



ANNUAL REPORT

2019-2020

Set construction of *STONES IN HIS POCKETS*
Photo by Olivia Swerhone-Wick. Set Design by Hans Saefkow.

MAIN STAGE

A Western Canada Theatre Production

GLORY

Written by Tracey Power

September 25 to October 12, 2019

Creative Team: James MacDonald (Director), Tracey Power (Playwright & Choreographer), Narda McCarroll (Set & Lighting Designer), Cindy Wiebe (Costume Designer), Steve Charles (Sound Designer), Liam Befurt (Tour Technical Director), Skylar Nakazawa (Stage Manager).

Cast: Kate Dion-Richard (Helen Schmuck), Katie Ryerson (Hilda Ranscombe), Advah Soudack (Marm Schmuck), Andrew Wheeler (Herb Fach), Morgan Yamada (Nellie Ranscombe).

WROL (WITHOUT RULE OF LAW)

Written by Michaela Jeffery

A World Premiere

October 30 – November 13, 2019

Creative Team: Laurel Green (Director), Michaela Jeffery (Playwright), Stephen Wade (Lighting Designer), Omanie Elias (Set Designer), Theresa Germaine (Costume Designer), Gilles Zolty (Composer & Sound Designer), Louise Currie (Stage Manager), Ricardo Alvarado (Assistant Stage Manager).

Cast: Kristina Hughes (Vic), Heather Morrison (Maureen), Angela Kemp (Sarah), Elizabeth Nepjuk (Jo), Joshua Beaudry (Robbie)

SATAward Nomination for Best Original Script - Michaela Jeffery

SATAward Nomination for Outstanding Supporting Performance - Kristina Hughes & Elizabeth Nepjuk

SATAward Nomination for Outstanding Scenic Design - Omanie Elias

ELF - THE MUSICAL

Book by Thomas Meehan and Bob Martin

Music by Mathew Sklar

Lyrics by Chad Beguelin

Based upon the New Line Cinema film written by David Berenbaum

December 4- 18, 2019 (Extended to January 5, 2020)

Creative Team: Sarah Rodgers (Director), Deborah Buck (Musical Director), Shelley Stewart-Hunt (Choreographer), Cameron Porteous (Set Designer), Bonnie Deakin (Costumes and Properties Designer), Wendy Lundgren (Lighting Designer), Clinton Ackerman (Sound Designer), Laura Kennedy (Stage Manager), Liz King (Assistant Stage Manager), Mackenzie Dawson (Apprentice Stage Manager).

Cast: Alyssa Billingsley (Jovie), Jacqueline Block (Matthews, Shawanda, & Ensemble), Rachelle Block (Macy's Girl, TV Reporter & Ensemble), Janet Gigliotti (Emily & Ensemble), Taylor Hanley (Michelle), Felix LeBlanc (Buddy), Aerhyn Lau (Sam & Ensemble), Casey McMaster (Michelle), Mark Oddan (Charlie & Ensemble), Ben Thomas (Chadwick & Ensemble), Lindsay Warnock (Deb & Ensemble), Leon Wiley (Manager & Ensemble).

Orchestra: Deborah Buck (Leader), David Ray Bindle (Percussion), Paul Suchan (keyboard), Gerard Russel Weber (Reeds), Brian Unverricht (Trombone).

Children's Chorus: Arri Almeida, Kai Batycki, Jenna Devilliers, Eden Friggstad, Eden Hegedus, Luke Hegedus, Dale McMaster, Antony Salisbury, Chloe Stephenson, Violet Stone.

SATAward Winner for Original Composition, or Musical Direction - Deborah Buck

SATAward Winner for Outstanding Achievement in Choreography - Shelley Stewart Hunt

SATAward Nomination for Outstanding Supporting Performance - Lindsay Warnock

SATAward Nomination for Outstanding Leading Performance - Felix LeBlanc

SATAward Nomination for Outstanding Costume Design - Bonnie Deakin

SATAward Nomination for Outstanding Sound Design

SATAward Nomination for Outstanding Ensemble

REASONABLE DOUBT

A Documentary Play with Music

Created by Joel Bernbaum, Lancelot Knight and

Yvette Nolan

January 29 – February 12, 2020

Creative Team: Joel Bernbaum (Co-Creator/Interviewer/Editor), Lancelot Knight (Co-Creator/Composer/Sound Designer), Yvette Nolan (Co-Creator/Director/Dramaturg), Katey Wattam (Assistant Director), Carla Orosz (Set Designer), Jensine Emeline (Assistant Set Designer), Byron Hnatuk (Lighting Designer), Taegan O'Bertos (Costume and Projection Designer), Laura Kennedy (Stage Manager), Ricardo Alvarado (Assistant Stage Manager).

Cast: Kris Alvarez, Nathan Howe, Lancelot Knight, Krystle Pederson, Tara Sky, Colin Wolf.

SATAward Nomination for Best Original Script -

Joel Bernbaum, Lancelot Knight, and Yvette Nolan

SATAward Nomination for Outstanding Direction - Yvette Nolan

SATAward Nomination for Outstanding Projection Design - Taegan O'Bertos

Outstanding Sound Design, Original Composition, or Musical Direction - Lancelot Knight

SATAward Nomination for Outstanding Ensemble

SATAward Nomination for Outstanding Production

Presented in association with Theatre North West

STONES IN HIS POCKETS

By Marie Jones

March 25 – April 8, 2020 CANCELLED due to Covid-19

Creative Team: Joshua Beaudry (Director), Hans Saefkow (Set Designer), Rebekah Johnson (Lighting Designer), Gilles Zolty (Composer and Sound Designer), Miranda Hughes-McKnight (Costume Designer), Liz King (Stage Manager).

Cast: Skye Brandon (Charlie Conlon), Nathan Howe (Jake Quinn).

THE SHOPLIFTERS

By Morris Panych

April 29 – May 13, 2020 CANCELLED due to Covid-19

DEEP END

I LOST MY HUSBAND!

From J'ai perdu mon mari by Catherine Léger Translated by Leanna Brodie

October 16-27, 2019

Creative Team: Jennica Grienke (Director), Darren Miller (Sound Designer), Taegan O'Bertos (Set Designer) Jeremy Smith (Lighting Designer), Miranda Hughes-McKnight (Costume Designer), Laura Kennedy (Stage Manager), Jalisa Gonie (Apprentice Stage Manager).

Cast: Connor Brousseau (William), Kristel Harder (Evelyn), Amanda Trapp (Melissa/Dealer).

SATAward Winner for Outstanding Lead Performance - Kristel Harder

Outstanding Scenic Design - Taegan O'Bertos

A Brick and Mortar Theatre Production

CONSTELLATIONS

By Nick Payne

February 5 – 16, 2020

Creative Team: Angela Kemp (Director/Production Designer), Del Surjik, Derek Butt, Jessica McNab (Design/Technical Mentorship), Johnna Wright, Del Surjik (Directing Mentorship), Liz King (Stage Manager) .

Cast: Caitlyn Vancoughnett (Marianne), Rob van Meenen (Roland).

SATAward Nomination for Outstanding Lead Performance - Caitlin Hursh Vancoughnett

SATAward Nomination for Outstanding Direction - Angela Kemp

SATAward Nomination for Outstanding Projection Design - Angela Kemp

SATAward Nomination for Outstanding Ensemble

SATAward Nomination for Outstanding Production

INSIDE/OUT

Written and Performed by Patrick Keating

Produced by Patrick Keating and Fascinator Management

March 24-29, 2020 CANCELLED due to Covid 19

YOUTH SERIES

A Green Thumb Theatre Production

THE CODE

By Rachel Aberle

October 30 – November 3, 2019

A Carousel Players Production

THE INCREDIBLE ADVENTURES OF MARY JANE MOSQUITO

Book, Music, and Lyrics written by Tomson Highway

November 14-16, 2019 At The Broadway Theatre

A RustWerk ReFinery Presentation

LOUIS RIEL: A COMIC-STRIP STAGE PLAY

Based on the acclaimed graphic novel by Chester Brown

Adapted and Directed by Zach Fraser

April 21-26, 2020 CANCELLED due to Covid-19

YOUTH TOUR

THE INVISIBLE GIRL

By Michele Riml

THE SHAPE OF A GIRL

By Joan McLeod

Creative Team: Jennica Grienke (Director, The Shape of a Girl), Anita Smith (Director, Invisible Girl), Jensine Emmeline (Set Designer), Nicole Zalesak (Costume Designer), Grahame Kent (Sound Designer), Ricardo Alvarado (Stage Manager).

Cast: Jenna Berenbaum (Braidie/Alí)



PRESIDENT'S REPORT

The 2019-2020 season included some great theatre: *Glory*, a hockey musical, world premieres of *WROL* (Without Rule of Law) and *Reasonable Doubt*, and a fun and successful holiday run for *ELF - The Musical*. Our Backstage Stage hosted two talented emerging Directors with our Artistic Associate Jennica Grienke directing a sold-out production of *I Lost My Husband!*, along with a presentation of *Constellations* from local Bricks and Mortar Theatre company. We happily began the season with a new General Manager, Kristen Dion. Kristen brought her experience as Director of Finance at Theatre Calgary and work in the national theatre scene, and hit the ground running in September 2019.

Now, the world is different. The COVID-19 pandemic and the need for physical distancing to slow the spread of the virus meant theatres across the world were among the first to shut their doors in March 2020 and haven't opened to large crowds again. We are in the business of putting large groups of people together in a small room, elbow to elbow, precisely what the world can't do until we are on the other side of this virus. The set of *Stones in His Pockets* on our MainStage sat there waiting for an audience for months, a striking visual that reflected what was going on in our world.

That *Stones* set also exemplified something else for us – the investment in theatre productions that couldn't be enjoyed by an audience, also meant we did not have earned revenue. That abrupt halt to earned revenue essentially guaranteed an addition to an accumulated operating deficit. This internally financed operating deficit is not a long-term solution but allows us to manage in the short term; tackling it is a priority. As a result of an additional deficit, turnover in artistic leadership, and no theatre on stage, we now have a going concern note on our audited financial statements, while we've retained an unqualified audit report. Ticket holders for the last shows of last season were incredibly generous, with over 700 patron households donating their tickets back to the theatre. We extend our deep gratitude to patrons for their loyalty and financial contributions which significantly impacted our fiscal year.

In June, many in the theatre community spoke up to note that Persephone Theatre had not done enough to support and amplify the voices of Indigenous, Black, and people of colour, and in some instances we had actively silenced them. We reached out and met with some of those individuals to hear from them directly. Following that, Artistic Director Del Surjik resigned, leaving us room to rethink and restructure our space to better meet the messages we were hearing, including:

- we hadn't done enough to engage with the theatre community in meaningful ways;
- we did not create a welcoming and valuing space (for all artists) to ensure that all theatre artists could be their best creative selves in our building;
- we allowed subtle and overt racism to exist unaddressed in our building;
- we did not have adequate policies and processes in place to take a stand on and make clear our expectations of behaviour;
- we didn't address or even talk about bad behaviour that had occurred, and in that way, we unintentionally condoned it.

This must stop.

The Board and management at Persephone Theatre have continued to ask the community and employees for feedback so we can better understand what happened in the past to inform the changes we need to make for the future. Here are some of the things we're doing to ensure no one experiences racism or oppression in our building again:

- 1) **Listening** – We have hosted four moderated townhalls for the arts community and two moderated gatherings for employees. We want this to be the beginning of ongoing dialogue and are exploring avenues to embed regular dialogue with staff, artists, and patrons.
- 2) **Learning** – The Board and staff have been learning about racism, oppression, and diversity. We've been voraciously reading and listening wherever we have an opportunity and have invited an anti-oppression educator, an expert in socially engaged theatre practice, and specialists in diversity and inclusion into planning and consultation.
- 3) **Evolving** – We are evolving in response to the feedback we've heard from employees and others in the theatre community. Under General Manager Kristen Dion, conversations like the townhalls, and staff meetings actively aim to discuss and clarify shared expectations of behavior. The Board, management, and employees are currently participating in and planning for ongoing training and development to understand, value, and include diverse perspectives within all we do. In August,

for the first time in Persephone Theatre's history, we had an open call for new board members that specifically sought to encourage individuals with different perspectives to become Board members. The uptake was underwhelming and points out that more work is required to continue to diversify perspectives around the board table, as well as in key roles in the organization. We have held open a number of board positions in the hopes we can develop these relationships and build more diversity on the board over the coming years.

We've been reviewing existing and drafting new HR policies to support culture change, improve communications, make expectations of behaviour clear, and identify repercussions for behaviour that doesn't meet those expectations. These draft policies have been reviewed by the Board and staff and sometime this fall they will be available to the community for feedback before they are adopted.

The last show on stage at Persephone Theatre in 2019-2020 was *Reasonable Doubt*, a documentary theatre presentation of race relations in Saskatchewan. Co-created by Joel Bernbaum, Yvette Nolan, and Lancelot Knight, this piece sought to hold a safe space for our community to have conversations about an issue where we can do better. We take the message of this last theatre on our stage to heart as we step into Persephone's future.

Thank you to our patrons who have shown their ongoing support for Persephone Theatre and its place in this community. We are deeply committed to putting excellent theatre on our stage when we can safely welcome you back into our space.

Thank you to the theatre artists who have asked us to do better – because we can and we will. And thank you for your patience, because we want to get it right, even if we don't succeed in our first efforts.

Thank you to our current employees who make good things happen at Persephone, but are grieving the loss of theatre, and for some also a loss of work. Thanks to our General Manager Kristen Dion who has been leading the organization through some difficult moments without the support of a co-leader.

Thank you to the hundreds of volunteers who give so freely of their time to take care of patrons at our shows or give their time to the work of the Board.

Thank you to our sponsors and donors and funders. Running a regional theatre with a multi-million-dollar budget wouldn't be possible without your support. The financial foundation provided by Canada Council for the Arts, Saskatchewan Arts Board, and the City of Saskatoon is critical. Persephone relies on the ongoing support of donors and funders, including major donors, Ellen Remai and the late Bob Steane through his contribution with the Saskatoon Community Foundation.

One thing that is very clear to us right now is the number of people who care about Persephone Theatre and want it to thrive in Saskatoon's future. I believe we can do great things together.

Nikki Hipkin
Board President



GENERAL MANAGER'S REPORT

Since my very first day at Persephone Theatre on Sept 9, 2019, I have been blown away by the vast array of creative talent in this community and the sheer tenacity of our team. On that sunny Fall day production at Persephone was already in full swing! Set pieces for our Christmas show were being painted on the Mainstage, a new theatre company was loading into the Backstage Stage for their upcoming run of *The Penelopiad* and everyone was gearing up for the beginning of our ambitious fifteen show season.

The first few months were a whirlwind – kicking off our season with Western Canada Theatre's production of *Glory*, the sold out run of *I Lost My Husband* in the Deep End, world premiere of *W.R.O.L (Without Rule of Law)*, two of our Youth Series Productions *Incredible Adventures of Mary Jane Mosquito* at the Broadway and *The Code* in the BackStage Stage, and then we went charging into the holiday season with the adorable romp *ELF – The Musical* that due to the overwhelming audience response was the first show ever in our history to be extended into the new year. There were a few days to recover and then we hit the ground running in January. The last show to be seen as part of our Deep End series was *Constellations* (A Brick and Mortar production) and our final show to have an audience on the MainStage was the remarkable *Reasonable Doubt* which continues to generate learning experiences and spark meaningful dialogue about race relations.

Somewhere in all that, behind the scenes, we were planning the 2020-2021 season with an eye for stabilization, while balancing growth, risk and diversity. We hoped to simultaneously honour our legacy of spectacular musicals and comedies while creating space for new Canadian plays. On March 9 we announced our 20-21 season to the world never suspecting that only six days later we would cancel the remainder of the 19-20 season due to a global pandemic. For us this totaled seven productions – *Stones in His Pockets* and *The Shoplifters* (MainStage), *Inside Out* (Deep End Series), and *Louis Riel: A Comic-Strip Stage Play* (Youth Presentation Series). Our annual provincial Youth Touring productions; *The Invisible Girl* and *The Shape of a Girl*, had to be recalled from the road early, and our year end Young Company production of *The Thirteenth Chair* along with all the final performances for the School of Theatre were cancelled.

Internally, we continued to be optimistic that we would be back for our 20-21 season. March, April and May were filled with renewed connection with our theatre industry through national town halls, webinars, and social media. While I enjoyed seeing friends and colleagues adapt their work to a digital platform we decided to focus our energy internally on organizational reform and regrowth. I worried about the health of the team at Persephone – not only their physical health, but their mental health as well. Humans who work in the arts are a special kind – it is their job, their passion, their hobby, their vocation. For many of us, it occupies nearly every aspect of our life. And now, it was just gone. The performing arts were one of the first industries to shut down and in all likelihood we will be among the last to reopen. All of us can feel that void – for me it sits in my chest, hollow yet heavy.

In June, after a few challenging weeks that included the departure of long time Artistic Director, Del Surjik, the Board and I made the decision to cancel the 20-21 season. This extended intermission will provide us with a unique opportunity to examine our truth, learn how to do better, and become a better neighbor, community member, artistic hub, and an organization that is welcoming to all.

I am grateful for the support of our funders, sponsors, donors, volunteers and audiences. You warm our theatres. We miss you and hope to see you again soon.

I am grateful for the team at Persephone Theatre. They are resilient and hard working. They impress, inspire, and amaze me every day.

I am grateful to the arts community in Saskatoon. You are talented, bold, and courageous. Thank you for pushing Persephone to do better, to be better.

I am grateful to the Nêhiyawak (Cree) and Metis caretakers, past, present and future of this beautiful land on Treaty 6 Territory. You have been generous and open hearted in welcoming me to your land and teaching me about the history.

Until we can safely gather again,

Kristen

PERSEPHONE THEATRE
STATEMENT OF FINANCIAL POSITION
AS AT JUNE 30, 2020
(with comparative figures for 2019)

ASSETS

	Operating Fund	Capital Fund	2020 Total	2019 Total
Current assets				
Cash and cash equivalents	\$ 479,636	\$ -	\$ 479,636	\$ 602,490
Internally restricted cash and investments	-	780,497	780,497	459,844
Accounts receivable	143,145	-	143,145	88,041
Inventory	14,337	-	14,337	10,010
Prepaid expenses	50,974	-	50,974	129,957
	<u>688,092</u>	<u>780,497</u>	<u>1,468,589</u>	<u>1,290,342</u>
Long-term investments	-	-	-	400,043
Tangible capital assets (Note 5)	-	9,769,527	9,769,527	9,979,100
	<u>\$ 688,092</u>	<u>\$ 10,550,024</u>	<u>\$ 11,238,116</u>	<u>\$ 11,669,485</u>

LIABILITIES

Current liabilities				
Accounts payable	\$ 357,548	-	\$ 357,548	\$ 217,728
Government remittances payable	8,544	-	8,544	17,118
Deferred revenue (Note 6)	908,263	-	908,263	1,007,486
	<u>1,274,355</u>	<u>-</u>	<u>1,274,355</u>	<u>1,242,332</u>
Deferred contributions (Note 7)	-	8,534,813	8,534,813	8,877,896
	<u>1,274,355</u>	<u>8,534,813</u>	<u>9,809,168</u>	<u>10,120,228</u>

FUND BALANCES

Internally restricted for capital reserve (Note 9)	-	780,497	780,497	859,887
Internally restricted for operating reserve (Note 8)	(586,263)	-	(586,263)	(411,834)
Invested in capital assets	-	1,234,714	1,234,714	1,101,204
	<u>(586,263)</u>	<u>2,015,211</u>	<u>1,428,948</u>	<u>1,549,257</u>
	<u>\$ 688,092</u>	<u>\$ 10,550,024</u>	<u>\$ 11,238,116</u>	<u>\$ 11,669,485</u>

Going concern assumption (Note 2)

See accompanying notes to the financial statements.

APPROVED BY THE BOARD:

 Director

 Director

PERSEPHONE THEATRE
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED JUNE 30, 2020
(with comparative figures for the year ended June 30, 2019)

	<u>Operating Fund</u>	<u>Capital Fund</u>	<u>2020 Total</u>	<u>2019 Total</u>
Performance Revenue				
Main stage and deep end ticket sales				
Subscriptions	\$ 478,724	\$ -	\$ 478,724	\$ 725,326
Single tickets	550,863	-	550,863	713,527
Youth series and tour	31,188	-	31,188	65,118
Capital replacement fund surcharge	-	48,941	48,941	73,437
	<u>1,060,775</u>	<u>48,941</u>	<u>1,109,716</u>	<u>1,577,408</u>
Grants and Other Revenue				
Grants (Note 10)	949,492	-	949,492	797,318
Sponsorships				
In-kind	185,300	-	185,300	185,300
Cash	115,250	-	115,250	144,289
Fundraising events	19,460	-	19,460	34,746
Amortization of deferred contributions	14,416	343,083	357,499	358,983
Endowment grant (Note 11)	92,072	-	92,072	91,448
Bar and concession	114,964	-	114,964	136,545
Donations	294,686	-	294,686	155,818
Interest (Notes 8 and 9)	3,930	516	4,446	17,930
Rentals and rental services (Note 12)	77,377	-	77,377	142,035
Theatre school	199,949	-	199,949	215,051
Advertising	3,967	-	3,967	7,000
Miscellaneous	45,004	12,559	57,563	68,059
	<u>2,115,867</u>	<u>356,158</u>	<u>2,472,025</u>	<u>2,354,522</u>
Total Revenue	<u>3,176,642</u>	<u>405,099</u>	<u>3,581,741</u>	<u>3,931,930</u>
Production Expenses				
Main stage and deep end	946,398	-	946,398	1,334,522
Youth series and tour	61,018	-	61,018	150,551
	<u>1,007,416</u>	<u>-</u>	<u>1,007,416</u>	<u>1,485,073</u>
Overhead Expenses				
Amortization	-	350,979	350,979	356,890
Production	672,536	-	672,536	544,523
Administration	329,152	-	329,152	297,430
Publicity	427,697	-	427,697	441,821
Box office	120,964	-	120,964	145,631
Theatre operations	235,173	-	235,173	217,077
Rentals and rental services	29,943	-	29,943	60,114
Fundraising	87,803	-	87,803	47,205
Property taxes	90,491	-	90,491	108,340
Bar and concession	127,721	-	127,721	147,294
Seniors package	35,095	-	35,095	48,689
Theatre school	187,080	-	187,080	230,030
	<u>2,343,655</u>	<u>350,979</u>	<u>2,694,634</u>	<u>2,645,044</u>
Total Expenses	<u>3,351,071</u>	<u>350,979</u>	<u>3,702,050</u>	<u>4,130,117</u>
Excess (deficiency) of revenue over expenses	<u>\$ (174,429)</u>	<u>\$ 54,120</u>	<u>\$ (120,309)</u>	<u>\$ (198,187)</u>

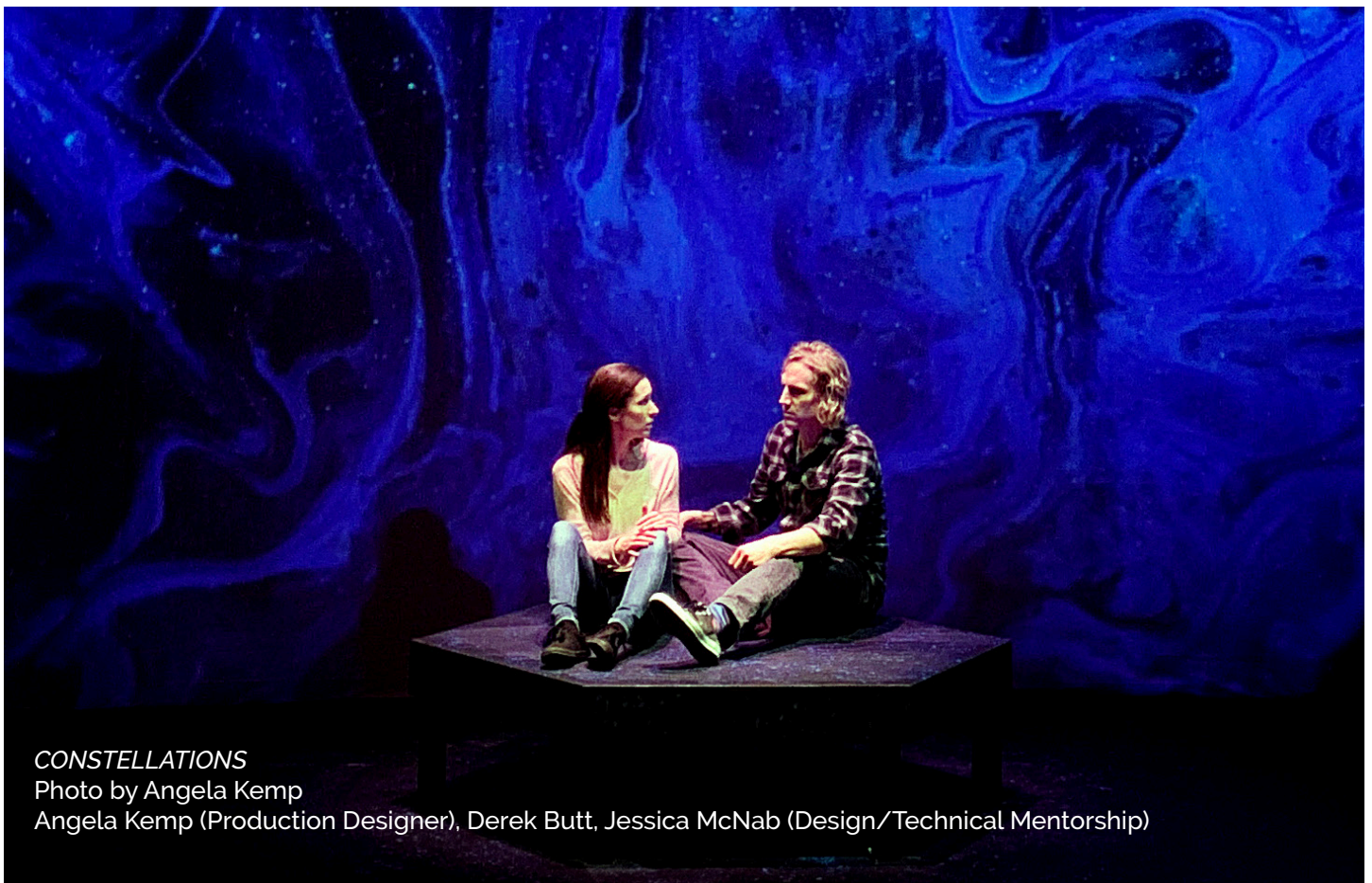
See accompanying notes to the financial statements.



WROL (WITHOUT RULE OF LAW)

Photo by Electric Umbrella Images Inc./Liam Richards

Stephen Wade (Lighting Designer), Omanie Elias (Set Designer), Theresa Germaine (Costume Designer)



CONSTELLATIONS

Photo by Angela Kemp

Angela Kemp (Production Designer), Derek Butt, Jessica McNab (Design/Technical Mentorship)

BEHIND THE SCENES & BACKSTAGE

ADMINISTRATIVE STAFF

General Manager

Kristen Dion

Artistic Director

Del Surjik

Artistic Associate

Jennica Grienke

Associate Producer

Johnna Wright

Director of Marketing & Development

Lisa Bayliss

Marketing Associate & Graphic Designer

Olivia Swerhone-Wick

Development Officer

Shannon Richards

Artist Services/Youth Tour Coordinator

Grahame Kent

Controller

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Education, Outreach and Youth Director

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Scenic Artist

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Stage Manager

Laura Kennedy

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