



REMAI ARTS CENTRE
#WE
MAKE
EVENTS

REPORT TO THE COMMUNITY

2020-2021

Photo from #LightUpLive - September 22, 2020
Lighting Design by Jess McNabb and Jody Longworth

LIVE ONLINE

Live Online was a way to watch performances, participate in talkbacks with the artists, and enjoy other exciting programming throughout 2021.

Zee Zee Theatre Presents

HOME IS A DRAG

Written and Performed by
Dave Deveau & Cameron Mackenzie

April 7 - 10, 2021

1 HOUR PHOTO

Written and Performed by Tetsuro Shigematsu

April 8 - 18, 2021

Creative Team: Donna Yamamoto (Producing Artistic Director), Tetsuro Shigematsu (Writer/Performer/Filmmaker), Richarde Wolfe (Director), Heidi Taylor (Dramaturg), Pam Johnson (Set Design), Gerald King (Lighting Design), Susan Miyagishima (Associate Producer/Stage Manager/Model & Miniature Design), Adrian Muir (Production Manager & Technical Director), Steve Charles (Sound Design/Composer/Performer), Harika Xu (Assistant Lighting Designer), Jamie Nesbitt (Video Design).

PERSEPHONE OPEN STAGE (Episode 1)

Created & Produced by Jennica Grienke and Olivia Swerhone-Wick
Curated by Jennica Grienke
Filming and Post Production by Bamboo Shoots

April 22, 2021

Featured Artists:

Peace Akintade — Spoken Word
Kathie Cram — Children's Story
Amanda Trapp — Musical Theatre
Sketchy Bandits — Sketch Comedy
Carla Orosz — Sask Theatre Design Festival (Interview)
Ellen Froese — Singer/Songwriter

PERSEPHONE OPEN STAGE (Episode 2)

Created & Produced by Jennica Grienke and Olivia Swerhone-Wick
Curated by Gordon Tootosis Nīkāniwin Theatre
Filming and Post Production by Bamboo Shoots

May 20, 2021

Featured Artists:

Circle of Voices Group — Spoken Word
Kevin Wesaquate — Spoken Word
Grahame Kent — Sketch Comedy
James Avramenko — Poetry
Danny Knight — Sketch Comedy
Shawn Cuthand — Sketch Comedy
Rachel Mutombo — Interview
Marion Mutala — Children's Book
Bob Wicks — Spoken Word
Alyssa Billingsley — Cabaret

PERSEPHONE'S OUT ON THE OPEN STAGE (Episode 3)

Created & Produced by Jennica Grienke and Olivia Swerhone-Wick
Curated by Saskatoon Pride and OUTSaskatoon
Lighting Design by Jess McNabb
Filming and Post Production by Bamboo Shoots

June 17, 2021

Featured Artists:

Javelin — Poetry
Jenna Berenbaum — Monologue
Kristel Harder — Cabaret
Chelazon Leroux — Drag
Mitchell Larsen — Multi-Discipline
Peace Akintade — Multi-Discipline
Micah Jane — Multi-Discipline
Victoria Karoline — Poetry/Dance
Amy Grant — Drag
Nicole Kennedy — Storytelling

PERSEPHONE OPEN STAGE (Episode 4)

Created & Produced by Jennica Grienke and Olivia Swerhone-Wick
Curated by 25th Street Theatre
Filming and Post Production by Bamboo Shoots

July 22, 2021

Featured Artists:

Philippa Williams — Music
Amanda Trapp — Music
Chelazon Leroux — Drag
Saskatchewan Playwrights Centre — Scene readings
Afterglow — Band



ONE HOUR PHOTO

Photo by Raymond Shum

Pam Johnson (Set Design), Gerald King (Lighting Design), Susan Miyagishima (Model & Miniature Design),
Jamie Nesbitt (Video Design)



HOME IS A DRAG

Photo by Zee Zee Theatre

Dave Deveau & Cameron Mackenzie

PRESIDENT'S Message to the Community

The murder of George Floyd in Minneapolis sparked an already strong Black Lives Matter movement around the world. As Persephone reacted with a black square on its social media channels like many others, it was called out for a performative response, inconsistent with its actual behaviours and practices. Over the coming months, Persephone staff and board members heard about a toxic environment where many artists did not feel safe nor feel they could bring their best artistic selves into the Remai Arts Centre. IBPOC artists had been marginalized and many had moved away from Saskatoon to get work. Persephone board and staff heard about unhealthy power dynamics creating an impermeable wall around a Eurocentric theatre model that benefitted too few. We were awakened to systemic racism within our organization (among others), its breadth and implications. We were also alerted to numerous acts of overt racism that happened in our building. The organization had been plodding along, doing the same things in the same ways, blind to the growing demand to change and the negative aspects of the impact we were having on the community. Calls for change were washed away. Dissatisfaction was categorized as a different taste in art. Dissent was muted and we grew increasingly blind to the bubble that we were living in.

All of this was on top of a global pandemic that had shuttered our stage and all sources of earned revenue. Thankfully, grants remained fully funded, the federal government's COVID supports including largely the wage subsidy, and an incredibly generous legacy gift from a major donor (Bob Steane) ensured that good management could bring us through the most difficult year in our 47-year history in a solid financial position. The pandemic meant some changes to our workforce. Our board remained loyal, while making efforts to expand the diversity around the board table and consider succession to support the future needs of the organization.

We began the process of change as an organization. We created moments to learn about ourselves, our privilege, and our opportunities to find and make space for marginalized voices. We built and rebuilt relationships in the community. We created a policy framework that would support the kind of inclusive and embracing organization we long to be. We reconsidered our vision, mission, and strategic priorities. In March 2021, we formally adopted the position that the Backstage stage is a space for the community and will be made accessible by Persephone. And none of these changes are done, they are the first steps on a road that we should walk for the rest of our existence.

We also conducted a thoughtful search for new artistic leadership. We reached into the community to bring expertise and experience that we did not have around the table – experience as artistic leaders, and experience as IBPOC theatre practitioners. We owe an enormous thanks to **Yvette Nolan** and **Jivesh Parasram** who joined our search committee and volunteered so much of their time, perspective, and hearts. Their contribution to every conversation the search committee had was impactful and this organization is better for their contribution.

The search for new artistic leadership was very successful and we are thrilled that **Heather Cant** has come to Saskatoon and Persephone Theatre. Heather is a change agent and has already demonstrated her commitment to ensuring Persephone is a good member of our local theatre community and delivers exceptional art to our audiences.

Our General Manager **Kristen Dion** worked diligently to manage the organization well on her own for the past year, and under her leadership, and with the incredible generosity of **Bob Steane**, the **Canadian Emergency Wage Subsidy**, and our **granting agencies** keeping our funding whole this year, we have eliminated our accumulated internal deficit. This returns us to a more financial sustainable model. Through all of this we presented some digital productions.

Change is constant. Art brings us together and lets us talk about the change around us. We have a role to play in both change and togetherness, and we intend to do that in a healthy and transparent way as we take our next steps. Thank you for staying with us, and we look forward to having you all safely back in our space.

Nikki Hipkin
President



OUT ON THE OPEN STAGE (Open Stage Episode 3)
Video still courtesy of Bamboo Shoots Inc.
Design and performance by Peace Akintade and Micah Jane



OPEN STAGE (Episode 2)
Video still courtesy of Bamboo Shoots Inc.
Performance by Danny Knight and Shawn Cuthand

GENERAL MANAGER'S Report to the Community

The 20-21 season was one of quiet shift for Persephone Theatre. After making the decision in July 2020 to cancel all programming for the year, we set about digging into our history as a regional theatre. This history, as I came quickly to learn, was fraught with racial violence, toxicity, broken promises, dismissal, and profound disappointment. Without the pressure of producing we were able to spend that time taking a hard look at our core values, begin to define what they should look like moving forward, start shifting attitudes and processes, and slowly and safely begin opening up our beautiful building again.

With our 21-22 season announced, rehearsals begin in just hours, we are staffed back up to fulfill our current needs, everyone is back in the building and working together. There is relief that we are back to doing what we are meant to be doing. And there is joy. So much joy that we are together again. We are not the same theatre company we were a year ago. We have come a long way, working quietly to realign our priorities so that it benefits our community, not harms it. We still have much, much further to go. But the shift, slight as it is, is unmistakable.

We were fortunate that some of our colleagues were able to make the pivot to digital and we enthusiastically jumped at opportunities to present their work. Notably, **1 Hour Photo** by Tetsuro Shigematsu, produced by Vancouver Asian Canadian Theatre (VACT) was one of our first digital offerings in April. This show was meant to be performed live in the BackStage Stage as part of the now retired Deep End Series in our 20-21 season. VACT was able to turn their tour into a filmed production and our audiences had the opportunity to enjoy remarkable storytelling by an endearing Tetsuro in the comfort of their homes.

If you were lucky enough to catch **Home is Drag** produced by Zee Zee Theatre, featuring the storytelling of Peach Cobblah and Isolde N Barren, then you got to be a part of something very special. We hope to partner with Zee Zee again in the future because I, for one, am always up for a family dance party with Spin N Tonic.

Persephone embarked on something new with **Open Stage** – a virtual performance platform featuring local artists doing what they do best. We used our main stage as a sound stage and our video partners Bamboo Shoots handled the filming. This was a unique project for us and our experimentation with digital programming. Other partners for the curated series included Gordon Tootosis Nīkāniwin Theatre, 25th Street Theatre, OUTSaskatoon, Pride Saskatoon, and Island Creative.

None of what we did last season would have been possible with an extraordinary gift from the Robert Steane Legacy Fund through the Saskatoon Community Foundation. Bob's gift gave us a moment to breathe, some time to plan, an opportunity to try something new, and is the reason we are able to start our 21-22 season on stable financial footing. It truly was a gift when we needed it most and made a remarkable impact on our ability to begin the shift.

Our quiet shift that included hundreds of hours working on revising and creating HR policies, the Artist Working Group meeting with community members in advance of the Artistic Leadership search, reading plays and discussing internally the right productions that would essentially launch a new beginning for Persephone Theatre, making thoughtful deliberate decisions about what comes next along with the why and how.

And now on to our 21-22 season, a small but mighty one. We welcome **Heather Cant**, our new Artistic Director, along with a number of other new staff members. This season begins a new chapter for us – fewer mainstage productions that run longer, thoughtful and purposeful programming that is meant to start addressing some of our past gaps, and an investment in the artists, specifically those in our community and IBPOC artists locally and nationally. We see the inaugural season of our new Incubator Series which will become a core part of our play development activities and will include three, two week workshops with one of those workshops dedicated to the most recipient of the annual IBPOC play commission. Public readings throughout the workshop will be scheduled in a way that prioritizes the work, the process, and the artists.

I am grateful for the support of our funders, sponsors and donors, volunteers, and audiences. I can't wait to welcome you back in a few short weeks to warm our theatres again.

I am grateful for the team at Persephone Theatre. They are patient and generous. Every day I am amazed by how much they care for this organization, each other, and our artists.

I am grateful for the arts community in Saskatoon. They are supportive, deeply caring, resilient, and remarkably talented. I'm so looking forward to playing together again.

I am grateful to the Nêhiyawak (Cree) and Métis 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.

Your Theatre. Reimagined.

Kristen Dion
General Manger

PERSEPHONE THEATRE
STATEMENT OF FINANCIAL POSITION
AS AT JUNE 30, 2021
(with comparative figures for 2020)

ASSETS

	Operating Fund	Capital Fund	2021 Total	2020 Total
Current assets				
Cash and cash equivalents	\$ 683,641	\$ -	\$ 683,641	\$ 479,636
Internally restricted cash and investments	-	766,663	766,663	780,497
Accounts receivable	56,151	-	56,151	143,145
Inventory	11,210	-	11,210	14,337
Prepaid expenses	36,602	-	36,602	50,974
	<u>787,604</u>	<u>766,663</u>	<u>1,554,267</u>	<u>1,468,589</u>
Tangible capital assets (Note 4)	-	9,435,100	<u>9,435,100</u>	<u>9,769,527</u>
	<u>\$ 787,604</u>	<u>\$ 10,201,763</u>	<u>\$ 10,989,367</u>	<u>\$ 11,238,116</u>

LIABILITIES

Current liabilities				
Accounts payable	\$ 97,917	-	\$ 97,917	\$ 357,548
Government remittances payable	5,741	-	5,741	8,544
Deferred revenue (Note 5)	638,201	-	638,201	908,263
	<u>741,859</u>	<u>-</u>	<u>741,859</u>	<u>1,274,355</u>
Long-term debt (Note 6)	30,000	-	30,000	-
Deferred contributions (Note 7)	-	8,192,730	<u>8,192,730</u>	<u>8,534,813</u>
	<u>771,859</u>	<u>8,192,730</u>	<u>8,964,589</u>	<u>9,809,168</u>

FUND BALANCES

Internally restricted for capital reserve (Note 9)	-	766,663	766,663	780,497
Internally restricted for operating reserve (Note 8)	15,745	-	15,745	(586,263)
Invested in capital assets	-	1,242,370	1,242,370	1,234,714
	<u>15,745</u>	<u>2,009,033</u>	<u>2,024,778</u>	<u>1,428,948</u>
	<u>\$ 787,604</u>	<u>\$ 10,201,763</u>	<u>\$ 10,989,367</u>	<u>\$ 11,238,116</u>

Significant event (Note 15)

See accompanying notes to the financial statements.

APPROVED BY THE BOARD:

 Director

 Director

PERSEPHONE THEATRE
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED JUNE 30, 2021
(with comparative figures for the year ended June 30, 2020)

	Operating Fund	Capital Fund	2021 Total	2020 Total
Performance Revenue				
Main stage and deep end ticket sales				
Subscriptions	\$ -	\$ -	\$ -	\$ 478,724
Single tickets	4,343	-	4,343	550,863
Youth series and tour	-	-	-	31,188
Capital replacement fund surcharge	-	(6,721)	(6,721)	48,941
	<u>4,343</u>	<u>(6,721)</u>	<u>(2,378)</u>	<u>1,109,716</u>
Grants and Other Revenue				
Grants (Note 10)	827,348	-	827,348	949,492
Sponsorships				
In-kind	-	-	-	185,300
Cash	-	-	-	115,250
Government subsidies (Note 11)	297,404	-	297,404	-
Fundraising events	-	-	-	19,460
Amortization of deferred contributions	2,756	342,083	344,839	357,499
Endowment grant (Note 12)	95,160	-	95,160	92,072
Bar and concession	322	-	322	114,964
Donations	447,535	-	447,535	294,686
Interest (Notes 8 and 9)	620	2,994	3,614	4,446
Rentals and rental services (Note 13)	15,059	-	15,059	77,377
Theatre school	-	-	-	199,949
Advertising	-	-	-	3,967
Miscellaneous	1,282	2,815	4,097	57,563
	<u>1,687,486</u>	<u>347,892</u>	<u>2,035,378</u>	<u>2,472,025</u>
Total Revenue	<u>1,691,829</u>	<u>341,171</u>	<u>2,033,000</u>	<u>3,581,741</u>
Production Expenses				
Main stage and deep end	25,526	-	25,526	944,658
Youth series and tour	-	-	-	61,018
	<u>25,526</u>	<u>-</u>	<u>25,526</u>	<u>1,005,676</u>
Overhead Expenses				
Amortization	-	347,349	347,349	350,979
Production	263,564	-	263,564	672,536
Administration	290,345	-	290,345	329,152
Publicity	136,714	-	136,714	427,697
Box office	33,748	-	33,748	120,964
Theatre operations	115,077	-	115,077	236,913
Rentals and rental services	6,247	-	6,247	29,943
Fundraising	67,259	-	67,259	87,803
Property taxes	105,170	-	105,170	90,491
Bar and concession	9,234	-	9,234	127,721
Seniors package	-	-	-	35,095
Theatre school	36,937	-	36,937	187,080
	<u>1,064,295</u>	<u>347,349</u>	<u>1,411,644</u>	<u>2,696,374</u>
Total Expenses	<u>1,089,821</u>	<u>347,349</u>	<u>1,437,170</u>	<u>3,702,050</u>
Excess (deficiency) of revenue over expenses	<u>\$ 602,008</u>	<u>\$ (6,178)</u>	<u>\$ 595,830</u>	<u>\$ (120,309)</u>

See accompanying notes to the financial statements.

BEHIND THE SCENES & BACKSTAGE

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OVER 25 YEARS OF SERVICE

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OVER 30 YEARS OF SERVICE

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