP Access** – Provide exclusive access to events and information including construction updates, private tours, show previews, and artist meet-and-greets
- **Impact Reports** – Providing donors with regular, detailed reports on how their contributions have made a tangible difference, including success stories, photos, and measurable outcomes
- **Meaningful Expressions of Gratitude** – This may include personalized phone calls, in-person engagements, and hand-written thank you letters
- **Commemorative Items** – Provide donors with special commemorative items such as prints by local artists, custom-designed merchandise, or personalized keepsakes

- **Regular Communication** – Maintaining open lines of communication through regular updates and newsletters to keep donors informed about the organization's activities and achievement

7. Next Steps

The next steps proposed here aim to propel the project forward, setting the table for a successful capital fundraising campaign. The following action items support an initial roadmap for advancing to the next phase of campaign planning. Note that to advance these items, Collingwood's Town Council must first approve development of the Arts Centre.

- 1. Determine a clear and compelling vision for the Arts Centre, including an artistic vision for the space and programming.**
 - Key consultations reinforced the importance of articulating a clear and compelling vision for the Arts Centre, which will inform the Case for Support and create alignment with donor motivations.
 - Consider how the Arts Centre fits into the existing cultural landscape. For example, will there be anchor tenants or resident companies/organizations using the space? How will the Arts Centre fundraise within the community without cannibalizing funds for existing arts organizations? Establish shared value among the key players involved.
 - Ensure a comprehensive vision can be clearly articulated and has community buy-in before formalizing the governance structure.
- 2. Determine the governance structure for the Arts Centre and begin planning for immediate and long-term needs.**
 - Analyze potential governance models, determine how the Arts Centre will proceed, and take steps to fill the necessary positions (e.g., recruit founding board members, engage a search firm for Arts Centre director). Rationale for the selected governance model will need to be articulated clearly for volunteers and prospective donors.
 - The governance model will impact donor motivations and inform campaign planning (e.g., human resource management, cost of fundraising for capital campaign), as well as other crucial areas of investment such as ongoing development staffing needs post-campaign.
 - Consider the extent to which major donors will have a voice in the planning of the space, programming, and other aspects of building the Arts Centre.
- 3. Lay the foundation for the capital campaign.**
 - Once the governance model has been determined, designate/hire a campaign leader to oversee planning and execution.
 - Determine a budget for the capital campaign. Capital campaign costs will likely include consulting fees/staff, writer/designer, production and distribution of promotional materials, event costs, advertising expenses, donor recognition and volunteer appreciation costs, etc. Total capital campaign costs of 10–15% of the campaign goal (\$500,000–750,000) can be expected.
 - Begin to identify key sponsorable properties and physical recognition opportunities (e.g., a named stage or room) as architectural plans are formed.

- Begin to build out the Case for Support including a bold and compelling vision, financial information relevant to donor interests (including plans for operational sustainability), and a timeline for the campaign and project.
- Begin to recruit members of the Campaign Cabinet – specifically high-net-worth individuals who are well-connected in the community and passionate about the vision for the Arts Centre.
- A key consideration in laying the foundation for the Arts Centre campaign will be how to widen the circle of those who feel connected to arts and culture in South Georgian Bay. Key consultations highlighted a gap between linkage (those who are invested in the cultural community) and ability (those who have the resources to make major contributions). Finding ways to strengthen this connection will be vital for campaign success and require collaboration with a range of community partners.

This Fundraising Framework and Viability Assessment aims to provide information on fundraising best practices and trends, explore the philanthropic landscape for the arts Centre, establish and test preliminary fundraising goals and a campaign narrative, and outline a set of strategies and tactics tailored for the Arts Centre.

The importance of creating and following a strategic campaign plan cannot be overstated. A capital campaign is an opportunity to encourage community investment in several ways – including financially, intellectually, and emotionally. Although the details of the framework may change (including targets and priorities), it is imperative that the campaign be managed strategically, thoughtfully, and professionally from beginning to end.

Appendix A. Draft Campaign Narrative

The following narrative was developed to inform a preliminary pitch for donating to the Arts Centre capital campaign.

A.1 Introduction: Collingwood's Next Stage

There are endless reasons to love Collingwood. This charming town—anchored by its heritage and animated by its engaged residents—is the hub of South Georgian Bay and a wonderful place to call home. However, the town is on the cusp of becoming more for its residents, people in surrounding areas, and visitors alike.

Collingwood punches above its weight in artistic talent. Between its breadth of visual artists, its talented musicians, and its dedicated theatre community, the town boasts a vibrant and growing arts scene. More than ever, Canadians recognize how the arts enrich the human experience. However, the dearth of top-tier facilities is a barrier for both local artists and arts organizations and for those who wish to participate in the artistic culture. In short: the lack of flexible arts space is a hindrance to development. **Collingwood needs a professional, well-designed, and accessible facility to reflect and advance its dedication to the arts.**

Residents and visitors have expressed their desire for an arts and culture centre for years, but the Town has been waiting for the right time. **Between Collingwood's growing population, rising reputation, and need to keep up with competing arts development in the area, that time is now.** With support from engaged community members, the development of a new arts centre will elevate the town for the benefit of local and surrounding residents, businesses, artists, and visitors.

The Collingwood Arts Centre will deliver a nexus of culture, community, and creativity for South Georgian Bay, providing widespread benefits for decades to come. The Centre will launch the whole region into an exciting new stage.

A.2 Vision: Welcome to the Collingwood Arts Centre

The Collingwood Arts Centre will be the pride of the community. The Centre will become the home of the region's arts sector, invigorating residents, showcasing local artists, attracting touring performers, and establishing the community's reputation as one of Canada's most vibrant places to live. It will be a gamechanger.

The vision for the Centre has been developed in consultation with Collingwood's artists and arts-active citizens. Integrating the existing character of Collingwood's picturesque downtown and boasting modern amenities, the Centre will be a state-of-the-art facility. With its ambitious and contemporary design, it will establish a sense of place and express Collingwood's history, landscape, and identity.

A home for ticketed events, community activities, rehearsals, education, private events, and more, the Centre will be a pillar of the community. It will offer future-friendly spaces for people to connect with art and with one another. The Centre's amenities may include:

- A high capacity performing arts space with fixed seating
- A small capacity "black box" performance space with flexible seating
- Rehearsal spaces with sprung flooring, mirrors, bars, and more
- Areas for education, exhibition, and public gathering
- Additional space for retail, administration, and catering services

The Centre's raison d'être will be to provide residents with first-rate entertainment, elevate local artists, and strengthen Collingwood's position as a hub for arts and culture in the region. Sustainability measures will be incorporated into the Centre's design and the appropriate infrastructure will be put in place to make it accessible.

In short, the Centre will make Collingwood more desirable for local and surrounding residents.

It will fulfil a long-known community need, bring more visitor dollars to the town, and spark the creation of new programs in the area. The Centre will bolster Collingwood's reputation as one of the most dynamic towns in the country.

A.3 Finances: Making the Centre a Reality

The Collingwood Arts Centre will propel Collingwood into its next phase of development. As such, the Centre is necessarily ambitious, and the investment required to build it is substantial.

Construction costs for the Centre are projected to range between \$25 and \$35 million. Based on comparable facilities as well as Collingwood's demographics, this project aims to raise \$5 million through a robust capital fundraising campaign. Individual donors, foundations, corporations, and social finance investors will make up the mix of contributors helping to raise the required funds.

This fundraising goal presents approximately 15% of projected construction costs. As a long-expressed community need, the Town of Collingwood is committed to bringing the Centre to life. The municipal government will invest some of the capital costs and subsidies for programming once the Centre is operational. The remaining funds for capital expenses will be realized through substantial government grants at the provincial and federal level.

A.4 Call to Action: Be at the Centre of Collingwood's Next Stage

The new Collingwood Arts Centre is poised to become the crown jewel of Georgian Bay. It will cement Collingwood's status as a premier destination, delight residents and visitors, and elevate Collingwood's growing culture sector. And to make the Centre a reality, we need you.

The Centre has been custom designed to meet the unique needs and priorities of the community. **Your investment in this exciting and ambitious project should be equally bespoke.** Here are some examples of how you can make the Centre a reality:

- Join the Founders' Circle by making a leadership gift early in the campaign
- Name one of the Centre's premiere spaces
- Pledge a multi-year commitment that supports the Centre's construction and specialized programming for local artists and residents
- Announce a major donation at the campaign kick-off to inspire others
- Encourage community-level contributions with a gift matching campaign
- Sponsor a specific component of the Centre's construction such as learning spaces, state-of-the-art lightning, or sustainability features
- Host a fundraising event or lead a peer-to-peer fundraising campaign
- Publicly endorse the campaign and development of the Centre
- Express interest in joining the Campaign Cabinet or one of its committees

With the development of the Collingwood Arts Centre, the town will go from beloved to renowned. It will undoubtedly become a major part of Collingwood's legacy—and potentially part of yours. **Will you stand with us at the centre of Collingwood's next stage?**