NightwoodTheatre

CONSUMPTION OF A CONSUM

2020 - 2021 ANNUAL REPORT

LAND ACKNOWLEDGMENT

"To acknowledge this land on which we stand is to acknowledge truth. To acknowledge truth is to acknowledge connection and disconnection. To acknowledge connection and disconnection is to acknowledge the Nations who care for our mother. To acknowledge our mother is to acknowledge truth. To acknowledge truth is to acknowledge that truth is at the forefront of the conversation."

- <u>Monique Aura</u>, Oneida Nation (Shared with permission. Originally posted to <u>Whose Land</u>)

In the spirit and intent of the Truth and Reconciliation Commission's recommendations, Nightwood Theatre acknowledges the land on which our work is created and where our offices are located is the traditional territory of many Nations, including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples, and is home to many diverse First Nations, Inuit, and Métis peoples.

We acknowledge them and any other Nations who care for the land (acknowledged and unacknowledged, recorded and unrecorded) as the past, present, and future caretakers of this land, the traditional territory named Tkarón:to, the Mohawk word for "the place in the water where the trees are standing." The treaty for this particular parcel of land (Treaty 13), collectively referred to as the Toronto Purchase, applies to lands east of Brown's Line to Woodbine Avenue and north towards Newmarket.

We recognize the enduring presence of Indigenous peoples on this land. We commit ourselves to addressing and disrupting the systems of oppression and the colonial forces that undermine, distort, or erase the vital role of Indigenous peoples in our world, and recognize stewardship as a shared responsibility of all those who reside in a territory, as is the spirit of the Dish With One Spoon Wampum agreement.



TABLE OF CONTENTS

REPORT FROM THE ARTISTIC DIRECTOR	.4
REPORT FROM THE MANAGING DIRECTOR	.5
REPORT FROM THE BOARD CHAIR	.6
MISSION, VISION, AND VALUES	7
ARTISTIC DEVELOPMENT	8
GROUNDSWELL FESTIVAL	10
EMBODYING POWER AND PLACE	11
LOST TOGETHER	.12
LAWYER SHOW 2021: THE STARS OF MARS	13
COMMUNITY ENGAGEMENT	14
OUR SUPPORTERS	15
STATEMENT OF OPERATIONS	17
OUR TEAM	. 18

REPORT FROM THE ARTISTIC DIRECTOR

I'm thrilled to share our reflections on Nightwood Theatre's 2020/2021 Season. Despite these immensely challenging times in the world and in the performing arts sector, I'm so proud of what we've been able to accomplish and how resilient we've become.

Though all of our activities were executed and hosted from the safety of our homes, we were able to maintain our pace and power from the 'before time' running an abundance of impactful programs and producing several poignant digital works that were able to travel further than they ever could have in live venues.

We have been so proud to support artists and arts workers navigating this time of precocity, by supporting various productions, commissions, residencies and digital projects. With our annual Groundswell Festival, and our presentations of Lost Together, and Embodying Power and Place we brought dozens of artists to the screens of thousands of viewers for engaging works rallying for care, creativity, intimacy and justice. With smaller residencies we were able to offer funds, dramaturgical support and our studio space to artists developing new works for the stage. We also offered numerous opportunities for professional development, as with our Designer Think Tank for scenic designers pivoting to digital work, and with longstanding programs such as Nightwood's Young Innovators - for the arts leaders of tomorrow, and Write From The Hip - our esteemed program for emerging playwrights. We focused more than ever on creating community from afar with engagement activities such as the Nightwood Community Choir, Creatryx: A Zoom of One's Own, Feminist Play Circle (play club), Rising Moon - our newest creative program for youth aged 16-19 and our annual Lawyer Show.

This season without live performance has also allowed us to reflect on and refine our best practices, deepening our commitment to anti-oppression, and focusing on internal strengthening as an organization. This included continued work with consultant Rania El Mugammar and exploring organizational adaptability with NYC based consultants EMCArts supported through the Metcalf Foundation. We are proud of the progress we've made and the ongoing learning we prioritize and are poised for next season's Strategic Plan through an anti-oppression and anti-racism lens.

None of this could have been possible without the incredible power of our devoted Nightwood team, our indefatigable Managing Director Beth Brown, our thoughtful, whipsmart and generous Board, and our dear community, audiences, donors and sponsors who have been abundantly supportive of our pivot until we can all meet in the theatre again.

Thank you for supporting and consuming feminist culture!

Andrea Donaldson Nightwood Theatre, Artistic Director



REPORT FROM THE MANAGING DIRECTOR

Nightwood Theatre has done a tremendous amount of work over the past season in pivoting our operations and artistic activities to an online digital format. At the onset of the pandemic, it was our priority to maintain our staffing contingent and avoid layoffs. As the season progressed the wisdom of this choice became very apparent as the staff worked extremely hard in innovating new ways of navigating the digital landscape and engaging with our artists, audiences, donors and community at large.

Like many other theatre companies, we have found ourselves with a large surplus at the end of the fiscal year. This largely resulted from the need to forecast revenues cautiously, projecting a potential decrease in public and private sector support alongside expenses. This has enabled us to engage a widening circle of artists and production personnel and continue to create performance in new ways, maintaining ties with audiences and decreasing the negative financial impact of the pandemic on vulnerable workers.

With new and shifting eligibility criteria for federal emergency funding, we were cautious with our projections. Nightwood received a total of \$154,168 in emergency funds, which came through the Ontario Small Business Grant, Canadian Emergency Wage Subsidy and the Canadian Emergency Rent Subsidy. Nightwood Theatre also received emergency funding through the Canada Council for the Arts in the amount of \$41,800.

We will utilize this accumulated surplus in the years ahead as we are prepared for decreases in funding revenues combined with increased expenses as we come back to the stage. We foresee that in the next two years our accumulated surplus will once again return to "normal" for Nightwood.

During this fiscal year, the Board of Directors implemented an internally restricted fund totalling \$55,000 to mitigate cashflow issues, as our largest fundraising event, The Lawyer Show, occurs at the end of the fiscal year.

We have continued to embrace Nightwood supporters and community members through digital care packages which have been well received by the public. These care packages resulted in several donations being received by the organization and we have been praised for the content that informed, educated and even entertained.

Without the dedicated staff and board supporting our work and rolling up their sleeves and working together, Nightwood would not be in the place of strength that we find it in today. Many accolades to Artistic Director Andrea Donaldson, who has provided Nightwood with incredible foresight and innovative ways of working. We are prepared and excited to be returning to the live stage at the end of our 2021-2022 season and look forward to seeing everyone in person again.

Beth Brown Nightwood Theatre, Managing Director

REPORT FROM THE BOARD CHAIR

As Nightwood's Chair, I am in the unique position to be unabashedly vocal in my praise of this organization. In this most challenging time in our world and in our various industries, I continue to be in awe of the resilience and power of Nightwood Theatre and everyone who is a part of the company.

What drew me to join the Board of Nightwood was a shared calling to champion the work of women and gender oppressed individuals, as well as my shared love and appreciation of gorgeous, insightful and challenging theatre.

In this time of dormancy in live performing arts, Nightwood has used our values to guide our direction: provocation, empowerment, feminism, inclusivity, integrity, opportunity, and respect. In doing so, Nightwood has demonstrated vision, leadership and authenticity and has continued to inspire our communities. We have continued to offer programs, creative outlets and points of connection through this time of tedium and isolation, and have gained the support and admiration of artists, donors, sponsors and audiences alike.

The organization was agile and savvy in programming engaging works that were 'covid-proof' on digital platforms, allowing us to enhance our accessibility and discoverability. Against all odds, we end this year in a position of financial stability and organizational growth, putting us in a place of readiness as live theatre incrementally gets back to business.

Since it was founded in 1979, Nightwood has had an undeniable impact on the incredible talent populating the stage and screen, and the immense producorial talent in this industry. Nightwood continues to champion groundbreaking writers making new works on stages across this country. Even in this challenging time of pandemic, Nightwood has committed to go above and beyond to support artists to maintain and continue to develop their artistic craft, finding innovative ways to connect digitally - all the while continuing to advocate for gender equality in the arts sector.

I am grateful for the tenacity of the leadership, staff, board, and artists as well as the loyalty of our sponsors, donors and audiences throughout this time. And I look forward to bringing this strength and creativity back to live stages next season.

Susan Hodkinson Nightwood Theatre, Board Chair



MISSION

As Canada's foremost feminist theatre, Nightwood provides an essential home for the creation of extraordinary theatre by women.*

VISION To be a world-renowned cultural centre for provocative theatre, bringing audiences, artists, and activists together to elevate women's voices.

VALUES PROVOCATION | We use theatre to spark empathy and provoke action through a deeper conversation about the diversity of our lived experiences.

EMPOWERMENT | Our theatre empowers audiences and artists alike by giving voice to varying perspectives, and offering opportunities for growth and a space to connect.

FEMINISM | We promote intersectional feminist values and equity. We believe theatre is a potent vehicle to challenge historical and systemic power imbalances in all aspects of what we do.

INCLUSIVITY | We are committed to produce art that is driven by - and that gives voice to - the diverse society we live in.

INTEGRITY | It is critically important to operate with integrity, be truthful in our interactions and accountable for our actions.

OPPORTUNITY | It is our responsibility to create meaningful opportunities for women in our field, prioritizing folks with numerous intersecting identities. This value shapes our hiring practices, and the mentoring and sharing of knowledge with emerging talent in order to seed a new generation of Canadian theatre practitioners.

RESPECT | All of our relationships, whether with artists, producers, employees, donors or audiences must be conducted with full transparency, open communication and an emotional intelligence that approaches human relationships with fairness and collaboration.

*It should be noted that our organizational understanding of women extends beyond the limitations of cis-womanhood.

"We Are Star People" by Natalie Sappier

ARTISTIC DEVELOPMENT

This season we paid close attention to the needs of artists in the city, recognizing how critical it was to support their ability to maintain their craft and livelihoods despite the performance. absence live of Because our resources weren't tied up in production expenses, we were able to widen our impact, touching lives of more artists the and audiences than ever. Due to the digital nature of our season, we were able to reach international audiences and begin building relationships nationwide.



Top to bottom, L to R: Anahita Dehbonehie, Celia Green, Teiya Kasahara, Breton Lalama, Kitoko Mai, Nikki Shaffeeullah

Throughout the season, we focused on supporting artists known and new to us through **mentorship opportunities, mini-commission projects, mini-residencies,** and **think tanks,** along with **full commissions** and **full residencies**. We were also able to maintain our flagship programs—Write **From The Hip** for emerging theatre creators and **Young Innovators** for emerging arts workers—and added **Rising Moon**, a new writing program for youth aged 16-19.

We were once again selected as a **Recommender Organization** through the Ontario Arts Council to allocate funds at arms length to worthy new plays and theatre works in development. Through this initiative, we were able to support fifteen artists seeding new projects, and as well, we took it upon ourselves to offer an additional twelve artists small commissions, access to dramaturgy, and for some projects that were further along, we supported and hosted workshops over Zoom with professional actors breathing life into words.



Top to bottom - L to R: Emerjade Simms, Andrea Donaldson, Philippa Domville, Melissa Langdon, Bria McLaughlin, Rachel Mutombo, Christine Horne, Donna-Michelle St. Bernard, Naz Afsahi.

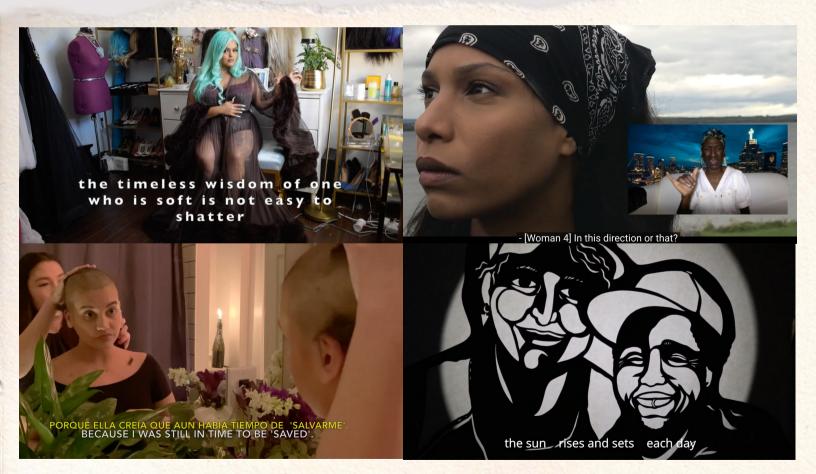
ARTISTIC DEVELOPMENT

Through the **Kate Amesbury Fund**, we were able to commission two extraordinary writers at the top of their craft to create plays for Nightwood Theatre. This commission went beyond industry fee standards and we are eager to see what the future might hold for these pieces at Nightwood and beyond.

We once again offered the **Louise Garfield Award** to a mature artist who came through one of our development processes, demonstrating that emerging-in-craft isn't just for the young.

Furthermore, we developed over a dozen new works as part of the **Transformation Projects**, commissioning artists to create a short video work to be added to the National Arts Centre's collection of pieces, all addressing the question: "What would it take to transform our society for the betterment of all?"

Like many others, we are very excited to get back to live performance - but this moment has reminded us that more isn't always better when it comes to impact. As we begin to transition back into physical theatre spaces, we will certainly hold on to lessons learned and moments of connection from 2020.



Stills from the Transformations Projects. Top left: Les Femmes Fatales - 'One Time For The Femmes', Curated by Dainty Smith. Image of Rania "Violet" El Mugammar. Top right: Created by Dian Marie Bridge - 'What it Would Take.' Image of Mekdes Teshome and Natasha Courage Bacchus. Bottom left: Mala Theatre Collective (Liz Der + Sofía Rodríguez) - 'Poder Existir.' Bottom right: Drawing With Knives Shadows (Brescia Nember Reid + Hannah Dez) - 'To Cast a Shadow.'

GROUNDSWELL FESTIVAL November 10 - 20, 2020



Top to bottom, L to R: Rachel Mutombo, Pesch Nepoose, Phoebe Tsang, Shelley Hobbs, Bilal Baig, Erum Khan, Donna-Michelle St. Bernard.

PLAY READINGS AND EXCERPTS BY

WORKSHOPS AND Conversations by

Shelley M. Hobbs, Rachel Mutombo, Erum Khan, Phoebe Tsang, Pesch Nepoose

Naz Afsahi, Cole Alvis, Bilal Baig, Paula Bath, Donna-Michelle St. Bernard, Tiphaine Girault, Margo Kane, Teiya Kasahara, Beth Kates, Jani Lauzon, Natalie Liconti, Yvette Nolan, M. NourbeSe Philip, Diane Roberts, Michelle Tracey, Jean Yoon, Echo Zhou

View the full team on page 18

EMBODYING POWER AND PLACE March 27 - April 11, 2021



Top to bottom, L to R: Janet Antone, Tara Beagan, Yolanda Bonnell, Darla Contois, Deborah Courchene, Aria Evans, Eekwol, Jessica Lea Fleming, Falen Johnson, Emilie Monnet, Yvette Nolan, Michelle Olson, Reneltta Arluk, Natalie Sappier, jaye simpson and Aqua Nibii Waawaaskone. Centrepiece artwork, "Water Cermony" by Natalie Sappier.

Nightwood Theatre and Native Earth Performing Arts present a Digital Experience Curated by New Harlem Productions

In 2019, the federal commission on Missing and Murdered Indigenous Women and Girls released their final report, Reclaiming Power and Place. In 2020 over a dozen artists from a wide range of disciplines were commissioned by New Harlem Productions to read and respond to specific chapters of the report. This digital iteration of Embodying Power and Place offers twelve audio-visual works that seek to honour the missing and murdered Indigenous women, girls, Trans, and Two-Spirit people, and strives to create a sacred space in which to reflect, heal, and find renewed hope.

DIRECTED BY Cole Alvis, Jessica Carmichael and Katie German

CREATED BY

Reneltta Arluk, Tara Beagan, Yolanda Bonnell, Darla Contois, Aria Evans, Eekwol, Jessica Lea Fleming, Falen Johnson, Émilie Monnet, Yvette Nolan, Michelle Olson, and jaye simpson

View the full team on page 18



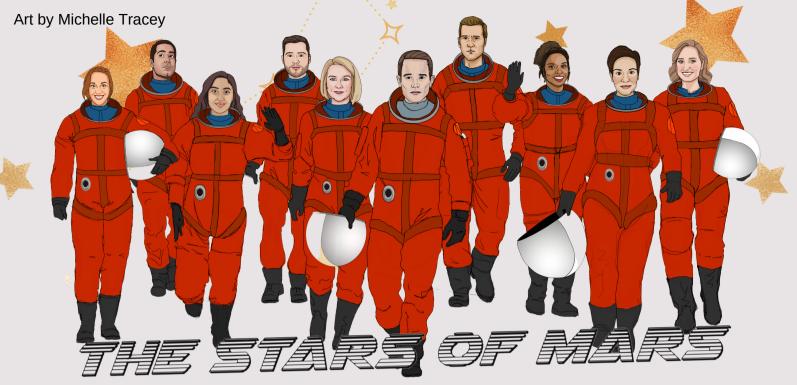
Shira Leuchter and Michaela Washburn.

Nightwood Theatre presents a Live Encounter by UnSpun Theatre Conceived by Shira Leuchter Created and realized by Shira Leuchter and Michaela Washburn

In this micro-performance, audience members enter one at a time to share a story about something they've lost. Once shared, Michaela and Shira build and present a small object that encapsulates their guest's story, which is added to an ever-evolving exhibition, reminding us that loss doesn't have to be a solitary reckoning.

View the full team on page 18

<u>CLICK HERE TO</u> <u>VIEW THE LOST</u> <u>TOGETHER OBJECT</u> <u>GALLERY</u>



June 12 - 30, 2021

THE STARS OF MARS Book and Lyrics by Ashley Botting Music and Lyrics by Daniel Abrahamson

Directed by Andrea Donaldson Assistant Directed by Sedina Fiati

Music Direction by Paul Moody Visual Design by Michelle Tracey

AKE

WITH

ME

#FUTUREMARTIAN

YOU

13

The Lawyer Show is the main annual fundraiser for Nightwood Theatre. Every year, over 35 members of the legal community rehearse for three months to mount an exhilarating, entertaining, professionally led musical. Since the Lawyer Show's inception in 2010, some 300 legal professionals have appeared in 11 different productions to raise more than \$1,265,000 in support of Nightwood.

When our anticipated Lawyer Show production of *Joseph and the Amazing Technicolor Dreamcoat* was cancelled due to the pandemic in March 2020, we never dreamed that we would still be unable to gather together on stage over a year later. Thanks to the endless efforts of our hardworking cast, band, and creative team over many months of remote rehearsals and recordings, we are deeply honoured to have been able to produce the Lawyer Show's very first professional audio recording of The Stars of Mars. This Toronto-born musical was written by two brilliant local artists and developed for Sheridan College's Canadian Music Theatre Project. With incredible original artwork by Michelle Tracey and video editing by Daniel Abrahamson, we were able to collaboratively create a beautiful visual experience to go alongside the audio recording.

View the full team on page 18

COMMUNITY ENGAGEMENT

Nightwood was thrilled to introduce a number of new community programs in 2020-21. Our **Rising Moon Writing Program** for youth aged 16 to 19, led by Nightwood team members and emerging playwrights Amanda Lin and Taylor Trowbridge, offered budding writers a chance to expand their practice together over the course of six weekly sessions, online and free of charge. Our **Creatryx Digital Writing Room**, led by Artist/Activist-in-Residence Sedina Fiati, became a celebrated space for folks to come together and spend time writing with a prompt from various artists in our community. We also offered the **Feminist Play Circle**, curated and led by Sedina Fiati, which shared scripts from some of the country's formative feminist playwrights and ignited a dialogue with the playwright around the themes and challenges present in the piece and its creation.



Participants of the 2021 Digital Community Choir, led by Teiya Kasahara (Second from right in top row)

Our **Community Choir** went digital this season under the guidance of Teiya Kasahara, giving people of all experience levels an opportunity to gather and sing some feminist classics during a time lacking in human connection. **The Feminist Unconference**— Nightwood's annual patriarchy-smashing, partifcipant-led gathering—also went online, allowing it to reach even more people upon the removal of geographical limitations. We look forward to continuing to engage our audiences in these interactive and impactful ways, as we celebrate and champion the creativity of our community.

OUR SUPPORTERS

\$30,000+

Anonymous

\$10,000 - 29,999

Anonymous, Tamara Zielony

\$5,000 - 9,999

Kate Amesbury, Eric Salsberg

\$2,500 - 4,999

Jacqui Allard & Burke Paterson, Edina Cavalli, Sylvia Chrominska Fund, Susan Hodkinson, Theresa Mersky, Jan Ruby & Mary Thomson

\$1,000 - 2,499

Rona Ghanbari, Shelley Hobbs, Astrid Janson, The Pat and Tony Adams Freedom Trust, Brent Vickar, Julie White, Sybil Wilkinson

\$500 - 999

Anonymous x 2, Sharlene Atkins, Krishna Balkissoon, Catherine Bate, Melanie Bradshaw, Jane Corkin, James Dunphy, Heather Gardiner, Leanne Goldstein, Hilary Green, Melanie Herbin, Dany Horovitz, Danny Kastner, Heidi Leblanc, Ilana Ludwin, Marchetti Lee Family Law, John McGowan, Khrystina McMillan, Alexandra Mealia, Mills & Mills LLP, David Mills, Miriam Newhouse, Heather Paterson, Tracy Pratt, John Rider, Emma Romano, Russell Silverstein, Sue Simington, John Sorensen, Sheryl Strother, Margaret Wente, Maria Zakos

\$250 - 499

Craig Allardyce, Christian Baes, Keri Bennett, Jessica Chieffallo, Carolyn Clark, Laurence Dabin, Olivia Danylchuk, Arielle Di Iulio, William & Sue Donaldson, Daniel Duchesneau, Valérie Duchesnea, Kaley Duff, Courtney Garton Evans, Henry Gluch, Kamala Jean Gopie, Louis Gourdeau, Gemma Healy, Judith Huddart, Jane Hutcheson, Rose Janson, Saroja Kuruganty, Janice Lewis, Larry Lubin, Maggie MacDonald, Diane Baker Mason, Kate A. McNeece Cruess, Susan Moellers, Ed Nowina, Joanna Prager, Teja Rachamalla, Steven Rayson, Faith Schneider, Priyanka Sheth, Victoria Steele, Tamara Lisa Thomas, Torkin Manes LLP, Caroline Ursulak, Jennifer Whincup, Myriam Zitouni

\$100 - 249

Anonymous x 2, Elizabeth Adamson, Gideon Arthurs, Anusha Aruliah, Mohini Athia, Rob Baker, Amelie Beauregard, Dianne Bradley, David Brown, Henry Brown, Sebastian Buccioni, Ann Burbidge, Andre Chamberlain, Susan Cruess, BJ Danylchuk, Sarah Dinnick, Deanne Dobrowsky, Leanne Donaldson, Lo Fine, Barbara Fingerote, Lucie Gosselin, Harriett Grant, Miri Hadas Koller, Dinah Hampson, Joyce & Grahame Henry, Angie Ho, Marion Hoffer, Carrie Jackson, Nina Josefowitz, Leslie Keating, Zsuzsa Kelemen, Michael Kleinman, Geoff Kolomayz, Voula Kraniou, Gregory Lawson, David Lees, Genevieve Lemieux, Linda Lennox, Reva Lokhande, James Hugo Aldo Loss-Wells, H. Ian & Dorothy Macdonald, Paul Macdonald, Robin Mackie, Carla Marchetti, Mathers McHenry & Co, Marcia McLean, Debbie Mealia, Natasha Milijasevic, Eleanor O'Connor, Jason Parliament, Burke Paterson, John Paterson, Jocelyn Pitsch, Sonya Popovich, Evguenia Potachenskaia, Natalie Pusateri, Jacquie Robison, Jennifer Rutledge, Ellen Schoenberger, Jennifer Shein, Paula Shewchuk, Linda Silver Dranoff, Linda & Alan Slavin, Cole Stevens-Goulais, Vinetta Strombergs, Avery Swartz, Imre Szeman, Charlotte Toal, Kathryn Turp, Andrea Vagianos, Zhuo Jian Wang, Barbara Watson, Tamara Weir-Bryan, Bruce Wilkinson, Anthea Windsor, Elaine Wong, Richard Worsfold, Hersh Zeifman, Jenna Zuschlag Misener

OUR SUPPORTERS

\$1 - 99

Anonymous x 13, Laura Alescio, Jennifer Archer, Sabrina A. Bandali, Rachel Barna, David Barrons, Jason Bensimhon, Hollis Bent, Satinder Besrai, Danielle Bourgon, David Bristow, Avery Bruenjes, Margaret Bryce, Sarah Bryce, Rebecca Burton, Chris Carrington, Daniela Chang, Shannon Charnock-Davis, Rachel Chiong, Janet Chow, Annie Clarke, Geoffrey Cobman, Dane D'Alessandro, Aileen Daley, Cheryl Davidson, Brigitte Duchesneau, Ian Farndon, Annie Finn, Sheila Flood, Robert Fox, Karen Franklin, Annie Gibson, Christine Gresham, Barbara Hooper, Maryse Huet, Diane Hyatt, Krista Jackson, Steven Jackson, Heidi Janson, Sarah Jones, Thomas Jones, Beth Kates, Jacqueline King, Carolyn Knott, Deanna Kruger, Nisha Kumar, Susan Lash, Tabia Lau, Anne Learn Sharpe, Steven Love, Debra Lovinsky, James Luchak, Daniel Ludwin, Sarah Marchand, Nancy Matthews, Zack Mcbryde, Ciaran McGovern, Carol Mcmillan, Michelle McPhee, Sarah Mcvie, Jane Mills, Jannie Mills, John Paul Mills, Mary Milne, Karen Mitchell, Dermot Moore, Rachel Moore, Dunstan Morey, Kate Morrison, Pearl Nieuwenhuis, Kathryn Petersen, Emily Petrella, Ursula Pflug, Kerri Pope, Robert Quackenbush, Heather Rapaport, Karie Richards, Jenene Roberts, Shari Roberts, Gaynor Roger, Julia Rogers, Dan Rosen, Suzanne Schaan, Marie Schram, Bandana Singh, David Sobel, Kim Solga, Jane Southren, Irene Subocz, Kumar Subramanian MD, Rebecca Sugarman, Soussan Tabari, Suzanne Thompson, Delaine Tiniakos-Doran, Sharon Tracey, Taylor Trowbridge, Diana Tso, Peter Var, Jolanta Vashilko, Susan Waxman, Catherine Wiley, Peter C. Williams, Adrienne Wong, Dale Yurka

Donations made between July 1, 2020 and June 30, 2021. Click here to make a tax-receiptable donation to Nightwood Theatre!

GOVERNMENT SUPPORT



CORPORATE SUPPORT





Foundation

ONTARIO ARTS COUNCIL

an Ontario government agency

CONSEIL DES ARTS DE L'ONTARIO

un organisme du gouvernement de l'Ontario



TORONTO

COUNCIL

FUNDED BY

THE CITY OF

TORONTO

FOUNDATION SUPPORT

The Butterfield Family Foundation, Catherine & Maxwell Meighen Foundation, Citrine Foundation, Hal Jackman Foundation, J.P. Bickell Foundation, Kingfisher Foundation, McLean Foundation, McLean Smits Family Foundation, Metcalf Foundation, Pat and Tony Adams Freedom Fund, Patricia J. Fleming (FBG) Fund at Toronto Foundation, S.M. Blair Family Foundation

2021 LAWYER SHOW SPONSORS



STATEMENT OF OPERATIONS

Statement of Operations Year Ended June 30, 2021

Tear Linded Julie 30, 20	21	
REVENUES	2021	2020
Public sector:		
Federal	179,300	159,354
Government assistance	154,168	62,067
Provincial	66,461	77,492
Municipal	88,000	73,000
Private sector:	,	,
Donations and sponsorships	255,636	212,074
Foundations	108,310	69,554
Fundraising events	16,820	7,889
Earned:	-,	,
Co-production	17,623	-
Other	3,138	3,979
Single ticket sales	2,645	35,705
Workshops, classes and events	-	3,996
	892,101	705,110
EXPENSES		
Artistic and programming:		
Artistic salaries and fees	232,740	197,833
Venue rental	26,440	50,449
Production and technical fees	23,233	36,366
Production costs	3,792	8,944
Royalties	200	6,963
Administration:		
Administration salaries and fees	148,160	158,896
General and administrative costs	53,762	58,792
Digital project	4,327	29,354
Amortization	1,544	1,711
Marketing and development:		
Marketing salaries and fees	95,346	87,456
Fundraising costs	43,696	40,853
Other marketing costs	3,654	5,167
Advertising purchases	921	7,758
	637,815	690,542
EXCESS OF REVENUES OVER EXPENSES	254,286	14,568
OTHER REVENUES	74,454	-
Insurance claim proceeds		
EXCESS OF REVENUES OVER EXPENSES	328,740	14,568

17

THE TEAM

NIGHTWOOD TEAM

Naz Afsahi (Business Manager & Artistic Associate), Beth Brown (Managing Director), Andrea Donaldson (Artistic Director), Kinnon Elliott (Graphic Designer), Sedina Fiati (Artist/Activist in Residence), Teiya Kasahara 笠原貞野 (Associate Artist), Victoria Laberge (Director of Development), Amanda Lin (Development & Engagement Associate), Faly Mevamanana (WFTH Program Associate), Chris Mustard of Young & Associates (Financial Advisor), Donna-Michelle St. Bernard (WFTH Program Director), Taylor Trowbridge (Head of Communications & Engagement), Jess Watkin (Accessibility Consultant), Natasha Ramondino (Administrative Support)

FOUNDING MEMBERS

Cynthia Grant, Kim Renders, Mary Vingoe, Maureen White

BOARD OF DIRECTORS

Susan Hodkinson (Chair), Chantria Tram (Treasurer), Paul Butler (Secretary), Edina Cavalli, Hilary Green, Dr. Barbara Moses, Tara Remedios, Maria Zakos

ENSEMBLE

MAINSTAGE PERFORMERS Cole Alvis, Reneltta Arluk, Tara Beagan, Samantha Brown, Eekwol Lindsav Knight, Shira Leuchter, Monigue Mojica, Émilie Monnet, Joelle Peters, Tara Sky, Michaela Washburn **GROUNDSWELL PERFORMERS** Arlen Aguayo Stewart, Dalal Badr, Diane Flacks, Allegra Fulton, Armon Ghaeinizadeh, Carlos Gonzalez-Vio, Christine Horne, Melissa Langdon, Jani Lauzon, Bria Mclaughlin, Nancy Palk, Joelle Peters, Beatriz Pizano, Heath V. Salazar, Emerjade Simms, Caroline Toal, Bahareh Yaraghi, Jenny Young GROUNDSWELL SPEAKERS Naz Afsahi, Cole Alvis, Bilal Baig, Paula Bath, Donna-Michelle St. Bernard, Tiphaine Girault, Margo Kane, Teiya Kasahara 笠原貞野, Beth Kates, Jani Lauzon, Natalie Liconti, Yvette Nolan, M. NourbeSe Philip, Diane Roberts, Michelle Tracey, Jean Yoon, Echo Zhou PLAYWRIGHTS & CREATORS Daniel Abrahamson, Reneltta Arluk, Tara Beagan, Yolanda Bonnell, Ashley Botting, Darla Contois, Aria Evans, Eekwol, Jessica Lea Fleming, Falen Johnson, Shira Leuchter, Émilie Monnet, Yvette Nolan, Michelle Olson, jaye simpson, Michaela Washburn WFTH PLAYWRIGHTS Anahita Dehbonehie, Celia Green, Teiya Kasahara 笠原貞野, Breton Lalama, Kitoko Mai, Nikki Shaffeeullah GROUNDSWELL PLAYWRIGHTS Bilal Baig, Shelley M. Hobbs, Erum Khan, Rachel Mutombo, Pesch Nepoose, Phoebe Tsang DIRECTORS Cole Alvis, Jessica Carmichael, Andrea Donaldson, Sedina Fiati, Katie German, Maiko Yamamoto CREATIVE CONTRIBUTORS Daniel Abrahamson (Lawyer Show Video Editing), Janet Antone (Beader), Patuo'kn - Kassidy and Kaylyn Bernard (Multimedia Interpretations), Elder Jenny Blackbird, Jessica Lea Fleming (Dramaturge), Juliette Jones (Lawyer Show Copyist), Paul Moody (Lawyer Show Music Director), Michelle Olson (Dramaturge), Cosette Pin (Sound Design & Composition), Emily Porter (Sound Designer & Engineer), Carr Sappier (Video Editor), Natalie Sappier (Visual Artist), Elder Pauline Shirt, Olivia Shortt (Sound Design & Composition), Donna-Michelle St. Bernard (Curator & Dramaturge), Michelle Tracey (Visual Design), Aqua Nibii Waawaaskone (Music) PRODUCTION TEAM Naz Afsahi (Company Manager), B.C. Batty (Technical Director), Deborah Courchene (Producer), Hazel Moore (Lawyer Show Production Facilitator), Jake Schindler (Lawyer Show Copyist)

THE TEAM

ENSEMBLE

LAWYER SHOW CAST Sharlene Atkins. Christian Baes, Cathy Bate, Keri Bennett, Melanie Bradshaw, Edina Cavalli, Olivia Danylchuk, Arielle Di Iulio, Valérie Duchesneau, Kaley Duff, James Dunphy, Courtney Evans, Rona Ghanbari, Leanne Goldstein, Gemma Healy-Murphy, Melanie Herbin, Dany Horovitz, Danny Kastner, Saroja Kuruganty, Heidi LeBlanc, Valérie Lord, Maggie MacDonald, Christine Marchetti, Khrystina McMillan, Kate McNeece Cruess, Alexandra Mealia, David Mills, Astrid Mrkich, Heather Paterson, Tracy Pratt, Teja Rachamalla, John Rider, Emma Romano, Alia Rosenstock, Tamara Thomas LAWYER SHOW MUSICIANS Craig Allardyce, Henry Gluch, Ilana Ludwin, John McGowan, John Sorenson TRANSFORMATIONS PROJECT CREATORS Tamyka Bullen, Brefny Caribou, Karthy Chin, Drawing With Knives Shadows (Brescia Nember Reid, Hannah Dez), Keshia Palm, Mala Theatre Collective (Liz Der, Sofía Rodríguez), MDS Collective (Diane Marie Bridge, Sedina Fiati, Mekdes Teshome), Mother Artist Society (Aria Zenua, Shahi Teruko, Jaz Fairy J, Myrtle Sodhi aka Afro Quill, Elisha Conover-Arthurs, Janïsa), Raging Asian Womxn Taiko Drummers (Young Park, Wy Joung Kou, Jody Chan), Neta J. Rose, Dainty Smith, Meghan Swaby, Jess Watkin TRANSFORMATION PROJECT ARTISTIC CONTRIBUTORS Marcia Adolphe Martins, Mechaela R. Alfonso, Golboo Amani, Brenda Anderson, Geninne Tatum Bridge, Xavier Burke, Shawn Descarie, Carolyn Fe, Les Femmes Fatales (Belle Jumelles, Ivory, Rania "Violet" El Mugammar), Amanda Lin, Lucia Linares, Paddy MacDonald, Olive Swaby, Teshaye Teshome YOUNG INNOVATORS Patricia Cerra, Caitlin Kelly, Kemi King, Christine Lee, Robin Luckwaldt, Qianna MacGilchrist, Sai Macikunas, Hazel Moore, River Oliveira, Kiera Publicover, Natasha Ramondino, Jessica Rose, Lucy Wong **COMMUNITY PARTNERS** Native Earth Performing Arts, New Harlem Productions, Theatre Direct, UnSpun Theatre, Why Not Theatre

GRANT AND AWARD RECEPIENTS

LOUISE GARFIELD AWARD Shelley M. Hobbs KATE AMESBURY FUND Yolanda Bonnell, Rose Napoli STUDIO RESIDENCIES Madison Angus, J&A Collective (Jeysa Caridad and Adriana Moraes-Mendoza), Rose Goodwin, Celia Green, Claire Harris, Merlin Simard, Chelsea Woolley ARTISTIC RESIDENCIES Susanna Fournier, Kat Sandler ONTARIO ARTS COUNCIL RGTC RECIPIENTS Ophira Calof, Anna Chatterton, Saccha Dennis, Rinchen Dolma, Sophie Dow, Claren Grosz, Jani Lauzon, Julia Lederer, Chase Lo, Jordi Mand, River Oliveira, Rhoma Spencer, Michaela Washburn NEW PLAY DEVELOPMENT SUPPORT Katia Café-Fabrissy, Sadie Epstein-Fine, Rebecca Gibian, Blythe Hanes, Teiya Kasahara笠原貞 野, Hanlon McGregor, Melissa Taylor, Shohana Sharmin, Colleen Snell OAC THEATRE CREATORS IN RESIDENCE Sugar Plum (Sadie Epstein-Fine, Teiya Kasahara 笠原貞野, Colleen Snell)

a on bg

Nightwood Team from L to R: Donna-Michelle St. Bernard, Teiya Kasahara 笠原貞野, Naz Afsahi, Amanda Lin, Victoria Laberge, Taylor Trowbridge, Sedina Fiati, Jess Watkin.