



REPORT TO THE COMMUNITY

2021-2022

Photo of the set from *The Revolutionists* by Lauren Gunderson
Set Design by Carla Orosz, Lighting Design by Judith Schulz.
Photo by Olivia Swerhone-Wick

MAIN STAGE

Cottagers and Indians

by Drew Hayden Taylor

October 20 - November 13, 2021

Featuring Lisa Bayliss and Jeremy Proulx.

Directed by Jennifer Dawn Bishop, Costume Design by Jeff Chief, Lighting Design by Jess McNabb, Sound Design by Cory Standing, Stage Managed by Ricardo Alvarado, Apprentice Stage Management by Emily Rempel.

It's a Wonderful Life: A Live Radio Play

by Joe Landry

December 1 - 24, 2021

Featuring Leon Willey, Amanda Trapp, Robert Benz, Kristel Harder, Andrew Taylor, Grahame Kent.

Directed by Jennica Grienke, Set Design by Derek Butt, Assistant Set Design by Mark Eriksson, Costume Design by Miranda Hughes-McKnight, Lighting Design by Ted Roberts, Original Music and Sound Design by Clinton Ackerman, Stage Management by Ricardo Alvarado, Rehearsal Stage Management by Melanie Rogowski, Assistant Stage Management by Alana Freistadt.

The Mountaintop

by Katori Hall

February 2 - 26, 2022

Featuring Emerjade Simms, Matthew Kabwe.

Directed by Dian Marie Bridge, Lighting and Projection Design by Hugh Conacher, Set and Costume Design by Sarah Uwadiae, Sound Design by Aren Okemaysim, Stage Management by Ricardo Alvarado, Assistant Stage Management Jalisa Gonie, Dialect Coaching by Amani Dorn, Intimacy and Fight Direction by Kenn McLeod.

The Revolutionists

by Lauren Gunderson

April 6 - 30, 2022

Featuring Chiamaka Glory, Kathleen MacLean, Elizabeth Nepjuk, Anita Smith.

Directed by Heather Cant, Assistant Directed by Yulissa Campos, Set Design by Carla Orosz, Costume Design by Jensine Emeline, Lighting Design by Judith Schulz, Sound Design by Darren Miller, Stage Management by Ricardo Alvarado, Assistant Stage Management Jalisa Gonie.

ON-DEMAND

A Geordie Theatre Production

The In-Between

by Marcus Youssef

Script developed in partnership with Playwrights' Workshop Montreal

February 14 - 20, 2022

Featuring: Qianna MacGilchrist, Sepehr Reybod, Skyler Clark
Directed by Mike Payette, Dramaturgy by Emma Tibaldo, Set and Costume Design by Diana Uribe, Sound Design by Rob Denton, Video Design by Amelia Scott, Production Management by Laurence Thibault and Hannah Kirby, Birdie Stage Management by Gregor, Film Production by Para-Dime Productions.

YOUTH SERIES

A Scantily Glad Theatre Production

Something in the Water

Written and Performed by S.E. Grummett

March 29 - April 3, 2022

Created through collaboration with Deanna Fleysher and Mind of a Snail.

COMMUNITY

48-Hour Queermunity Theatre Race

June 11, 2022

Persephone Queermunity Event Team: Heather Cant, Olivia Swerhone-Wick, Grahame Kent, and Kristi Friday.

Persephone Queermunity Selection Committee: OUTSaskatoon, Olivia Swerhone-Wick, Heather Cant, Kristi Friday, and Grahame Kent.

Many thanks to Persephone Staff: Jodi Schellenberg, Tatrina Tai, Jody Longworth, Ralph Blankenagle, Derek Butt, Melanie Vanderlinde, and Daniel Hudson for their assistance in making this all come together successfully.

Many thanks to Queermunity Supporters and Sponsors: Wendy Li, Education & Research Manager - OUTSaskatoon, Krystal Nieckar, Executive Director - OUTSaskatoon, Saskatoon Pride Festival, and Herb McFaul & Anthony Bidulka.

Technician: Tanqueray Strange

Hosted by: Katie Moore

PRESIDENT'S Message to the Community

Nikki Hipkin

The pandemic has given us all a bit more time to reflect and evaluate. For us at Persephone, it gave us the luxury of time to make important changes and work on becoming a better member of the community. We are fortunate to be your regional theatre. There are many benefits that come with our size, including funding opportunities. But there are also responsibilities that come with the role and we are committed to the ongoing work of earning our place in this community. This is an ongoing journey, and some of the changes we've made so far are:

- Prioritized equity, diversity, and inclusion in board recruitment and employment into the organization and productions;
- Making our space and resources available to the community at minimal costs where possible, including designating the BackStage stage as a place for the community to use, and making sure it's accessible;
- Working to make theatre more accessible to a wider group of audience members by offering ASL, relaxed performances, and "pay what you choose" performances,
- Incubator series which is aimed at giving local creators financial support to develop their own work, and;
- Developed new human resources policies and re-developed old policies to ensure they serve and support everyone in the building and have had a chance to review and revise those policies with input from employees and the community.



We've also seen some changes in our organization. In my last report to the community, we had just welcomed our new Artistic Director Heather Cant. Now she's programmed a fantastic season for you and created even more new partnerships and opportunities in the community. Heather is a great asset to Persephone Theatre and we're so glad she brought her talents to Saskatoon. We said a sad goodbye to our incredible Executive Director Kristen Dion. We owe an enormous debt of gratitude to Kristen who joined us when we had a problematic accumulated operating deficit and left us with a small but beautiful accumulated operating surplus. Contributing to this outcome was not only Kristen and Heather's great management, but also a team of local artists and arts administrators committed to finding

new revenues and managing costs while delivering great art, an incredibly generous legacy gift from our patron Bob Steane which included a matched contribution to our endowment, and the generous support of the arts industry from the Government of Canada including supports like the Wage Subsidy. All of these efforts and contributions will help us continue to weather the ongoing effects of the pandemic.

We hired a fantastic new Executive Director Breanne Harmon. Breanne and her family have moved to Saskatoon from B.C. where she was the General Manager of a Theatre for Young Audiences company.

Breanne hit the ground running and is a great addition to the Persephone team. Please welcome Breanne and family to Saskatoon, particularly when it's -40 C!

We owe a heartfelt thank you to members of the artistic community who joined board members on our search committee and gave generously of their time:

- Alan Long, Director of Development, Wanuskewin Heritage Park
- Jivesh Parasram, Artistic Director, Rumble Theatre
- Deneh'Cho Thompson, USask Assistant Professor and Coordinator of the wicêhtowin Theatre Program
- Camilla Holland, Executive Director, Royal Manitoba Theatre Company
- Lori Marchand, Managing Director, Indigenous Theatre, National Arts Centre

We saw many employee changes in the building this season which are outlined in the Leadership report, including the retirement of three long-term employees after this last season. Thank you to Elden Haug, John Butler, and Carol Giesbrecht for taking great care of this organization and for your contributions to innumerable performances on our stage. You'll always be a member of the Persephone family.



Our loyal and hard-working Board of Directors was committed to seeing through the important changes we needed and wanted to make at Persephone Theatre. The board was a constant while supporting organizational change. Now that the organization is solidly on that path, some of our long-term board members are retiring as we welcome new Directors. We've openly and intentionally recruited people with a variety of experiences and the core skills the board needs. Our thanks also goes to individuals who served on committees of the board: Jenny Ryan, Jordan Robertson, and Jim Greenshields. Thank you to outgoing Director Jackie Stokvis-Flaherty who was always willing to step in to help where needed or to weigh into the conversation. Jackie was such a great presence around the board table and we will miss her contribution. Following the Annual General Meeting, the board will elect a new executive, including a new President and my time in that role will end. It's been an honour to serve this organization and the community in this role. I've learned a lot and am grateful to have been part of some of the positive changes we've made. Thank you to the board, the great management team, and the engaging and dynamic group of artists who continue to make Persephone such an important part of our community.

Of the challenges which remain for all of us, there are two I'd like to note here. First, we are all on a long path to contribute to the community we live in and to make it better for everyone. For us, this remains a long-term commitment to learning, contributing, and improving. Thank you for your own role in that community growth, and your support of artists and the role they play in this dialogue and change. Second, changes in the theatre patron base and the ongoing impact of the pandemic result in declining subscriptions in theatres across the country including, at Persephone. We have a fantastic season of shows ahead of us. You can help by talking about the great shows you see at Persephone and encouraging people in your circle to attend.

Thank you for your ongoing support of Persephone Theatre.

SENIOR MANAGEMENT Report to the Community

Heather Cant

The 2021-2022 Season was shaped, largely, by two things: an influx of new staff, and negotiating the ongoing pandemic of COVID-19.

At the start of the fiscal year, the search for Persephone's new Artistic Director was still ongoing. The search process concluded in August and Heather Cant was announced as the incoming AD, beginning her tenure on September 15. Throughout the season, we experienced an ongoing ebb and flow of arrivals to the organization as we prepared to open up and actively produce live theatre again – and sadly some departures too. Jodi Schellenberg took on the mantle of Director of Marketing and Communications, Tatrina Tai joined the team as Development Officer, Lorna Batycki moved from the box office to Director of Education, with Andrea Folster being promoted to Assistant Box Office Manager in her stead. Bongani Musa is our new Community Engagement Coordinator. After Jennica Grienke's departure, Kristi Friday stepped into the role of Artistic Associate, now focused on Youth Programming, and long-time staffer Grahame Kent's role was re-visioned as Artistic Associate – Community Building. Elden Haug, who had been with the company for many years, stepped down as Front of House & Rentals Manager and Melanie Vanderlinde has joined us in that role. Head of Audio John Butler, and Head of Lighting Jess McNabb both stepped down from their full-time positions at the end of the season. And the successful hire of Angela Wallman as Controller meant that, at long last, Carol Giesbrecht was finally able to retire! We closed this season in an active search for a new Executive Director after the departure of Kristen Dion. All of the new folks brought vigor and energy to the office which served us all well through these staffing transitions and a challenging season.

COVID-19 had many impacts on the organization, regularly keeping us on our toes and from planning too far into the future. The practical guidance for safe operations we received waned over the year and we chose to enforce COVID-19 protocols we felt could help us ensure the safety of the staff, artists, volunteers, and patrons, and continue to be in a position to offer live performances. We voluntarily operated at a maximum capacity of 50 per cent to ensure social distancing, and masks and proof of vaccination. We were often met with resistance from the community over these choices, particularly as the provincial guidelines began to relax. Still, we persevered and while singular COVID-19 infections did occasionally occur, transmissions did not occur on site and we never experienced an outbreak. We were very lucky and successfully navigated the entire season without having to cancel a production or a performance because of COVID-19. The healthcare workers were often top of mind and we were able to secure several large donations that allowed us to offer three free performance exclusively for health care workers as a thank you for their service, and they were very appreciatively received.



The season of shows we offered this year was reduced in scope and scale to ensure we could remain nimble in navigating shifting COVID realities. It was an opportunity to curate a season of powerful, small cast shows. There were four productions on the Mainstage: *Cottagers and Indians* by Drew Hayden Taylor, *It's a Wonderful Life: A Live Radio Play* by Joe

Landry, *The Mountaintop* by Katori Hall, and *The Revolutionists* by Lauren Gunderson. We partnered with La Troup du Jour for a bilingual presentation of *Manman la mer* in the Backstage. We also offered two productions for young audiences – *Something in the Water*, written and performed by S.E. Grummett, and *The In-Between* by Marcus Youssef, on tour from Geordie Theatre. The *In- Between* was scheduled to be an in-person event, however, with the arrival of Omicron we jointly elected with Geordie Theatre to switch to digital offerings, which the schools were quick to pick up since field trips were not permitted at that time. We also launched a brand new event in celebration of Pride – *The 48 Hour Queermunity Theatre Race*. This event gave teams of queer community members and their allies an inspiration package and 48 hours to create an original live performance. It was a ton of fun and very well attended, while also raising \$1,250 for us to donate to Pride Home. We are excited to offer it again next year and build upon this success.

This season, we also undertook several development projects. Our TYA Playwrights Unit, comprised of Mitchell Larsen, Erin Brophy, Yulissa Campos, Danielle Roy, and Megan Zong, finished up their year-long writing program, ending with staged readings of their work. We also launched Incubator – a new workshop series for Persephone to support Saskatchewan creators and new works-in-process. Two projects were selected this year by an external committee of community members: *West of Nowhere A Western Western* by Grahame Kent and Amanda Trapp, and *Metawemin* by Skyler Anderson. Both projects received financial and resource support for a one-week development workshop culminating in a staged reading. Also *Endurance*, a musical by local writers Nathan Howe, Clinton Ackerman, and Andrew Taylor, received a final round of dramaturgical support. *Endurance* has been in development for several years under the previous title of *The Hazardous Journey of Ernest Shackleton and the Crew of the Endurance*.

This season, Persephone made strides in our work on equity, diversity, and inclusion in our programming. As an example, racialized artists employed in the Mainstage season made up the following representation:

- 50% playwrights
- 50% directors
- 33% designers
- 43% performers
- 55% other positions (like SMs, dialect coaches, fight directors, assistant directors etc.)

In addition, Persephone made strides in connecting with local artists. We estimate we employed 40 artists who were new to Persephone across programs, which includes Mainstage and New Play Development, and includes folks who may have worked for us in other capacities in the past and were employed as an artist by us for the first time.

Persephone also made a formal commitment to Reconciliation, outlining for the public the ways in which the work we undertake contributes to that ambition. This included announcing a new commission to mark the National Day of Truth and Reconciliation. This is an annual commission for an Indigenous artist to create a short digital performance reflecting on the theme of Reconciliation from their perspective. This year's inaugural commission went to Zoey Roy.

Persephone Leadership also began work with two separate, multi-year cohorts aimed at strategic planning and increasing organizational capacity and immersion in EDI informed systems. This work is invigorating and while there is much work still to do in this area, we are pleased with the forward strides the organization has been able to take this past year.

While the year held many struggles and stresses, it was primarily due to the pandemic. Producing live events under these conditions is extremely difficult but thanks to exceptional work by the staff we prevailed and Persephone Theatre successfully returned to producing a full season of live theatre, and we did so with excellent programming. Our now robust team was able to navigate our revenue shortfalls with a deft and graceful tightening of purse strings. That coupled with government monies in reopening support ensured rather than finishing the season with a significant planned deficit, we were able to end the year strong and in the black with a small surplus, positioning us well and in good spirits for the start of a new season.



Cottagers and Indians by Drew Hayden Taylor
Featuring Lisa Bayliss and Jeremy Proulx. Directed by Jennifer Dawn Bishop, Costume Design by Jeff Chief, Lighting Design by Jess McNabb. Photo by Liam Richards.



It's a Wonderful Life: A Live Radio Play by Joe Landry
Featuring (left to right) Leon Willey, Kristel Harder, Robert Benz, Grahame Kent, Andrew Taylor, Amanda Trapp. Directed by Jennica Grienke, Set Design by Derek Butt, Assistant Set Design by Mark Eriksson, Costume Design by Miranda Hughes-McKnight, Lighting Design by Ted Roberts. Photo by Liam Richards.



The Mountaintop by Katori Hall
Featuring Emerjade Simms, Matthew Kabwe. Directed by Dian Marie Bridge, Lighting and Projection Design by Hugh Conacher, Set and Costume Design by Sarah Uwadiae. Photo by Liam Richards.



The Revolutionists by Lauren Gunderson
Featuring (left to right) Elizabeth Nepjuk, Anita Smith, Kathleen MacLean, Chiamaka Glory. Directed by Heather Cant, Set Design by Carla Orosz, Costume Design by Jensine Emeline, Lighting Design by Judith Schulz. Photo by Liam Richards.



Video still from *Unbox The Secrets*. Written and Performed by Zoey Roy. Original Music by Omar "Obeatz" Ballantyne. Inaugural commission to mark the National Day of Truth and Reconciliation.



48-Hour Queercommunity Theatre Race teams about to reveal their inspiration packages. Teams included: Enigma, Out With a Bang!, QueerView Mirror, and The Chokecherries. Photo by Olivia Swerhone-Wick.



A Scantily Glad Theatre Production *Something in the Water*. Written and Performed by S.E. Grummett. Created through collaboration with Deanna Fleysher and Mind of a Snail. Photo by Olivia Swerhone-Wick.



A Geordie Theatre Production *The In-Between* by Marcus Youssef. Featuring Qianna MacGillchrist, Sepehr Reybod, Skyler Clark Directed by Mike Payette. Set and costume design by Diana Uribe. Photo supplied by Geordie Theatre.

PERSEPHONE THEATRE
STATEMENT OF FINANCIAL POSITION
AS AT JUNE 30, 2022
(with comparative figures for 2021)

ASSETS

	Operating <u>Fund</u>	Capital <u>Fund</u>	2022 <u>Total</u>	2021 <u>Total</u>
Current assets				
Cash and cash equivalents	\$ 978,230	\$ -	\$ 978,230	\$ 683,641
Internally restricted cash and investments	-	633,361	633,361	766,663
Accounts receivable	78,780	-	78,780	56,151
Inventory	5,805	-	5,805	11,210
Prepaid expenses	81,278	-	81,278	36,602
	1,144,093	633,361	1,777,454	1,554,267
Tangible capital assets (Note 4)	-	9,290,144	9,290,144	9,561,193
	\$ 1,144,093	\$ 9,923,505	\$ 11,067,598	\$ 11,115,460

LIABILITIES

Current liabilities				
Accounts payable	\$ 341,776	-	\$ 341,776	\$ 224,007
Government remittances payable	11,826	-	11,826	5,744
Deferred revenue (Note 5)	675,223	-	675,223	638,201
	1,028,825	-	1,028,825	867,952
Long-term debt (Note 6)	30,000	-	30,000	30,000
Deferred contributions (Note 7)	-	7,890,358	7,890,358	8,192,730
	1,058,825	7,890,358	8,949,183	9,090,682

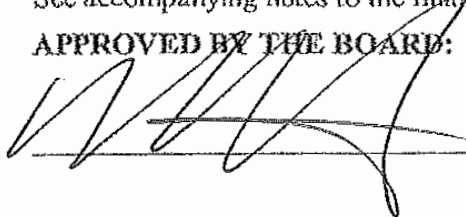
FUND BALANCES

Internally restricted for capital reserve (Note 9)	-	633,361	633,361	640,570
Internally restricted for operating reserve (Note 8)	85,268	-	85,268	15,745
Invested in capital assets	-	1,399,786	1,399,786	1,368,463
	85,268	2,033,147	2,118,415	2,024,778
	\$ 1,144,093	\$ 9,923,505	\$ 11,067,598	\$ 11,115,460

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, 2022
(with comparative figures for the year ended June 30, 2021)

	<u>Operating Fund</u>	<u>Capital Fund</u>	<u>2022 Total</u>	<u>2021 Total</u>
Performance Revenue				
Main stage and deep end ticket sales				
Subscriptions	\$ 206,896	\$ -	\$ 206,896	\$ -
Single tickets	195,458	-	195,458	4,343
Youth series and tour	9,147	-	9,147	-
Capital replacement fund surcharge	-	21,641	21,641	(6,721)
	<u>411,501</u>	<u>21,641</u>	<u>433,142</u>	<u>(2,378)</u>
Grants and Other Revenue				
Grants (Note 10)	929,736	-	929,736	827,348
Sponsorships				
In-kind	16,492	-	16,492	-
Cash	69,500	-	69,500	-
Government subsidies (Note 11)	362,405	-	362,405	297,404
Fundraising events	26,140	-	26,140	-
Amortization of deferred contributions	6,614	343,083	349,697	344,839
Endowment grant (Note 12)	103,375	-	103,375	95,160
Bar and concession	19,362	-	19,362	322
Donations	158,277	-	158,277	447,535
Interest (Notes 8 and 9)	741	4,834	5,575	3,614
Rentals and rental services (Note 13)	131,079	-	131,079	15,059
Theatre school	600	-	600	-
Advertising	7,850	-	7,850	-
Miscellaneous	463	1,908	2,371	4,097
	<u>1,832,634</u>	<u>349,825</u>	<u>2,182,459</u>	<u>2,035,378</u>
Total Revenue	<u>2,244,135</u>	<u>371,466</u>	<u>2,615,601</u>	<u>2,033,000</u>
Production Expenses				
Main stage and deep end	454,743	-	454,743	26,187
Youth series and tour	14,108	-	14,108	-
	<u>468,851</u>	<u>-</u>	<u>468,851</u>	<u>26,187</u>
Overhead Expenses				
Amortization	-	347,237	347,237	347,349
Production	500,362	-	500,362	263,564
Administration	342,349	-	342,349	290,345
Publicity	229,497	-	229,497	136,714
Box office	101,813	-	101,813	33,748
Theatre operations	175,694	-	175,694	114,416
Rentals and rental services	62,658	-	62,658	6,247
Fundraising	68,486	115	68,601	67,259
Property taxes	142,836	-	142,836	105,170
Bar and concession	67,827	-	67,827	9,234
Theatre school	14,239	-	14,239	36,937
	<u>1,705,761</u>	<u>347,352</u>	<u>2,053,113</u>	<u>1,410,983</u>
Total Expenses	<u>2,174,612</u>	<u>347,352</u>	<u>2,521,964</u>	<u>1,437,170</u>
Excess (deficiency) of revenue over expenses	<u>\$ 69,523</u>	<u>\$ 24,114</u>	<u>\$ 93,637</u>	<u>\$ 595,830</u>

See accompanying notes to the financial statements.

BEHIND THE SCENES & BACKSTAGE

ADMINISTRATIVE STAFF

Executive Director

Kristen Dion

Artistic Director

Heather Cant

Artistic Associate - Youth Programming

Kristi Friday

Artistic Liason

Grahame Kent

Director of Marketing

Jodi Scallenberg

Marketing Associate & Graphic Designer

Olivia Swerhone-Wick

Development Officer

Tatrina Tai

Accounting

Carol Giesbrecht

Angela Wallmen

Director of Education

Lorna Batycki

Box Office Manager

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2021-2022 DONORS

CHAMPION \$10,000 OR MORE
AFICIONADO \$5,000 - \$9,999
BENEFACTOR \$1,000 - \$4,999

CHAMPION

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Dwight Edmison,
Colleen Hobday,
Beatrice Jenkin,
Richard Letkeman,
Caron Rissling,
Ed Rissling,
Susan Valade

OVER 20 YEARS OF SERVICE

Gladys Fiendell,
Lynn Franks,
Evelyn Kostiuk

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