

SHAW17

FESTIVAL
ANNUAL REPORT





SHAW FESTIVAL

“One of North America’s
most ambitious classical
theater festivals.”

THE WALL STREET JOURNAL

Clockwise from top left: Jim Mezon as Dr Baker in *The Madness of George III*; Sarena Parmar as Christina in *Dancing at Lughnasa*; Kyle Blair as the Captain in *Androcles and the Lion*; Élodie Gillett as Lady Jacqueline Carstone in *Me and My Girl*; Patrick McManus as the Playwright in *An Octoroon*; Natasha Mumba as Florrie in *Dracula*; Patrick Galligan as Androcles in *Androcles and the Lion*; Vanessa Sears as Zoe in *An Octoroon*; Jonathan Tan as the Student in *Wilde Tales*.

"Not to be missed. Utterly charming... An alchemy of sorts has melded a super talented cast with the thoughtfully insightful director."

BROADWAYWORLD.COM

ME AND MY GIRL

book and lyrics by L. Arthur Rose and Douglas Furber, book revised by Stephen Fry, with contributions by Mike Ockrent, music by Noel Gay, directed by Ashlie Corcoran, music direction by Paul Sportelli, choreography by Parker Esse, set designed by Drew Facey, costumes designed by Sue LePage, lighting designed by Kevin Lamotte, sound designed by John Lott.

Kristi Frank as Sally Smith and Michael Therriault as Bill Snibson with the ensemble.



CHAIR'S REPORT

I am so pleased with Tim Carroll's (TC's) first season of plays. What a great way to begin my tenure as Chair!

TC took risks, challenged assumptions and tested ideas. He engaged us in a dialogue about theatre and what it is that makes it work, and not work, for us.

From his remarkable and beautiful staging of *Saint Joan* to the stand out performances in *Middletown* to the terrifically funny and insightful co-production of *1979* with Great Canadian Theatre Company — the season was one hit after another.

Me and My Girl was a delight, highlighting Shaw's skill in delivering musicals. *Androcles and the Lion* excited audiences with its improvisational and deeply human performances, making it in the *Washington Post's* top 20 plays anywhere in North America! And we extended our season by mounting, and selling out, TC's wonderful *A Christmas Carol* in November and December.

I am particularly pleased with the strides we made in diversifying our audience with productions like *Wilde Tales*, *An Octoroon* and *A Christmas Carol*.

Financially, 2017 was a year of substantial progress with record results from our development activities and significant progress in eliminating our maintenance capital expenditure backlog. Both will have long lasting effects.

For the Board, 2017 was a year of real progress. In early 2017 we accepted the Board's Equity, Diversity and Inclusion Taskforce's 40 recommendations for creating a more inclusive Shaw. This was integrated into the Shaw's new strategic plan, adopted in the late spring.

The new plan is aimed at making Shaw a theatre deeply connected to its audience and deeply imbedded in its community; a theatre inspired by the spirit of Bernard Shaw where we create unforgettable theatrical encounters. It recognizes that our strength comes from our remarkable repertory ensemble and the craftspeople, artisans and artswomen who support them. It charges us to deepen their training and enhance their opportunities to interact with each other and with us as their patrons, audiences and communities, and it emphasizes that to do this well will require us to be careful stewards of our resources and thoughtful shepherds of our future.

In the early fall, the Board took the important step of updating our harassment and workplace safety policies consistent with our dedication to ensuring that Shaw is a safe and respectful workplace.

I want to thank all of my colleagues on our Board for all of the work, leadership and guidance they have shown. I want to thank our donors, partners and patrons for their exceptional dedication and support, and thank our staff, especially TC and Tim Jennings, for giving us such an amazing year and setting us on the right path for a wonderful future.



Thank you for everything you do and will do to ensure the ongoing success of The Shaw. I am delighted you are on this journey with us!

PETER JEWETT

EXECUTIVE DIRECTOR'S REPORT

In 2016, I said the year “...was the beginning — but only the beginning — of a turnaround”. I am happy to report that we are continuing to make good progress in that direction. The 12-month period ending November 30, 2017 showed an operating surplus of approximately \$65k and a small increase in overall revenues. Expenses came down slightly to help. The year was, by far, the best fundraising year in the company's history, with contributions in excess of \$9 million — up \$400k from last season's highpoint.

In 2017 we also changed our fiscal year-end from November 30 to December 31 to align our year-end with the calendar year, to better serve our donors and in recognition that our season now runs into December. This necessitated the addition of a thirteenth stub month (December) to our statements for this year. December is a high expense month with little revenue, usually resulting in a shortfall of well over \$1 million for the month. We are pleased to say that even with a second December, the final 2017 shortfall was just \$890k. Our 2018 fiscal period will return to a 12-month period matching the calendar year.

Endowment fundraising was particularly good this year, with two remarkable multi-year gifts (Frances and Tim Price's endowed gift of \$2.5 million — of a \$3 million total gift! — to support the creation of the Andy Pringle Creative Reserve, and Marilyn and Charlie Baillie's endowed gift of \$1 million to create our new Christopher Newton Internships) leading the way. With these and many other generous gifts coming in, 2017 saw the largest influx of cash gifts to the endowment since the Foundation's inception, with over \$1.7 million in new money received and with pledges that will continue this trend well into 2020. These gifts are eligible for the matching program at Heritage Canada, so the actual impact should be very close to double the dollars donated.

We were also able to pay off \$1.25 million of our operating debt and \$800k of our capital debt, and invested another \$2.5 million into eliminating historical capital deficiencies. The sale of the Anchorage land back to Vintages, which was triggered when our Board determined it was no longer needed as a future building site, allowed us to post a significant increase in our year-end cash position, though it drove a small loss on our capital assets. We are on track to eliminate all capital deficiencies by the end of 2018.

While audience numbers in 2017 were effectively unchanged from 2016, this only truly occurred thanks to the addition of *A Christmas Carol*. We made significant progress in diversifying our audience by tapping into new partners and communities with our various community run-outs and tours, and our sold-out run of *A Christmas Carol*. Average 2017 ticket price was lower than 2016, continuing our intention to ensure affordable family programming, reasonable entry level ticket options and subsidized student pricing. At time of writing, the 2018 season sales are setting a record high for the on-sale period and membership renewals and acquisition are doing very well.

As we move into 2018 — a season with 14 productions programmed across our three theatres — I am excited to see the theatre finding an increased stability and the audience's enthusiasm for TC's call for a more human, more connected theatre; a “two-way” theatre where our audience and our community are more involved and we come together to discuss the world around us.

I want to thank the many, many people who helped produce our 2017 results and set us up for an exciting, rewarding 2018 season!

TIM JENNINGS



"A comedy overflowing with wit... This is some special theatre going down at the Royal George." THE BUFFALO NEWS

"Slam dunk... Missing it would be mad." NIAGARA FALLS REVIEW

THE MADNESS OF GEORGE III

by Alan Bennett, directed by Kevin Bennett, movement direction by Alexis Milligan, music direction and sound designed by Joseph Tritt, set designed by Ken MacDonald, costumes designed by Christopher David Gauthier, lighting designed by Kimberly Purtell, fight direction by John Stead.

Tom McCamus as King George III and Chick Reid as Queen Charlotte.



ANDROCLES AND THE LION

by Bernard Shaw, directed by Tim Carroll,
designed by Dana Osborne, lighting designed by
Kimberly Purtell, dance sequences and puppetry
by Alexis Milligan, music direction and original
music by Paul Sportelli.

Shawn Wright as the Centurion with the ensemble.

"Productions like this, performances
like these, inspire me to continue
writing about and celebrating
Canadian theatre." NATIONAL POST

"A celebration of the Shaw Festival
itself — the people, the talent, and
the little miracles they put on stage
most every night." SUN MEDIA



ARTISTIC DIRECTOR'S REPORT

Well, I'm in it now. No more transition years to get a feel for the place; now I am up to my ears in the cycle of producing one season while booking directors for the next, securing rights to the one after that, and choosing plays for the one after that. It's an exhilarating multi-dimensional ride, and whenever I get the chance to draw breath, I think I am enjoying it.

My first season finished only a few weeks ago, thanks to the addition of *A Christmas Carol*. Wouldn't it be great if every new idea worked so well? I shall have to remember it when other brilliant notions fall flat. Of course, it was only one of a great many new ideas that we tried out this year, and the amazing thing is not how well so many of them worked, but how open and committed everyone was to them. More or less every new scheme, whether it was Secret Theatre, personal show introductions, or open rehearsals, required not just hard work but a willingness to abandon established ways of doing things; the company rose to the challenge in every department.

So did the audience. Our Secret Theatre Club was such a popular initiative that our biggest problem this year is to work out how more people can see what we do. I was embarrassed by how many people signed up for the club compared to how few got to see what we did. In part this was because we were very cautious about numbers, which meant we sometimes played to fewer than we could have accommodated; at other times it was in the nature of the event (e.g. in a backstage office) that there was very little room. But it meant that many people who signed up for the Secret Theatre never had the chance to get in to anything, and we are working on ways to avoid that this year.

The Secret Theatre performances were, without exception, exciting and mind-expanding. An audience member said to me after one of them 'You are really challenging us to broaden our idea of what theatre can be, aren't you?' What thrilled me was how ready our audience was to go beyond the familiar. Mind you, The Shaw had to do the same: *1979* in St Catharines and *Wilde Tales* in Welland were only two of the numerous occasions when we pushed ourselves out of our comfort zones. The experience was, in every case, rewarding for everyone involved. This spirit of outreach will remain central to our mission.

Of course, it is the shows in our theatres that make our living, and here I felt that we made a strong start to this new chapter. It was a great privilege for me to get to do two Shaw plays. I knew I loved his style; but I didn't know how brilliantly theatrical he would reveal himself to be, and how much fun I would have putting his plays on stage. Almost everyone admired *Saint Joan*, while *Androcles* divided people more. This was as I expected. Elsewhere, we had a huge hit with *Me and My Girl*, which seemed to be exactly the right piece at the right time, performed by a wonderful cast. Other shows that met with large and enthusiastic audiences were *The Madness of George III* and *Dancing at Lughnasa*; while some of our most critically well-received shows, such as *Middletown* or *1837*, failed to pull in the numbers they deserved. The mystery of programming.

So I am not getting carried away that our 2018 season is currently selling so well. What I hope we have achieved in my first season, through the incredible work of so many people, on either side of the stage and in every part of the organization, is to win the trust of our audience. At the beginning of the year, some people were worried about what 'two-way theatre' might be: over the course of it, we showed that it simply means that there is no substitute for real human encounters. Here's to more in 2018 and beyond.

TIM CARROLL



The Shaw wishes to acknowledge and honour the land upon which we gather as the historic and traditional territory of First Nations peoples. In particular, we recognize and thank the Neutral Nation, the Mississauga and the Haudenosaunee for their stewardship of these lands over millennia. We also wish to thank all of the First Nations peoples in Canada and the indigenous peoples of the United States for their ongoing and important roles in the caretaking of the lands beneath our feet, wherever we travel on Turtle Island.

EXECUTIVE TEAM

TIM CARROLL, Artistic Director • TIM JENNINGS, Executive Director

BOARD OF GOVERNORS

PETER E.S. JEWETT, Chair • SHAUNEEN E. BRUDER, Vice Chair • KRISTIAN O. KNIBUTAT, Treasurer • KENNETH P. FRIEDMAN, Secretary • CHARLES E. BALBACH • ALBERTA G. CEFIS • PAT DARTE, Lord Mayor, Town of Niagara-on-the-Lake (ex officio) • LYLE HALL • COLLEEN JOHNSTON • IAN M.H. JOSEPH • LAURENCE A. LEVITE • MARYLEE O'NEILL • KEVIN J. PATTERSON • TIMOTHY R. PRICE • JULIAN RANCE, President, Shaw Guild (ex officio) • ROBIN RIDESIC • JAIME WATT

SENIOR MANAGEMENT

NATALIE ACKERS, Producer • AARON BOYD, Senior Manager, Ticketing and Analytics • WES BROWN, Senior Manager, Group and On-site Sales • JEFF CUMMINGS, Planning Director • JANE DAGG, Director, Donor Relations • SARAH FABIANI, Information Technology Director • DON FINLAYSON, Production Director • DIANNE GIBBS, Director, Human Resources • EDA HOLMES / KATE HENNIG, Associate Artistic Directors • LAURA HUGHES, Senior Manager of Communications • NATHALIE IVANY-BECCHETTI, Senior Marketing and Brand Manager • KEVIN LAMOTTE, Lighting Design Director • CINDY MEWHINNEY, Director of Advancement • SUZANNE MERRIAM, Senior Manager, Education • CHUCK MEWETT, Senior Manager, Audience Services and Facilities • JIM MEZON / KATE HENNIG, Academy Directors, Acting • ALISON PEDDIE, Production Stage Manager • MARION RAWSON, Associate Director, Development • ROY REEVES, Director of Finance and Administration • PAUL SPORTELLI, Music Director • VALERIE TAYLOR, Director of Marketing, Communications and Sales

"A perfectly wrought version of Brian Friel's masterpiece. The cast performs with a telepathic singleness of purpose... The Shaw Festival at its formidable best." THE WALL STREET JOURNAL

DANCING AT LUGHNASA

by Brian Friel, directed by Krista Jackson,
designed by Sue LePage, lighting designed by
Louise Guinand, original music and sound
designed by John Gzowski.

Fiona Byrne as Kate and Tara Rosling as Maggie.



"Outrageous and brilliant, and has the potential to provoke hilarity, discomfort, and raised consciousness." TORONTO STAR

"One of the Shaw season's most highwire performances. Delivers a crafty gut punch."

SUN MEDIA

AN OCTOROON by Branden Jacobs-Jenkins, directed by Peter Hinton, designed by Gillian Gallow, lighting designed by Bonnie Beecher, original music and sound designed by Ryan deSouza.

André Sills as M'Closky with Diana Donnelly as Dora.



ENSEMBLE

Karl Ang • David Ball • Neil Barclay • Donna Belleville • Lisa Berry • Kyle Blair • Wade Bogert-O'Brien • Kristopher Bowman • Fiona Byrne • Benedict Campbell • Julia Course • Ryan Cunningham • Marion Day • Starr Domingue • Diana Donnelly • Sharry Flett • Kristi Frank • Patrick Galligan • Rebecca Gibian • Élodie Gillett • Cameron Grant • Martin Happer • Marci T. House • Jeff Irving • Patty Jamieson • Claire Jullien • Andrew Lawrie • Allan Louis • Emily Lukasik • Tom McCamus • Jonah McIntosh • Stewart Adam McKensy • Marla McLean • Patrick McManus • Jeff Meadows • Jim Mezon • Peter Millard • Natasha Mumba • Moya O'Connell • Sarena Parmar • Gray Powell • PJ Prudat • Chick Reid • Ric Reid • Cherissa Richards • Tara Rosling • Ben Sanders • Kiera Sangster • Vanessa Sears • Travis Seetoo • André Sills • Graeme Somerville • Jeremiah Sparks • Steven Sutcliffe • Sanjay Talwar • Jonathan Tan • Jacqueline Thair • Michael Therriault • Sara Topham • Jay Turvey • Samantha Walkes • Kelly Wong • Jenny L. Wright • Shawn Wright

DIRECTORS Philip Akin • Kevin Bennett • Christine Brubaker • Tim Carroll • Eric Coates • Ashlie Corcoran • Peter Hinton • Eda Holmes • Krista Jackson • Meg Roe

MUSIC DIRECTORS / COMPOSERS / SOUND DESIGNERS John-Luke Addison • Ryan deSouza • Wayne Gwillim • John Gzowski • Alessandro Juliani • John Lott • Paul Sportelli • Keith Thomas • Joseph Tritt • Claudio Vena

CHOREOGRAPHY / MOVEMENT / PUPPETRY / FIGHT DIRECTION Parker Esse • Esie Mensah • Alexis Milligan • Mike Petersen • John Stead

DRAMATURG Joanna Falck

DESIGNERS Judith Bowden • Drew Facey • Rachel Forbes • Gillian Gallow • Christopher David Gauthier • Michael Gianfrancesco • Jennifer Goodman • Camellia Koo • Sue LePage • Christine Lohre • Steve Lucas • Ken MacDonald • Dana Osborne

LIGHTING DESIGNERS Bonnie Beecher • Alan Brodie • Louise Guinand • Kevin Lamotte • Steve Lucas • Kimberly Purtell • Siobhán Sleath

PROJECTION DESIGNER Cameron Davis

STAGE MANAGERS Sara Allison • Beatrice Campbell • Katherine Dermott • Amy Jewell • Kate Hennigar • Diane Konkin • Susanne Lankin • Meredith Macdonald • Leigh McClymont • Annie McWhinnie • Ivory Neal • Alison Peddie • Théa Pel • Allan Teichman • Dora Tomassi

ARTISTIC DIRECTOR EMERITI Jackie Maxwell • Christopher Newton • Paxton Whitehead


IN MEMORIAM 2017 Laurence A. Levite • Jonah McIntosh • Sean Mulcahy • George F. Philips, Jr • Calvin Rand • Sandy Webster

SELECTED 2017 STATISTICS

VENUE	NUMBER OF PERFORMANCES	ATTENDANCE	%
Festival Theatre	231	124,065	63
Court House Theatre	190	34,641	57
Royal George Theatre	271	62,395	74
Studio Theatre	45	7,288	86
Secret Theatre / Pop Up Theatre	25	3,547	100
Tours / Outside Venues	21	4,888	90
Total Season	783	236,824	67
Education / Outreach events	872	26,113	N/A

SOURCES OF REVENUE (in thousands)	13 Months 2017	%	2016	%
Earned Revenues	\$16,890	57	\$17,153	61
Fundraising	9,629	32	8,095	29
Government grants	2,668	9	2,432	9
Amortization of Capital Contributions	522	2	534	2
Total Revenue	\$29,709	100	\$28,214	101

PRIVATE SECTOR FUNDRAISING REVENUE (in thousands)	13 Months 2017	%	2016	%
Donations and Sponsorships	\$4,218	54	\$3,950	49
Memberships	1,531	21	1,532	19
Special events, in-kind donations & other	1,117	16	1,079	13
Foundation distributions	2,763	9	1,534	19
Total private sector Fundraising Revenue	\$9,629	100	\$8,095	100
Capital Contributions for asset purchases	\$2,046		\$279	
Capital Contribution for land purchase			\$500	



“What do you call a production that is acted with exquisite control and breathtaking imagination? What do you call a play directed with such total commitment it challenges your heart and mind at every turn? Revelatory, of course.”

HAMILTON SPECTATOR

SAINT JOAN by Bernad Shaw, directed by Tim Carroll, designed by Judith Bowden, lighting designed by Kevin Lamotte, movement direction by Alexis Milligan, music direction and original music by Claudio Vena.

Sara Topham as Joan with the ensemble.

"Heart and humour and perfect little puppets...all of us were seeing stars." THE GLOBE AND MAIL

WILDE TALES

Stories for Young and Old by Oscar Wilde, adapted for the stage by Kate Hennig, directed by Christine Brubaker, designed by Jennifer Goodman, lighting designed by Siobhán Sleath, original music and sound designed by John Gzowski, puppet consultation by Mike Petersen, dramaturgy by Joanna Falck.

Marion Day as the Happy Prince with Kelly Wong as the Swallow.



PROFESSIONAL AND AUDIENCE DEVELOPMENT: THE SLAIGHT FAMILY ACADEMY

Many programs are offered through The Slaughter Family Academy, all designed to inform, enrich and deepen The Shaw experience.

Professionally, Shaw provides in-season training for members of the company as well as apprenticeships for young actors, designers, directors, technicians and stage managers. Before the season begins we program a two-week Intensive led by Associate Artistic Director Kate Hennig along with senior company members and visiting experts, which is designed to give young actors an immersion into the manners, customs, political, social and cultural history of our namesake's era and help them create the bonds that make our ensemble so expert in their work.

In late fall comes the annual Neil Munro Intern Directors Project, named for our late Associate Director. This project is designed to showcase the work of our two intern directors, as they direct a one-act play that is then designed, rehearsed and presented for audiences of company members, specially invited artistic directors and other theatre professionals and members of the Governors Council. Dozens of young directors from across the country apply each year to apprentice with us, and many of our graduates are now enjoying successful careers as freelance directors and artistic directors. This showcase has been produced for many years and is unique in Canada. This program is generously funded by an anonymous donor.

For our audiences we offer a range of programs, amplified by a significant investment in our creation of a "Two-Way" Theatre model. Throughout the performance season these include the Shaw seminars, teachers' days, speakers' series, backstage tours, workshops, lectures, public readings and pre- and post-show discussions ("Continue the Conversation") with members of the acting ensemble and with the Guild.

For visiting school, university and special-interest groups, we supplement the performances they attend with tours, workshops and discussions, and we offer a three-month drama school for 8- to 18-year-olds as well as adults in the fall.

This activity is made possible by the generous support of The Slaughter Family Foundation. The Slaughter family has had a profound impact on The Shaw for decades, through their individual and collective generosity and leadership, and in 2009 the Academy was renamed in their honour. Their support is two-fold: as well as a generous annual grant for operations, the Foundation is building a large endowment as a legacy gift. The endowment is growing rapidly thanks in part to matching funding from the Canadian government — ensuring the future sustainability of the Academy and its many programs.

In addition to the Slaughter Family gifts, The Shaw enjoys significant support for this important aspect of our work from the George Cedric Metcalf Charitable Foundation, the RBC Foundation and the RBC Emerging Artists project, Great West Life, London Life and Canada Life, The Jeffrey Marshall Fund for Student Engagement and Niagara Airbus.

CONDENSED FINANCIAL STATEMENTS

CONDENSED STATEMENT OF FINANCIAL POSITION

(in thousands)

	As at Dec 31 2017	As at Nov 30 2016
ASSETS		
Cash and cash equivalents	\$2,879	\$110
Accounts receivable	1,055	1,469
Other assets	1,143	880
Capital assets (net)	19,965	23,177
	\$25,042	\$25,636
LIABILITIES AND NET ASSETS		
Bank loan	—	1,235
Accounts payable and accrued liabilities	1,208	1,183
Deferred revenue	4,137	1,619
Deferred contributions	2,170	2,305
Long term debt	1,571	3,610
Deferred capital contributions	17,299	12,318
Total liabilities	26,385	22,270
NET ASSETS		
Accumulated surplus from operations	(1,343)	2,366
Subject to Board restrictions	—	1,000
Total net assets	(1,343)	3,366
	\$25,042	\$25,636

CONDENSED STATEMENT OF OPERATIONS

(in thousands)

	Year End Dec 31 13 Months 2017 (audited)	Year End Nov 30 12 Months 2017 (unaudited)	Year End Nov 30 12 Months 2016 (audited)
EARNED REVENUE	\$ 16,890	\$ 16,705	\$17,153
CONTRIBUTED REVENUE			
Fundraising	9,629	8,969	8,095
Grants	2,668	2,668	2,432
Amortization of deferred capital contributions	522	532	534
	12,819	12,169	11,061
TOTAL REVENUE	29,709	28,874	28,214
EXPENSES			
Production and artistic	16,037	15,387	15,089
Marketing and sales	4,902	4,346	4,342
Facilities	1,902	1,763	1,859
Ancillary	1,130	1,171	1,118
Administration	3,712	3,384	3,853
Fundraising	1,779	1,735	1,739
Amortization of capital assets	936	862	853
Operating loan interest	201	162	141
TOTAL EXPENSES	30,599	28,810	28,994
EXPENSES OVER REVENUES	\$ (890)	\$ 64	\$(780)

BASIS OF PRESENTATION

The Theatre follows the deferral method of accounting for contributions, which include donations, foundation distributions and government grants. Grants, bequests and donations related to specific events or programs are recorded in the accounts when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Unrestricted contributions are recognized as revenue when initially recorded in the accounts. Externally restricted contributions are deferred when initially recognized in the accounts and recognized as revenue in the year in which the donor has stipulated.

SHAW FESTIVAL THEATRE ENDOWMENT FOUNDATION

The Endowment Foundation was formed in 2003 under the chairmanship of Anthony R. Graham, a Past Chair of the Shaw Festival Theatre, Canada. It is a separately incorporated entity in Canada. The Foundation is a registered charitable foundation with the charities division of the Canada Revenue Agency whose objects are to receive, hold and maintain one (1) or more funds and to transfer from time to time all or part of the income therefrom and the capital thereof (unless endowed by the contributor) for the benefit of the Shaw Festival Theatre, Canada.

The Foundation's funds are used for the long-term support of the Shaw Festival. They are invested by a portfolio manager, Letko Brosseau and Associates Inc, whose performance is monitored by the Investment Committee of the Foundation's Board. A portion of the net income earned each year provides The Shaw with a reliable source of revenue for operations, and fosters initiatives such as new play development and education programs. As the endowment grows, it is becoming a significant source of revenue through both prudent investment and continuing contributions from donors who appreciate that a healthy endowment is a sign of fiscal responsibility.

The Shaw Festival Endowment has grown to \$27 million as of December 2017, up \$3 million from 2016. The Endowed Fund includes donor contributions, contributions from the Canadian Cultural Investment Fund of Heritage Canada, and contributions from the Ontario Arts Fund. We acknowledge the financial support of the Government of Canada through their matching program, as well as many generous individuals and the Province of Ontario.



In particular this year we wish to acknowledge the extremely generous endowed gifts of Tim and Frances Price and Marilyn and Charles Baillie.

Gifts to the Endowment Foundation can be received from both Canadian and American donors.

SHAW FESTIVAL THEATRE ENDOWMENT FOUNDATION

ANTHONY R. GRAHAM, Chair • LORNE R. BARCLAY, Vice Chair • TIM JENNINGS, Secretary (ex officio) • ROY REEVES, Treasurer (ex officio) • WILLIAM J. SAUNDERSON, Chair, Investment Committee • RICHARD D. FALCONER • THOMAS R. HYDE • COLLEEN JOHNSTON • PETER E. NESBITT • ANDREW M. PRINGLE • BRUCE WINTER

The Foundation is a separate United States not-for-profit incorporated under the laws of New York State which oversees the collection and disbursement of American contributions to both the Endowment and the Shaw Festival Theatre, Canada.

SHAW FESTIVAL FOUNDATION (USA)

JAMES M. WADSWORTH, President • VICTOR A. RICE, Vice President • THOMAS R. HYDE, Treasurer • RONALD H. LUCZAK, Secretary • JAMES F. BROWN

CONDENSED STATEMENT OF FINANCIAL POSITION

Unaudited (in thousands)

	As at Dec 31 2017	As at Nov 30 2016
ASSETS		
Cash and cash equivalents	\$ 75	\$ 85
Amounts receivable	85	56
Other assets	850	796
	1,010	937
Investments at fair value	25,991	23,643
	\$ 27,001	\$ 24,580
LIABILITIES AND NET ASSETS		
Accounts payable and accrued liabilities	\$ 17	\$ 38
	17	38
FUND BALANCES	26,984	24,542
	\$ 27,001	\$ 24,580

CONDENSED STATEMENT OF OPERATIONS

Unaudited (in thousands)

	As at Dec 31 13 Months 2017	As at Nov 30 12 Months 2016
REVENUE		
Grants and donations	\$ 2,137	\$ 644
Investment income	2,526	2,196
	4,663	2,840
EXPENSES		
Administration	226	223
Excess of revenue before grants	4,437	2,617
GRANTS		
Shaw Festival Theatre, Canada	1,995	845
Excess of revenue over expenses for the year	\$ 2,442	\$ 1,772

SHAW IN OUR COMMUNITY / SHAW ON TOUR

The Shaw Festival has a long history of taking its productions to other venues, starting as early as 1967 — Canada's centennial year — when at the end of the sixth season *Major Barbara* travelled to Montreal and Winnipeg.

In the current era, we have divided our work outside our theatres in Niagara-on-the-Lake as belonging to one of two types of work. Shaw on Tour — our work going out to other professional theatre colleagues and co-producers — and Shaw in the Community — performances in venues and locations that bring theatre directly into community spaces like hospitals, elderly-care facilities and shelters, as well as pop-up events and secret theatre happenings for our own Niagara communities.

In 2017, both of these initiatives bore terrific results. In October and November of 2016, runs of *'Master Harold'...and the Boys* in Toronto with Obsidian Theatre and *Mrs Warren's Profession* in Buffalo at Shea's 710 Main Street Theatre toured out after the close of the 2016 season, while *1979*, in co-production with Great Canadian Theatre Company, travelled to their theatre in Ottawa to open the 2017 season before returning here to open in an unplugged performance at Navy Hall, the site of Upper Canada's first parliament.

1979 also toured into Maplehurst Correctional facility and the homeless shelter of Southridge Church. We performed *Wilde Tales* at Sick Children's Hospital for children in long-term and permanent care, and *1837: The Farmers' Revolt* played to an audience composed of local migrant farm workers. More than 3000 households signed up to be part of the Secret Theatre Club, with many taking part in one of the dozen events held across the summer. All of these generated partnerships and goodwill that are going to have lasting and repeatable impact on our future.

NEW PLAY DEVELOPMENT

Since the introduction of playwrights into the Shaw Company and new work into our programming, our audiences have shown their enthusiasm for a wide range of plays, translations and adaptations. Past successes include *Belle Moral: A Natural History* by Ann-Marie MacDonald, which premiered in 2005 and Ibsen's *The Lady from the Sea* in a new version by Erin Shields, who won the 2011 Governor General's Literary Award for English Language Drama.

In 2017 we offered two new works to our audiences in *Wilde Tales* by Kate Hennig and *1979* by Michael Healey, while commissions for the 2018 season include a new adaptation of C.S. Lewis' *The Magician's Nephew* by Michael O'Brien, *Mythos* by Stephen Fry and *The Orchard (After Chekhov)* by Sarena Parmar.

To bring these new works to the stage involves a process of readings, workshops and design, sometimes over several seasons. Both The Shaw and our Canadian writers are eligible for funding from the Canada Council and the Ontario Arts Council in the form of special grants, and the annual support we receive from both these agencies reflects in part our commitment to advancing the Canadian theatrical canon.

We are also grateful for special funding received from individual donors who want to support this important work, and who are delighted to be a part of our new play development process.

"Genuinely funny, literate
and highly entertaining"

MACLEAN'S

"Canadian comedy
doesn't get any better."

OTTAWA CITIZEN

1979 by Michael Healey, a co-production with the Great Canadian Theatre Company, Ottawa, directed by Eric Coates, set, lighting and projections designed by Steve Lucas, costumes designed by Jennifer Goodman, original music and sound designed by Keith Thomas.

Sanjay Talwar with Marion Day. Photo by Andrew Alexander.



“Solid story, top-notch acting, beautiful set design, and some of the best sound work I’ve seen at Shaw.”

NIAGARA THIS WEEK

DRACULA by Bram Stoker, adapted for the stage by Liz Lochhead, directed by Eda Holmes, designed by Michael Gianfrancesco, lighting designed by Alan Brodie, projections designed by Cameron Davis, original music and sound designed by John Gzowski, fight direction by John Stead.

Cherissa Richards as Lucy Westerman and Allan Louis as Dracula.



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"The entire ensemble suggests superbly the choreographic thunder of Esie Mensah's dramatic movement, giving the production a heartbeat that connects with the material." HAMILTON SPECTATOR

1837: THE FARMERS' REVOLT

a play by Rick Salutin and Theatre Passe Muraille, directed by Philip Akin, designed by Rachel Forbes, lighting designed by Steve Lucas, music direction by John-Luke Addison, movement direction by Esie Mensah.

Jonah McIntosh, Marla McLean and Sharry Flett.



MIDDLETOWN

by Will Eno, directed by Meg Roe, designed by Camellia Koo, lighting designed by Kevin Lamotte, original music and sound designed by Alessandro Juliani.

Moya O'Connell as Mary Swanson with Gray Powell as John Dodge.

"For anyone who has ever contemplated where they fit in the larger scheme of things, it begs to be seen."

THE BUFFALO NEWS

"Touching... Extraordinary... Shaw saved the best for last." TORONTO STAR



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Clockwise from top left: Wade Bogert-O'Brien as the Dauphin in *Saint Joan*; Emily Lukasik as the Squib in *Wilde Tales*; Benedict Campbell as a Cop in *Middletown*; Graeme Somerville as Peter Cauchon in *Saint Joan*; Gray Powell as John in *Middletown*; Andrew Lawrie as Dundas in *The Madness of George III*; Julia Course as Lavinia in *Androcles and the Lion*; Claire Jullien as Agnes in *Dancing at Lughnasa*; Starr Domingue as Grace in *An Octoroon*.





Festival Theatre: Me and My Girl • Saint Joan • Dracula Court House
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Royal George Theatre: The Madness of George III • Dancing at Lughnasa
• An Octoroon • A Christmas Carol Studio Theatre: Middletown • 1979

The trial scene from *Saint Joan*. Annual Report design by Allysha Witt and Scott McKowen. Photography by David Cooper.