

canadianstage

19.20
annual
report



season sponsor

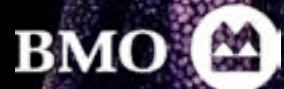


table of contents

welcome	4
mission statement	5
chair's report	6
artistic director's report	7
executive director's report	9
the 19.20 season	10
black lives matter	13
artistic impact	14
education and community outreach	16
spotlight on our supporters	17
donor and community events	18
city builders	19
fun facts	20
collaborations	21
a legacy of resilience	22
strategic plan	24
our donors	26
a helping hand	28
financial statements	30
cast and creative team	32
staff	34

Bangarra Dance Theatre's *Spirit*
Photo: Zan Wimberley
Odile Cakire 'Kiki' Katese in *The Book of Life*
Cover photo: Dahlia Katz

spirit

welcome

The 19.20 season at Canadian Stage is celebrated for its artistic achievements and business success. Like all performing arts organizations worldwide, the season was disrupted by the COVID-19 pandemic, and the company has responded with alternative programming and investment in artists. This would not have been possible without the tremendous commitment of many generous catalysts, donors, investors and sponsors.

Canadian Stage's mission is to be the leading contemporary performing arts organization in the country. A collision of disciplines and cultures, Canadian Stage reflects the dynamism and complexity of Canada and is a vital artistic force locally, nationally and internationally.

CATALYSTS

Marilyn Baillie, C.M. & Charles Baillie, O.C.
Sandra Simpson

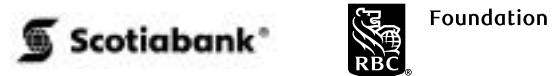
MAJOR DONORS

Alexandra Baillie
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GOVERNMENT INVESTMENT



MAJOR SPONSORS



CITY BUILDERS – PRINCIPAL SPONSORS



Jhonattan Ardila, Kelli Fox, Ordona Stephens-Thompson, Christopher Allen, Ron Lea
Set Designer: Ken MacKenzie
Photo: Daniela Katz



Photo: Mia Collis Photography

CHAIR'S REPORT

Alexandra Baillie

Canadian Stage has been an adaptive, responsive and resilient company throughout its heritage dating back to 1938. It has overcome funding and facilities challenges, amalgamations and mergers, always emerging to nourish its audiences.

This year is no different. The COVID-19 pandemic has fundamentally changed the way we work and the amplification of the Black Lives Matter movement has challenged the foundation upon which we have built our institution. Yet, we emerge with an even stronger resolve to inspire audiences—through performing arts—to reflect on themselves, society and the future they want to create, as well as a deep and public commitment to making Canadian Stage an anti-racist organization and an equitable and inclusive cultural institution with a strong and vibrant future.

The 19.20 season began with unanimous board support for Canadian Stage's 5-year Strategic Plan to establish the company as Canada's leading contemporary performing-arts organization. Artistic Director Brendan Healy, Executive Director Monica Esteves and the Canadian Stage team adeptly implemented the plan, executing a thought-provoking 19.20 season with box office successes like *Sweat* and *Let's Run Away*, launching a tantalizing 20.21 season, recruiting four new, exceptional directors, and positioning the company to eliminate its accumulated deficit in two years.

As the global pandemic spread, Monica and Brendan took early and decisive action to safeguard the company's future. They cancelled the balance of the season, embraced the digital medium and prioritized staff well-being. They also began an exchange of ideas and learnings with Toronto's artistic and executive directors, as well as artists and staff members from the Black, Indigenous and People of Colour (BIPOC) communities. As a result, Canadian Stage ended the fiscal year in a surplus position, embarking on a series of innovative, artistic partnerships and with a clear resolve to authentically and meaningfully reflect the stories, ideas, concerns and priorities of the communities we have been entrusted to serve. It is with great admiration that I thank Brendan and Monica for their thoughtful and agile leadership.

Thank you to the management and staff at Canadian Stage for your deep commitment to our future; to our artist partners for creating art that inspires our future; and, to our donors, sponsors, members and volunteers for making our vision possible.

Finally, thank you to the Canadian Stage Board and to my Co-Chair Tony Baylis who stepped down after nine years of able stewardship. Your willingness to roll up your sleeves, come together and embrace innovation gives me faith in our future.

Alexandra Baillie
Chair

BOARD OF DIRECTORS

Alexandra Baillie
Chair

John Montesano
Vice-Chair

Adam Burke
Treasurer

Huw Evans
Secretary

Sara Angel
Councillor Paula Fletcher

Nina Josefowitz

Elaine Kierans

Trina McQueen, O.C.

Joanne Niblock

Penny Partridge

Vanessa Pfaff

Paul Sabourin

Melanie Shishler

Drew Sinclair

Avery Swartz

ARTISTIC DIRECTOR'S REPORT

Brendan Healy

In my first season as Artistic Director, I wanted to bring together some of the brightest artistic luminaries from home and abroad to paint an authentic reflection of our city and country: creative, curious, caring and hopeful. I also wanted to fully embrace the company's global mandate and reach into parts of the world that the company had not yet accessed. The season featured 14 works, including six world premieres, and brought together theatre and dance artists from five continents. Whether it was the powerful words about forgiveness spoken by Rwanda's Odile Gakire Katese in *The Book of Life*, or Peter's patter about the mother who left him in Daniel MacIvor's *Let's Run Away*, or the courageous acts of resistance to cultural erasure by the young women in Yang Zhen's *Minorities*, or the visceral expression the Anishinaabe Seven Fire Prophecy in Red Sky Performance's *AF*, the 19.20 season was an unequivocal assertion of the power of art to inspire compassion and foster understanding.

The company's contribution to the Canadian cultural landscape remained as strong as ever with us reaching important artistic milestones. Vivek Shraya's *How to Fail as a Popstar* has received funding from the CBC to be piloted into a television series. The company also received a number of Dora Mavor Moore Award accolades, including nominations for Red Sky Performance's *AF* and Marie Chouinard's *Radical Vitality*.

19.20 also saw the company invest more substantially into the creation of new work. In a very short amount of time, Canadian Stage supported the development of new projects from a vast array of Canadian and international artists, including Ngozi Paul, Jordan Tannahill, Nicole Brooks, Hannah Moscovitch and Dimitris Papaioannou.

Sadly, the pandemic forced the cancellation of three productions in the season: Susanna Fournier's *Always Still the Dawn*, Guillaume Côté's *Crypto*, and Britta Johnson's new musical *Kelly v. Kelly*. We look forward to welcoming these productions in the future.

In addition, we had to cancel two touring productions: Jordan Tannahill's *Declarations* was scheduled for presentation at Montreal's Festival TransAmériques and *How to Fail as a Popstar* was to have its European premiere at the Theater der Welt festival in Düsseldorf, Germany.

(Cont'd)



Photo: Alejandro Santiago

(Cont'd)

Despite these cancellations, we have remained artistically active. We quickly launched our new online platform CS GRID to host digital content. In a few short months, it has already hosted the successful streaming of popular past productions as well as new works from Susanna Fournier and Andre Alexis. We also partnered with Jamii Esplanade, a community-arts organization entrenched in our St. Lawrence Neighbourhood, to present a series of outdoor travelling performances. We collaborated with the SummerWorks Festival on the development of several new works in response to the pandemic. Since temporarily closing our theatres, we put money into the hands of 118 artists and successfully supported the creation of 21 new works.

The need for stories, for art and for connection continues and we will carry on supporting artists, creativity and community building. Despite the uncertainty of the future, I remain hopeful. This is an opportunity to embrace innovation, inclusion and new partnerships; to discover new modes of storytelling and new ways for audiences to experience the joy of live performance. I believe in the resilience and creativity of artists and in the passion of our community of supporters. Together, we will prevail.

I would like to thank all the artists and partners who made our 19.20 season possible, as well as our board and legion of volunteers who give so much of themselves in support of ground-breaking contemporary performance. And, lastly, I would like to express my deepest gratitude to all our supporters. You are the ones who make this all possible.

Brendan Healy
Artistic Director



“The need for stories, for art, and for connection continues and we will continue to support artists, creativity and community building.”

EXECUTIVE DIRECTOR'S REPORT

Monica Esteves

Our future selves may look back at 19.20 as the season in which Canadian Stage's upward trajectory was abruptly disrupted by the onset of a global pandemic, shuttering theatres around the world.

Yet, this story would leave out the best parts of our journey.

Eager to launch into the work of the new Strategic Plan, the season launched with immediate investments in staff recruitment at all levels, new systems to foster internal efficiencies, infrastructure upgrades to meet the needs of audiences and artists, and increased funding for new work development and artist programs. Thanks to a strong response to the artistic offerings in 19.20, the season was surpassing earned and contributed revenue expectations and by early March, Canadian Stage was tracking to a \$500,000 surplus for the year. Having already halved the long-held deficit in the 2019.20 season, this additional surplus would have nearly eliminated the debt that has dogged the organization since the merger of Toronto Free Theatre and Centre Stage in 1987.

And then COVID-19 hit.

The sudden closure of Canadian Stage's theatres was devastating. Fortunately, the financial successes of the season provided critical insulation and—coupled with government measures and organizational responsiveness—Canadian Stage was able to close the year in a positive position. I am exceedingly proud of our entire team of staff, board and artists for navigating the shutdown with agility and responsiveness.

Standing in solidarity with the Black Lives Matter movement and BIPOC members of our communities, the organization continues to intentionally advance anti-racism and inclusion at Canadian Stage as well as in the broader cultural sector and hold ourselves accountable for authentic and lasting change.

We know there are challenging times and critical work ahead — for Canadian Stage and all arts organizations, for the thousands of artists whose livelihoods have been decimated for the foreseeable future, and for a cultural sector for our cultural sector as we address and dismantle the systemic issues that have caused exclusion and injustice. Yet, there are precious opportunities for learning, transformation and hope.

Recently, in a full staff meeting (by Zoom, of course), I referred to our challenges as headwinds. I was reminded of how important headwinds are in getting aircraft off the ground by providing lift which takes pressure off the engine's thrust. Only six months into the pandemic we have uplifted each other, shifted perspectives, examined roadblocks in new ways and generated creative solutions.

I extend my heartfelt gratitude to the audiences, individuals, businesses, funders and stakeholders whose steadfast support provides stability and resources in this extraordinary season. I wish to profoundly thank the hundreds of audience members who donated tickets back to us for canceled performances. Immeasurable thanks to the artists, staff and Board of Directors at Canadian Stage who work tirelessly to advance the mission and create the conditions for success.

Together, we make Canadian Stage what it is and what it strives for. Lift off.

Monica Esteves
Executive Director

the 19.20 season

let's run away

Daniel MacIvor
Photo: Cuntar Kravis

un poyo rojo

Luciano Rosso and Nicolàs Poggi
Photo: André Lanthier

radical vitality

Catherine Dagenais-Savard and Sacha Guellette-Besaire
Photo: Sylvie Ann Pater/Compagnie Marie Chouinard

minorities

Aodonggaowa 敖东高娃
Photo: Dahlia Katz

MARILYN & CHARLES BAILLIE THEATRE

The Book of Life

Written and Performed by Odile Gakire Katese
Directed by Ross Manson
Production Designers: Patrick Lavender and Kaitlin Hickey

Projection Design: Sean Frey and Kristine White
Projections Created by Sean Frey

A Volcano Theatre production in association with the Woman Cultural Centre, Rwanda and Why Not Theatre

SEPTEMBER 17 - 29

The Book of Life is underwritten by Sandra Simpson in recognition of her generous gift to Canadian Stage's Transformation Campaign

NOMINATED: Outstanding New Play; Outstanding Sound/Composition

Un Poyo Rojo

Directed by Hermes Gaido
Choreographed and Performed by Nicolàs Poggi and Luciano Rosso

Presented by Canadian Stage

OCTOBER 3 - 11

Minorities

Aodonggaowa 敖东高娃
Choreographed by Yang Zhen

A Red Virgo Production from Beijing Presented by Canadian Stage

OCTOBER 17 - 27

Let's Run Away

Written and Performed by Daniel MacIvor
Directed and Dramaturged by Daniel Brooks
Lighting Designer: Kimberly Purtell

Produced by reWork Productions
Presented by Canadian Stage

OCTOBER 31 - NOVEMBER 17

Sweat

Written by Lynn Nottage
Directed by David Storch
Set Designer: Ken MacKenzie
Costume Designer: Anna Treusch
Lighting Designer: Kimberly Purtell
Projection Designer: Cameron Davis

A Canadian Stage and Studio 180 Co-Production

JANUARY 14 - FEBRUARY 2

Sweat was generously underwritten by David W. Binet and John and Nancy Embry

AF

Direction and Concept by Sandra Laronde
Choreography by Thomas Fonua
Lighting Designer: Chris Malkowski

A Berkeley Street Company-in-Residence - A Red Sky Performance Production Presented by Canadian Stage

FEBRUARY 18 - MARCH 1

NOMINATED: Outstanding Original Choreography; Outstanding Performance of An Individual; Outstanding Performance of an Ensemble

WINNER: Original Sound Composition (Eliot Britton and Rick Sacks)

AF was generously underwritten by the Shishler Family

HIGH PARK AMPHITHEATRE

Much Ado about Nothing and Measure for Measure

Written by William Shakespeare
Directed by Liza Balkan and Severn Thompson

JULY 4 - SEPTEMBER 1

BERKELEY UPSTAIRS THEATRE

How to Fail as a Popstar

Written and Performed by Vivek Shraya
Directed by Brendan Healy
Set and Costume Designer: Joanna Yu
Lighting Designer: C.J. Astronomo
Associate Lighting Designer: Imogen Wilson

A Canadian Stage Production Commissioned by Canadian Stage

FEBRUARY 18 - MARCH 1

BLUMA APPEL THEATRE

Spirit

Created by Bangarra Dance Theatre
Set Design: Peter England
Costume Design: Jennifer Irwin
Lighting Design: Nick Schlieper

A Bangarra Production Co-Presentation by Canadian Stage and TOLive

NOVEMBER 8 - 9

Radical Vitality: Solos and Duets

Choreographed by Marie Chouinard
Design: Marie Chouinard
Lights: Axel Morgenthaler
Costumes: Marie Chouinard & Liz Vandal

A Compagnie Marie Chouinard production Co-Presented by Canadian Stage and TOLive

FEBRUARY 6 - 9

NOMINATED: Outstanding Touring Production



Guillaume Côté
Photo: Karolina Kuras

It was with great sadness that Canadian Stage cancelled the remaining productions of the 19.20 season.

Always Still the Dawn

Written by Susanna Fournier
Directed by Liza Balkan and Severn Thompson

A Canadian Stage Production
Commissioned by Canadian Stage

Always Still the Dawn was generously supported by the 19.20 City Builders

Crypto

Choreography and Direction by Guillaume Côté
Story and Text by Royce Vavrek
Music by Mikael Karlsson
Projection and Set Design by Hub Studio

An Anymotion Production Co-Presented by Canadian Stage and TOLive. Co-Produced by Canadian Stage and the Festival des Arts de Saint-Sauveur with additional support from the Banff Centre for Arts and Creativity

Kelly v. Kelly

Book by Sara Farb
Music and Lyrics by Britta Johnson
Directed by Robert McQueen

A Musical Stage Company Production in Association with Canadian Stage



Cécé Haba (drum), Lue Shayenne (dancing),
Raechael Goddard (Kisanii Hub rider)
Photo: Isotrine Marc

PANDEMIC RESPONSE

Canadian Stage continues to innovate as it searches for fresh ways to connect with audiences and support our creative community.

CS GRID, our new dedicated digital platform commissions and broadcasts intelligent, inventive and socially engaged writings, conversations and artworks.

For a limited engagement, audiences were able to watch complete performances online of Vivek Shraya's *How to Fail as a Popstar* and Bill Coleman's *Dollhouse*.

In collaboration with SummerWorks and Club Quarantine on the video-conferencing app Zoom, **ESSENTIAL PLAY** invited creators and art-lovers from across the country to come together in a virtual live-streaming party.

Canadian Stage also partnered with Jamii to present the Kisanii Hub, a mobile theatre travelling the streets of the Esplanade neighbourhood delivering musical performances for audiences watching from their windows.

BLACK LIVES MATTER

The summer of 2020 saw the entire world rocked by the killings of George Floyd, Ahmaud Arbery and Breonna Taylor among other acts of racial violence against Black and Indigenous people. These tragedies and the resulting pain and outrage from the Black, Indigenous and Communities of Colour gave rise to an important moment of institutional reckoning for Canadian Stage.

As a cultural institution, we recognize that Canadian Stage has an important role to play in the dismantling of systems of injustice and violence. Although we aspire to create spaces of safety, we acknowledge that we have not lived up to this aspiration. We have been complicit and have benefited from systems that were designed to perpetuate barriers of access to Black, Indigenous and People of Colour (BIPOC). Excellence in white artists has been privileged and prioritized over excellence in BIPOC artists thereby creating an environment of systemic oppression and inequity for Canadian Stage staff, artists and audiences since its inception over 35 years ago.

We have a lot of work to do to dismantle the systems of inequity deeply embedded in Canadian cultural institutions. The identification and dismantling of barriers require intentional and sustained efforts from Canadian Stage's leadership.

Canadian Stage is conducting a comprehensive equity and inclusion review and developing a Diversity, Equity and Inclusion implementation plan for the organization. The need for a DEI plan was identified in our Strategic Plan and the urgency to invest in this work immediately has been amplified in recent months. Canadian Stage is working with Equity, Inclusion and Anti-Oppression Educator, Multi-disciplinary Artist, Organizer and Consultant, Rania El Mugammar over a three-year period which includes a fulsome audit of the organization's policies and practices, and the development of a plan to evolve Canadian Stage into an anti-racist and inclusive organization.

artistic impact



Festival of Ideas and Creation participants
Photo: Brianna Royce

BERKELEY STREET COMPANIES-IN-RESIDENCE



Canadian Stage offers mentorship and shares its resources with resident companies, including a rehearsal studio, technical expertise and office space.

A leader in contemporary Indigenous performance, Red Sky Performance's *AF* explored Anishinaabe fire prophecies, which foretell of a pivotal moment where humanity will face the ultimate choice.



Dan Chameroy and Ellen Denny in *Life After*. Photo: Michael Cooper

Before it was disrupted by the COVID-19 pandemic, Canadian Stage Company-in-Residence, the Musical Stage Company, planned to premiere *Kelly v. Kelly* as part of its 19.20 season.



Michael Bourke, Miyeko Ferguson, Eddie Elliott and Mairin Jessom in *AF*. Photo: Dahlia Katz

RBC EMERGING ARTIST PROGRAM



With the generous support of the RBC Foundation, Canadian Stage provides professional development opportunities for artistic innovators through residencies, mentorship and networking opportunities. The RBC Emerging Artist Program at Canadian Stage gives our city's promising live-performance artists the space, time and resources to foster their artistry and realize their vision.

The 19.20 iteration of the program focused on providing space, tools and resources for program participants to develop a personalized artistic process that is inter-cultural and inter-sectional, supporting the artists as they explore the growth of their own artistic practice and create language articulating its nature and character.



19.20 RBC Emerging Artists: Syreeta Hector, Augusto Bitter and PJ Prudat Photo: Dahlia Katz

FESTIVAL OF IDEAS AND CREATION

New in 2020, Canadian Stage hosted the Festival of Ideas and Creation, a free three-day event for emerging live-performance creators and practitioners. The Festival was a unique opportunity for artists from diverse backgrounds to engage in interactive sharing, workshops, masterclasses and discussions about the evolution of artistic processes and practices that involve inter-cultural collaboration and exchange within the contemporary artistic landscape.

JAMII

An artistic organization that actively engages people from all walks of life in the Esplanade Community and beyond, Canadian Stage invited 10 Jamii members to a community advisory group that attended performances to become more familiar with our work.

When the pandemic forced people into their homes, Canadian Stage partnered with Jamii to present the Kisanii Hub, a mobile theatre travelling the streets of the Esplanade neighbourhood delivering musical performances for audiences watching from their windows, balconies, doorsteps or front yards.

THE AMY PROJECT

Canadian Stage and the Artists Mentoring Youth (AMY) Project were once again partners in presenting the Spring Theatre Creation Program. The AMY Project is an organization that offers free performing-arts training programs serving young women.

education & audience outreach



Psychologist and author Lisa Ndejuru in conversation with artist Gakire Katese



Throughout its 30-year history, Canadian Stage has provided outstanding education and outreach programs, cultivating a diverse audience demographic.

Community outreach is a core focus for the company, with a range of community activities, educational programs, and partnerships enabling Canadian Stage to reach youth and community members of all ages and backgrounds.

It is a point of pride for Canadian Stage that it takes the time to celebrate and discuss the productions it presents with the audiences that experience them. Canadian Stage strives to animate audiences with our inspiring and informative outreach and education events.

- 795 students attended performances with discounted tickets.
- 749 educators participated in education workshops.
- For the third year in a row, Canadian Stage continued its practice of providing discounted performance tickets for passionate, high school theatre students whose schools lack dedicated live-performance resources.
- Canadian Stage continued its relationship with the Toronto District School Board as an official Education Partner of the Board.
- Canadian Stage hosted Kid Zone, which featured a number of family and community engagement events, before and after its Shakespeare in High Park performances in order to improve the audience experience.
- Canadian Stage continued its celebrated collaboration with York University's School of the Arts, Media, Performance & Design, helping to bridge the gap between emerging and established theatre artists and supporting the development of the next generation of live-performance talent.

Education
Outreach
Program
Sponsor



Ivor and Renee Simmons

IVOR SIMMONS

Ivor Simmons attended performances at the Berkeley Street Theatre well before it was the home of Canadian Stage. Arriving in Toronto from South Africa in 1963, his curiosity and love for live performance led him to see productions at what was then the Toronto Free Theatre. When Toronto Free Theatre amalgamated and became Canadian Stage, Ivor remained a loyal patron and donor. He made his first gift in 1993 and has continued to give annually ever since. He sees his contribution as his "obligation to give back" to a company that's produced some of his favourite productions, including *Betroffenheit*, *Opus* and *Heisenberg*. It's a commitment that gives him great satisfaction, knowing his support helps enrich Toronto's diverse, ever-growing arts and culture ecosystem.

VAFA MIRZAAGHA

A native of Halifax, Vafa Mirzaagha was happy to support fellow Nova Scotian Daniel MacIvor when he purchased tickets to *Let's Run Away* last November. At that time, he also chose to make his first-ever donation to Canadian Stage. Although he sees his first gift as a "small gesture", he understands that ticket revenue alone doesn't cover the expenses theatres face. While he enjoyed *Let's Run Away*, it was *AF* by Red Sky Performance that truly blew him away. He hopes his contribution can help make future productions viable as well as accessible for all audiences.



Vafa Mirzaagha

NANCY AND JOHN EMBRY

John and Nancy Embry have been donating to Canadian Stage since the early 2000s and, in the 19.20 season helped underwrite our production of *Sweat* by Lynn Nottage. John and Nancy have frequently joined our travel adventures, participating in our Theatre Weekend program. Of their involvement with Canadian Stage, Nancy said, "We support Canadian Stage because we love that it is edgy and appeals to a broad audience. We also recognize the importance of supporting the arts because they keep our minds and our souls active and healthy."



Nancy and John Embry with actor Allegra Fulton

SPOTLIGHT ON OUR SUPPORTERS

Canadian Stage is fortunate to have many generous donors who believe in our mission and philanthropically support our work both on stage and behind the scenes.



Producer's Club Dinner

Photo: Brianna Roye



Opening Night Party

Photo: Brianna Roye



Donors attending *Sweat* Fight Rehearsal

Photo: Steven Endicott



Art Moves

Photo: Brianna Roye



Art Moves

Photo: Brianna Roye

DONOR AND COMMUNITY EVENTS

Canadian Stage kicked off its 19.20 season with a community-wide opening night party to celebrate *The Book of Life* by Odile Gakire Katese. Over 300 guests enjoyed Rwandan flavours and libations throughout the facilities at 26 Berkeley, including a signature cocktail in the Props Shop.

The company injected renewed enthusiasm for its opening night pre-show cocktail receptions for donors, and post-show parties for the audience and community. We also invited members of our Producer's Club to a special rehearsal of *Sweat* to observe the fight choreography.

Members of our Producer's Club and Artistic Director's Circle also enjoyed a special dinner on the set of *Sweat* in the Marilyn and Charles Baillie Theatre at the end of January to hear about the 20.21 season before it was announced to the general public.

A new initiative in 19.20, Art Moves welcomed groups of donors for private, guided tours of contemporary art collections. On Saturday, November 17, our tour group visited the inaugural Toronto Biennial of Art at the Port Lands, and on Saturday, March 7, participants were treated to a viewing of the private collection at Torys LLP.

"The performing arts play a critical role in the health of our community, and there are many similarities between the creation of a production and building a vibrant city. My company, SvN Architects + Planners is proud to have been a founding member of the City Builders program, and we're thrilled to have others in our industry supporting the great work of Canadian Stage."

Drew Sinclair
Principal, SvN Architects + Planners



CITY BUILDERS AT CANADIAN STAGE (CB@CS)

The City Builders program was conceived in 2013 to foster conversation about the role of arts and culture in the ongoing evolution of our city. Members of the building, urban development and corporate communities came together to support the Canadian Stage production of *Always Still the Dawn* by Susanna Fournier.

At the end of January 2020, members of the City Builders program were invited to a lunch in the Props Shop. It was a great opportunity to meet and hear from Liza Balkan and Severn Thompson, directors of *Always Still the Dawn*, in a conversation moderated by Metcalf Foundation Artistic Director Intern, Tawiah Ben M'Carthy.

Then, in early March on the first day of rehearsal, the group was invited back to listen to a read-through of the play along with a costume and set design presentation.

We are grateful to the individuals and companies who support this program, many of whom have committed their support for the next five years.

Principals

SvN Architects + Planners
TAS

Leaders

Castlepoint Numa
Hugh Clark
Chris Tambakis
Rebecca Leigh

Associates

Boszko & Verity Inc.
LRI Engineering Inc.
RAW Design

City Builders lunch with Tawiah Ben M'Carthy, Severn Thompson and Liza Balkan.



Photo: Mark-Ché Devomish

fun facts

DAYS THE REHEARSAL HALL
WAS BOOKED BEFORE
THE PANDEMIC

310

KILOMETRES TRAVELLED
IN OUR COMPANY VAN

6000

NUMBER OF
CONTRACTED ARTISTS

287

BIRTHDAY CAKES BAKED FOR
SWEAT. MOSTLY THEY WERE
CARROT, BUT TWICE A WEEK
THE ACTORS GOT CHOCOLATE

39

LIQUOR BOTTLES THAT
APPEARED ON THE
SET OF *SWEAT*

500+

CONTINENTS REPRESENTED

5

NUMBER OF PREMIERES

5 WORLD PREMIERES

1 NORTH AMERICAN PREMIERE

3 TORONTO PREMIERES

how to fail
as a popstar

COLLABORATIONS

Canadian Stage is proud to partner and collaborate with innovative and forward-thinking creators and arts organizations, both locally and from around the world.

The AMY Project, Toronto, ON

Anymotion Productions, Toronto, ON

Bangarra Dance Theatre, Banrangaroo, Australia

Club Quarantine, Toronto, ON

Compagnie Marie Choulnard, Montreal, QC

Festival TransAmériques, Montreal, QC

High Performance Rodeo, Calgary, AB

Jamii, Toronto, ON

The Musical Stage Company, Toronto, ON

Red Sky Performance, Toronto, ON

Red Virgo, Beijing, China

reWork Productions, Toronto, ON

Studio 180, Toronto, ON

SummerWorks, Toronto, ON

T4 SRL, Buenos Aires, Argentina

Theater der Welt, Düsseldorf, Germany

TO Live, Toronto, ON

Volcano Theatre, Toronto, ON

The Woman Cultural Centre, Butare, Huye, Rwanda

York University - Department of Theatre,
School of the Arts, Media, Performance & Design, Toronto, ON

Vivek Shraya
Photo: Dahnla Katz



Photo: Ted Glaszewski

a legacy of resilience

The primary objective in creating Canadian Stage 35 years ago was to establish a non-commercial theatre in Toronto with resilience in order to advance Canadian theatre. Neither predecessor company (Centre Stage, the traditional establishment theatre, whose subscriber base was atrophying, and Toronto Free Theatre, a small alternative theatre with lots of energy but held together with duct tape) had the critical mass to survive the vagaries of the marketplace and promote work by Canadian artists.

Within months of its birth, Canadian Stage faced an existential financial crisis exacerbated by the 1987 stock market crash. I vividly recall bouncing between contemporaneous meetings in one room with the potential bankruptcy receiver and in another with the Company's Long-term Strategy Committee! For a while it was not clear which way it would go!

In the end, everyone determined to come together to ensure the realization of the dream that Canadian Stage represented. Here is how it developed: board members personally funded the actors' payroll; a

new artistic director and a new general manager took the risk to step up and lead the company with no guarantee of survival; temporary salary reductions for administration members; artists participated in fundraising calls to assist the board and administration; and—speaking with a loud voice—the Toronto arts community underlined that Canadian Stage was worthy of everyone's support. As a result, politicians and the corporate sector came to realize the importance of this fledgling organization to our artistic fabric and the necessary financial support was secured.

Perhaps having a near-death experience shortly after birth enables the ability to be able to meet any future challenges. That crisis created a “can do” attitude within Canadian Stage that has gotten it through subsequent challenges and continues to feed its momentum.

Now That is Resilience.

Jim Leech, C.M. | @QUChancellor
Chair, Board of Directors, 1989 - 1993

*I had the pleasure of serving as Chair of the Canadian Stage Board of Directors twice: first from 2000 to 2002, and then again from 2009 to 2010. On both occasions we experienced a transition in artistic leadership: in the late 1990s, Martin Bragg, who had been general manager, became the artistic producer and led the company to continued audience growth. Highlights during that time included *Picasso at Lapine Agile* by Steve Martin, who joined us on opening night, and Carol Shield's *Thirteen Hands*. Alongside spectacular musicals such as Sondheim's *Into the Woods* and *Larry's Party* with the magnificent late Brent Carver, the institution began to invest in new Canadian premieres including Damien Atkin's *Lucy* and Gina Wilkinson's *My Mother's Feet*.*

Over the years, the organization had grown into one of Canadian's largest not-for-profit theatres and it was ready for artistic daring and a new approach. In 2009, the board appointed Matthew Jocelyn, returning to Canada from a lengthy career in Europe, as artistic and general director. Matthew propelled the company to new artistic heights presenting or producing award-winning large-scale creations by Robert Lepage, Crystal Pite, Atom Egoyan, Marie Chouinard and Jordan Tannahill to name a few. It was a bold and daring shift and represented a significant departure from the programming that audiences had come to expect. The transition was, at times, rocky. Concurrent with a decline in box office and fundraising revenues, it was simultaneously a moment of monumental artistic growth, leading to awards and international recognition. In time, the organization's resiliency and commitment to an artistic direction attracted new audiences and donors for its contemporary, multi-cultural and inter-disciplinary work, laying the groundwork for current Artistic Director Brendan Healy to further Canadian Stage's reputation as a leading contemporary performing-arts company in this country.

Maureen Parkinson
Chair, Board of Directors, 2000-2002; 2009-2010

I was a member of the Board of Directors in the late 90s and the Chair of the Board of Directors of the Canadian Stage company in 1999 and 2000. Then, as now, the company was focused on producing the best theatre possible in its three venues and it struggled with significant financial issues. This, unfortunately, is common for not-for-profit theatre companies however, over the course of its existence, the company has had staff, artists, the artistic community, board members and the public who were and are determined to keep the company alive. This has been done with help from governments, the public through pledges and financial support of fundraising campaigns, from extraordinary commitment of the staff, which has been extraordinary, from the artists providing great performances and whatever financial support they could provide, from the board members through time and financial support. It has survived and thrived producing great theatre. It is a very resilient organization with which I am very proud to be associated. There is no quit in this company—we are here for the long term.

William MacKinnon
Chair, Board of Directors, 1997-2000

Canadian Stage continues to be a leader in the performing-arts scene ... leading audiences to discover a range of contemporary performance experiences and encouraging collaboration among artists and arts organizations in a shared pursuit of imaginative programming. This positions the company well for the uncertainty and challenges brought on by the pandemic.

Susan Crocker, C.M.
Chair, Board of Directors, 2006-2009



ready set success

CREATIVITY

We inspire, cultivate and advocate for the creativity that is inherent in all people

EXCELLENCE

We deliver exceptional experiences to our artists, audiences, donors, staff members and volunteers

EMPATHY

We're a space for people to develop their understanding of themselves and others

COLLABORATION

We encourage partnerships and exchange between artists, communities, art disciplines, sectors and organizations

INCLUSIVITY

We're inclusive in all aspects of our organization

COMMUNITY

We take responsibility for how we contribute socially, economically and educationally to our communities and we hold ourselves accountable to them

VISION

To establish an internationally renowned state-of-the-art cultural institution that will feature contemporary performances of the highest quality, workshops, and masterclasses taught by leading national and international artists, extensive support for the development of new works for the large stage, training for Canada's next generation of creators and other cultural events that both engage the diverse communities of Toronto and authentically reflect Canada's largest city.

ACHIEVEMENTS

Canadian Stage took several important steps in furthering its strategic objectives during the 19.20 season. On the artistic front, the company expanded the programming team to further represent the diversity of practices and cultures in Canada, strengthening and expanding partnerships with other organizations and sectors, particularly those that work closely with equity seeking communities. In addition, Canadian Stage launched a New Work department to shepherd the development of Canadian contemporary performance led by the new Associate Artistic Director position which is held by Mel Hague. To support commissions and workshops of new work, the company also tripled funds and brought back the Festival of Ideas and Creation, a three-day event devoted to new approaches to creation and performance.

19.20 also saw Canadian Stage make important strides on the operational side of the organization. The company made significant investments in new technologies to increase efficiency and data-driven planning. The Berkeley Street facility underwent necessary upgrades, including HVAC, lighting, sounds, and other production-related equipment, AV, digital infrastructure as well as capital adjustments to increase accessibility. Under the new leadership of Steven Endicott, Director of Development, the company's Development Department saw Canadian Stage launch a number of new donor events, activities, benefits plus ways to connect with the organization. 19.20 also saw Canadian Stage begin an extensive three-year project to address issues of diversity, equity, inclusivity and accessibility within the organization.

Above: Michael M. Kaiser, strategic plan consultant. Below: Board Chair Alexandra Baillie, Artistic Director Brendan Healy and Executive Director Monica Esteves provide insight to the process at an event co-hosted by Canadian Stage and Business/Arts



our donors

ANNUAL DONORS

The art you see presented on our four stages and the works we have in development are possible thanks to the generous support of many annual donors. Canadian Stage is grateful to the many individuals and organizations who support our operating activities.

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\$100,000+

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BMO
Sandra Simpson

\$50,000-\$99,999

David W. Binet
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\$25,000-\$49,999

Alexandra Baillie
Susan Crocker, C.M. & John Hunkin, C.M.
The Council for Canadian American Relations
(made possible by the Horace W. Goldsmith
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Canadian Stage wishes to acknowledge the generous contributions from individuals and corporations whose lifetime financial contributions have exceeded \$100,000.

ABOVE \$2,000,000

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The Bluma Appel Community Trust
BMO Financial Group
TD Bank Group

\$1,000,000-\$1,999,999

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CIBC
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LEGACY GIVING

We are grateful to the following individuals who have very thoughtfully and generously remembered Canadian Stage in their estates.

The Estate of Bluma Appel
The Estate of Kenneth C. Dawe
The Estate of John Gordon Hunter
Larry Lubin
The Estate of Stanley Shaw

a helping hand

On March 13, 2020, we cancelled the remainder of our 19.20 season out of caution for our patrons and staff. We would like to thank the following individuals who generously donated their tickets back to the company:

Lauran Adams
Heather Aitken
Andy Allen
Nicole Anidjar
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Rick Archbold & Rick Feldman
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Emily Armiento
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Mr. Ian Woo
Julie, Peter & James in Memory of John David Wood
Lynn Wright
Morden Yolles
Anne Zibert
Tamara Zielony
Sharon Zier-Vogel

... and 22 individuals who wish to remain anonymous

financial information

CONDENSED BALANCE SHEET

	2020	2019
as of June 30, 2020		
ASSETS CURRENT		
Cash	\$ 894,254	\$ 21,211
Accounts receivable	256,190	236,542
Prepaid expenses	79,005	18,920
Preproduction assets	65,719	354,221
	1,295,168	630,894
Capital assets, net	444,125	422,818
TOTAL ASSETS	1,739,293	1,053,712
LIABILITIES CURRENT		
Bank indebtedness	nil	202,615
Accounts payable & accrued liabilities	291,824	614,142
Deferred revenues:		
Subscriptions	525,569	530,719
Grants	1,365,050	80,000
Development and other	210,485	313,275
	2,392,928	1,740,751
DEFERRED CAPITAL CONTRIBUTIONS	171,064	141,987
TOTAL LIABILITIES	2,563,992	1,882,738
NET ASSETS (DEFICIT)		
INTERNALLY RESTRICTED		
Facility Fund	nil	16,300
Martin Bragg Fund	nil	53,932
UNRESTRICTED	(824,699)	(829,026)
	(824,699)	(829,026)
	1,739,293	1,053,712

Full audited financial statements available upon request

Percentage of revenue and expense by source

REVENUE

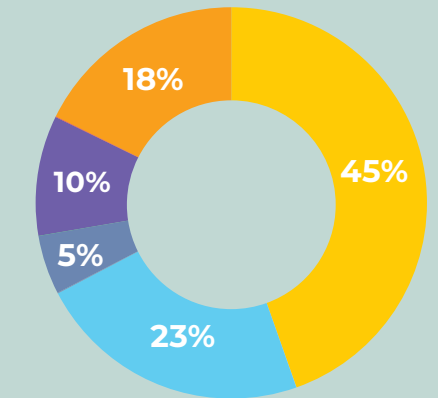
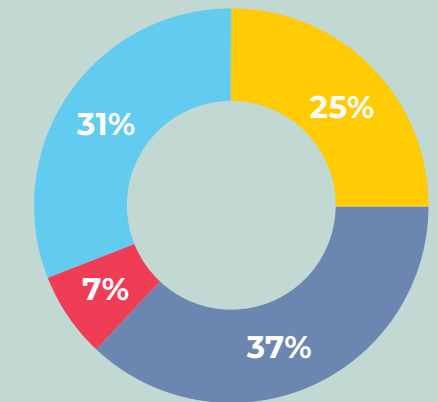
Earned	1,474,515
Development	1,827,945
Grants	2,211,157
Canada Emergency Wage Subsidy	439,686

TOTAL REVENUE \$ 5,953,303

EXPENSES

Artistic and production	2,663,150
Marketing	1,376,439
Administration	1,060,971
Development	569,579
Facilities	278,837

TOTAL EXPENSES \$ 5,948,976



CONDENSED STATEMENT OF OPERATIONS AND DEFICIT

for the Year Ending June 30, 2020

REVENUE

Earned revenue	\$ 1,474,515	\$ 2,871,623
Development revenue	1,827,945	3,150,968
Government grants	2,211,157	2,398,274
Canada Emergency Wage Subsidy	439,686	

TOTAL REVENUE

5,953,303 8,420,865

EXPENSES

Artistic and production	2,663,150	4,159,406
Marketing and patron services	1,376,439	1,741,426
Administration	1,060,971	910,450
Development	569,579	517,224
Facilities	278,837	275,221

TOTAL EXPENSES

5,948,976 7,603,727

EXCESS OF REVENUE OVER EXPENSE

4,327 817,138

DEFICIT - BEGINNING OF YEAR

(829,026) (1,646,164)

(824,699) (829,026)

cast and creative team

Graham Abbey
Robert Abubo*
Louisa Adamson
Christopher Allen
Alex Amini*
Aodonggaowa 敖东高娃
Kinoo Arcentales
Jhonattan Ardila
Reneltta Arluk
Zacharny Arndt
CJ Astronomo
Emilie Aubin
Makram Ayache
Andrea Bagglely
Peter Bailey
Liza Balkan
Erin Ball
Lillian Banks
Tynomi Banks
Keith Barker
Alfonso Baron
Michael Barrs
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Laakkuluk Williamson Bathory
Laura Baxter
DM St. Bernanrd
Augusto Bitter
Bliptor
Michelle Bohn
Krystina Bojanowski
Jérémie Boucher
Etienne Boucher*
Leah Simone Bowen
Maya Bowers
Dr. Seika Boye
Pip Bradford
Continental Breakfast
Eliot Britton
Daniel Brooks
Nicole Brooks
Evan Buliung
James Bunton
Cameron Carver*

Mylène Chabrol*
Robert Chafe
Marjorie Chan
Shiong En Chan
Flower Chen (Chen Cheng-Hua 陳正華)
Kat Chin*
Chivengi
Deanna Choi
Olivier Choiniere
Marie Chouinard
Christina Cicko
Stephanie Storr Clark
Denise Elizabeth Clarke
Jossua Collin-Dufour
Tim Dowler-Coltman
Neil Coppen
Jonathan Corkal*
Guillaume Côté*
Martin Coutu
Gengzang Cumao 更藏错毛
Catherine Dagenais-Savard
Jennifer Dahl*
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Marinda De Beer
Evelyne de la Chenelière
Sacha Ouellette-Deguire
Charlotte Dennis
Rodney Diverlus
David Docherty
Sarah Dodd
Monica Dottor
Taryn Dougall
Deborah Drakeford
Driftnote
Jossua Collin-Dufour
Tyrel Dulvarie
Rosemary Dunsmore
Eddie Elliot
Peter England

Sharada K Eswar
William Fallon*
Sara Farb*
Richard Feren
Miyeko Ferguson
Emma Ferriera
Matt Foley*
Simon Fon
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Susanna Fournier
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Marcia Januska
Marrin Jessome
Li Jingxian 李静贤
Falen Johnson
Britta Johnson*
Mikael Karlsson
Kiki Katese
Shawn Kerwin
Can Komleksiz

Kamini Murthy-Korteweg
Motrya Kozbur
Elma Kris
Jordan Laffrenier
AJ Laflamme*
Jimmy Lakatos
Richard Lam
Sandra Laronde
Patrick Lavender*
Adam Lazarus
Morgane Le Tiec
Ron Lea
Monica Lee*
Jennifer Lennon
Desiree Leverenx
Roney Lewis
Milton Lim
Zhuo Lin 卓琳
L'Oqenz
Allan Louis
Sage Lovell
Luigi Luna
Daniel MacIvor
Ken MacKenzie
Ross Manson
Gusta Mara
Jessica Campbell-Maracle
Mariel Marshal
Alyssa Martin
Diego Matamoros
Majentah Matthews
Sharrow Matthews
Emily Maxwell
Andrei Mazuruc*
Tawiah M'Carthy
Scott McCabe
Steven McCarthy
Daniel McIvor
Nora McLellan
Robert McQueen*
Lou Hio Mei 盧曉薇
Esie Mensah
Kimberley Moira
Yovska Moreno
Axel Morgenthaler
Christopher Morris
Hannah Moscovitch
Motion
Natasha Mumba
Colleen Murphy
Quanah Napoleon
Rose Napoli
Alice Norton
Amy Nostbakken
Lynn Nottage

Philip Nozuka*
Stephen O'Connell
David Page
Stephen Page
Nancy Palk
Dimitris Papaioannou
Haley Victoria Parker
Ngozi Paul
HUB Studio / Thomas Payette
Ryuan Pearson
Liz Peterson*
Dr. Robert A. Phillips
Jean François Piché*
Rebecca Picherak
Maxime Pierre
Huang Ping 黄萍
Nicolás Poggi
Kate Porter
Clare Preuss
Carol Prieur
Sébastien Provencher
PJ Prudat
Kimberly Purtell
Courtney Radford
Qi Ray
Chris Read*
Ali Joy Richardson*
Francis Rings
Jamie Robinson
Sabryn Rock
Neha Ross
Luciano Rosso
Nicola Sabatino
Rick Sacks
Norah Sadava
Heath Salazar
Kat Sandler
Fiona Sauder
Catherine Dagenais-Savard
Lorenzo Savoini*
Ute Scharfenburg
Clémentine Schindler
Nick Schlieper
Samuel Scholdice
Bernadette Walong-Sene
Jessica Severin*
Lynne Shankel*
Rachel Sheinkin*
Jasmin Sheppard
Vivek Shraya
Beau Dean Smith
Brad Smith
Monica Smith
Lyon Smith
Nigel Spencer

David Storch
Meghan Swaby
Kathryn Swift
Tanisha Taitt
Jordan Tannahill*
Andrew Tay
Helen Taylor
Anisa Tejpar*
Bobby Theodore
Samuel Théry
Ordena Stephens-Thompson
Severn Thompson
Morgane Le Tiec
Joyce To
Stephen Jackman-Torkoff
Anna Treusch
Joseph Tritt
Lillian U
Jye Uren
Sela Vai
Liz Vandal
Royce Vavrek*
Casia Vengoechea*
Emilio Vieira
Kassidy Waters
Adrien Whan
Michael Wheeler
Imogen Wilson
Maurice Dean Wint
ted witzel
Ma Xiaoling 马晓玲
William Yong
Zhang Yongji
Jenny Young
Marcus Youssef
Joanna Yu
Guzhaunuer Yusufu 古扎努尔 玉素甫
Jonathan Zak
Yang Zhen 杨朕

*Artists contracted for cancelled productions

MANAGEMENT TEAM

Artistic Director
Brendan Healy

Executive Director
Monica Esteves

**Director of Finance
and Administration**
Susan Bower

Director of Development
Steven Endicott

Director of Production
Elissa Horscroft

**Director of Marketing
and Communications**
T.J. Tasker

ARTISTIC

Producer
Lynanne Sparrow

Associate Artistic Director
Mel Hague

Company Manager
Beth Wong

Metcalf Foundation Artistic Director Intern
Tawiah Ben M'Carthy

FINANCE & ADMINISTRATION

Payroll Administrator
Sunitha Rai

Intermediate Accountant
Kari Seppen

Senior Manager, IT Services
Brian Parsons

DEVELOPMENT

**Associate Director, Philanthropy
and Donor Engagement**
Desiree Chan

Manager, Individual Giving
Anja Zeljkovic

**Manager, Government Relations
and Foundations**
Chris Faulkner

Manager, Special Events
Mark-Ché Devonish

MARKETING & COMMUNICATIONS

Marketing Manager
Denais Peluch

Associate Director of Communications
Cathy Paine

Content Marketing Manager
Nathan Kelly

Marketing and Data Manager
Andrew Markowiak

Audience Services Manager
Jeremy Loughton

Audience Services Coordinator
Kamini Murthy-Korteweg

Senior Sales Specialist
Michael Crumpton

PRODUCTION

Technical Director
Tristan Goethel

Production Manager
Heather Landon

Assistant Technical Director
Aidan Ware

Head of Properties
Mary Spyraakis

Head of Wardrobe
Ming Wong

Building Operations Manager
Peter Velocci

Head Technicians
Sally Roberts
Jon Cunningham

House Technician
Kate Glen

Wardrobe Mistress
Susan Batchelor

staff

af



Cast of AF
Photo: Dahlia Katz

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