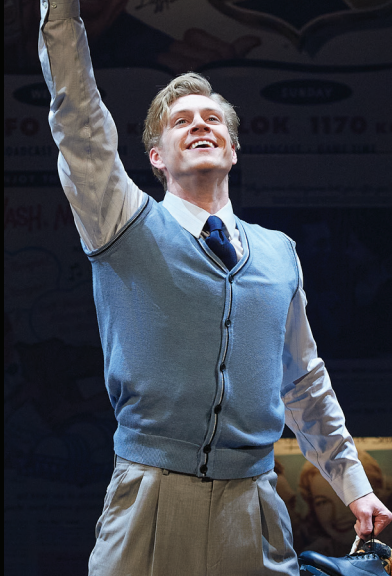


SHAW FESTIVAL 60

2022 ANNUAL REPORT





SHAW FESTIVAL



“This repertory
company led
by Tim Carroll
was firing on
all cylinders
this year.”

THE GLOBE AND MAIL

Clockwise from top left: Kimberley Rampersad as Lola in *Damn Yankees*; Jonathan Tan as Private Napoleon Alexander Trotsky Meek in *Too True To Be Good*; James Daly as Joe Hardy in *Damn Yankees*; André Morin as Jack in *Gaslight*; Sharry Flett as Dr Patricia Cullen in *The Doctor's Dilemma*; Jason Cadieux as Mr Hubble in *A Christmas Carol*; Peter Fernandes as Algernon Moncrieff in *The Importance of Being Earnest*; David Alan Anderson as Solly Two Kings in August Wilson's *Gem of the Ocean*; Kate Hennig as Lady Bracknell in *The Importance of Being Earnest*.

CHAIR'S REPORT

My first full year as Chair was an exciting time. It saw our 60th anniversary, and our largest and longest season ever. We began to see a return to some normalcy— only losing 28 of 811 scheduled performances, versus the 303 lost in 2021. By the end of the year, audience numbers had started to recover, with 2022 holiday shows surpassing 2019 attendance.

At the same time, the season began under 50% capacity restrictions, and by summer continued to face mounting challenges. Border crossings remained sluggish, and attendance numbers reflected a persistently hesitant audience population. Through the summer, performances rose to only 50% of normal attendance. Understudies and extra staffing were significantly augmented and constantly required to mitigate illness and other concerns. Earned incomes remained far from normal.

But the work was glorious. More than 170,000 of you came to a gradually revitalised Niagara-on-the-Lake to attend performances, and 61,000 of you joined us in one of the more than 3900 (!) other events, classes, and activities we offered beyond the shows.

TC, Kimberley and their creative teams - and indeed all of our artists, crews, artisans and staff - should be very proud of the work that went onto all of our indoor and outdoor stages. Despite all adversity, the work was truly wonderful. I am very thankful for all of the effort and initiative of so many people to make that possible.



While we were unable to fully fund our capital depreciation for the first time in many years, we nevertheless produced a small operating surplus. For this we offer significant thanks to the Federal Government, whose Major Festivals and Events Support Initiative (MFESI) contributed over \$6 Million towards our 2022 bottom line. This was excellent, given the decline of almost \$7.6 Million in earned income versus the \$21.1 Million generated in 2019.

Further, and even more importantly, you gave – and gave most generously. 2022 was the single best individual fundraising year in our history, exceeding \$11.8 Million in donated revenues, and proving beyond a doubt how much you believe in us and what we are doing. Those donations were not a series of large grants by a small group of people, but rather a wide range of households of all kinds, investing in our art, our artists, and our future. We are truly blessed.

As I noted last year, a vision for the future of the Shaw has evolved under the leadership of TC and Tim Jennings, along with the dynamic Kimberley Rampersad. It is a vision – wholly supported by our Boards – of a theatre focused on real human connection; one that values and encourages more interaction and understanding between audiences, artists, and communities. It is a vision that seeks to serve the greater societal needs that art and gatherings in person best serve. We have begun the work of examining what physical assets will need to be acquired, modified, or rebuilt to meet our needs. We are striving to be in a position to present our developed vision later this spring.

Finally, I must thank our amazing Board of Directors and Tim and TC. Their work in guiding The Shaw through these last three tumultuous years has been nothing short of remarkable. As we have said before, but we are most fortunate to have such leaders. I offer a big thank you to outgoing board member Vivien Dzau, and to all our Board of Governors, our Shaw Festival (USA) Board and the Board of our Endowment Foundation.

Thank you all for your dedication and support of The Shaw. I look forward to welcoming you back here very soon.

THIS IS HOW WE GOT HERE

by Keith Barker, produced by Native Earth Performing Arts, presented by the Shaw Festival, directed by Keith Barker, set design by Shannon Lea Doyle, associate set designer Kara Pankiw, costume design by Isidra Cruz, lighting design by Jennifer Lennon, original music and sound design by Christopher Stanton, fight direction by Richard Comeau.

Nicole Joy-Fraser as Lucille and Kristopher Bowman as Paul.

“A perfect play and production for our times. We have all gone through a lot in these last two years: yearning to be with loved ones and friends and not being able to; having endured loss and isolation and not knowing how to deal with it; finally being in a room with strangers, watching a play. That the play is about grief allows us to experience what the characters are going through and to have a cathartic experience. We weep for them and for what we’ve missed. And we get through it together.” THE SLOTKIN LETTER



THE DOCTOR'S DILEMMA

by Bernard Shaw, directed by Diana Donnelly, set designed by Gillian Gallow, costumes designed by Rachel Forbes, lighting designed by Michelle Ramsay, sound designed by Ryan deSouza.

Alexis Gordon as Jennifer Dubedat and Johnathan Sousa as Louis Dubedat.

"This feels like the perfect play at the perfect time for the Shaw Festival, sure to anger or amuse in ways it didn't before. Donnelly's inspired production is a blueprint on how to modernize a creaky Shaw play for fresh eyes."

NIAGARA FALLS REVIEW



EXECUTIVE DIRECTOR'S REPORT

2022 was a significant step forward in the road to recovery, but far from complete. By the end of the year, we had managed to hit about 65% of our 2019 attendance, with the most normative part of the year coming in November and December with the holiday productions. In some ways, that 65% number is a good one – Broadway and many urban theatres did not manage to crest 50% of 2019 attendance – but of course such a number is unsustainable for any of us.

Thanks again to the ongoing support of our amazing donors, combined with much better ticket sales and excellent government support programs, I am happy to report we were able to post a very small operating surplus of \$7k, having taken in \$35.7 Million in total operating revenues. Unfortunately, for the first time in many years, we were unable to fund the accounting impact of amortization of capital assets, resulting in an anticipated, but difficult, negative impact on our year end of –\$1.1 million, leaving our total accumulated surplus at only \$258k.

\$35.7 Million is still the single largest revenue year in our history, surpassing even 2019, and primarily driven through philanthropic investment and government support. That is a truly heartwarming and rewarding thing.

Market downturns on our Foundation investments were mitigated by excellent management, and so our Endowment was saved the major losses seen by many. At year end, the Endowment Foundation Fund Balance was at a solid \$36 Million, with market trends hopefully starting to look better.

Once again, my most profound satisfaction has come from our ability to maintain employment and contracts for all 600 of our staff and artists throughout the pandemic. So many people in our industry have not been so fortunate. Despite unbelievable challenges, our team remained stable and sheltered from most of the financial and other impacts of the pandemic, even if Covid mitigation continued to be exhausting and frustrating for everyone.

As Ian noted, TC and Kimberley led our artists in creating our largest and longest season of live theatre – and the work was truly remarkable. I witnessed first-hand how hard they both worked and wish to thank them for that leadership. Thank you also to our whole Shaw management team, our staff, artists and Guild members and all four of our amazing boards for their work and continued faith in us and in our vision for a more deeply connected world through theatre.

I want to offer a personal thank to outgoing board member Vivien Dzau, who has been a real friend and advisor to me personally, and to our Chair Ian Joseph, Vice Chair Tim Price, Treasurer Greg Prince and Secretary Liz Dipchand, and their committee Chairs Jaime Watt, Lyle Hall and Peter Jewett for leading us ever forward!

My deepest thanks are, ultimately, to all of you. Your belief in us, in art and in the power of theatre to engage deeply and resonantly is truly inspiring and it keeps me passionate and energized to tackle every new challenge. We mean it when we say, we really couldn't do it without you!!

I look forward to welcoming you back for our 61st season!



ARTISTIC DIRECTOR'S REPORT

There's no point complaining: we did this to ourselves. If we had not, in 2021, created beautiful outdoor performance spaces, and if we had not filled them with music and dance and poetry and laughter, we would not then, in 2022, have been faced with an audience demanding that we keep making all that outdoor magic at the same time as doing all the indoor work we would offer in a normal year.

But we had done all those things. And so of course we had to keep doing them.

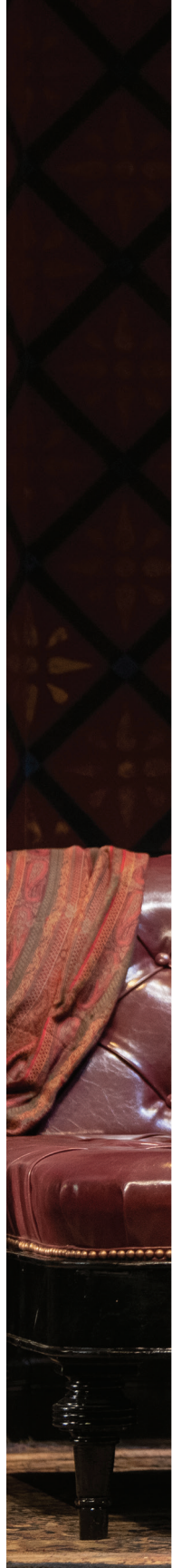
It was not as if we were out of the woods, either. As we all know, the pandemic washed over us time and again, and, although the combination of vaccines and masking meant that its impact was not so deadly, it did come very close, more than once, to shutting us down: we played *Damn Yankees* several times in a concert version – no set changes or lighting effects, almost no dancing – because that was the only way we could get through it safely.

It's all well and good throwing an understudy on, as long as they know where and when to get out of the way while a huge piece of scenery descends to the stage; but when not only the actor is out but also their understudy, the risk is too great. You have to decide: cancel the show or do a concert version? It speaks volumes, both for the loyalty of our audience and the skill and spirit of our performers, that people still came out of those shows buzzing – and then took advantage of our offer to come back and see the whole show for free.

So the heroes of 2022 were, without question, the understudies – and not just the ones you saw on stage. Backstage was often just as crazy with stage crew, stage managers, dressers, wig technicians etc covering each other's jobs, sometimes while trying to do their own one as well. And don't forget, not only every understudy who went on (and nearly half of our performances featured a change from the advertised cast) but every understudy who didn't go on, had to be fitted and dressed in their own costume and rehearsed into the staging. So the heroic work began long before the dreaded 'Guess what?' phone call came in.

In spite of it all, we pulled off an incredibly ambitious season. The outdoor events were a huge hit. We made some marvellous theatre. And we spent time together, making and experiencing live art. There is nothing like the feeling of exercising our creativity and imagination in the company of other people. Last year proved, beyond any doubt, that our souls feel better for doing so. And it gave a tantalising hint of what we might be able to achieve if our vision for the next generation at The Shaw can be realised.

TIM CARROLL



THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde, directed by Tim Carroll, set designed by Gillian Gallow, costumes designed by Christina Poddubiuk, lighting designed by Kevin Lamotte, original music and sound designed by James Smith.

Julia Course as Hon. Gwendolen Fairfax and Martin Happer as John Worthing, Jr.

"It's a strength of Carroll's production that the women and the men seem so well matched in wit. It has excellent comic momentum... cresting beautifully at the ridiculous revelation of coincidences that tie up its absurd plot."

THE GLOBE AND MAIL



JUST TO GET MARRIED

by Cicely Hamilton, directed by Severn Thompson, set designed by Michael Gianfrancesco, costumes designed by Ming Wong, lighting designed by Bonnie Beecher, original music and sound designed by Thomas Ryder Payne, movement directed by Jaz "FairyJ" Simone.

The Drawing Room in Act I.

"Just to Get Married is the best sort of Shaw programming, a refreshing treasure unearthed from well-worn ground. It's every bit the mandate, which doesn't have to be a bad thing." [MYENTERTAINMENTWORLD.COM](https://www.myentertainmentworld.com)



"The 2022 season has been the strongest since Tim Carroll took over as artistic director. The Bernard Shaw productions have felt urgent, dangerous and unapologetic – and the canonical, contemporary and rewritten-classic shows programmed around them have felt in conversation with one another and our times (and organically inclusive)."

THE GLOBE AND MAIL



ASSOCIATE ARTISTIC DIRECTOR'S REPORT

Over the last three seasons we have found a way to come together despite apparent obstacles. Our shared desire to seek theatre to recharge our spirits is the common thread which pulled and continues to pull us together into the tapestry we call our community.

I was reinvigorated by the arrival of our Intensive participants in February last year. A beautiful group of new and newer actors to the company who were paid to take classes with us for two weeks before formal rehearsals began. Their presence, as vibrantly-coloured threads, injected new life into the company.

The Embedded Artists and Ensemble demonstrated their ingenuity and flexibility, moving from space - mending and bending where required. Whether it be digital needs, teaching, or mentoring a new artist, these noble threads are foundational.

Last season was my first opportunity to select the two Neil Munro Directing Interns, and their presence and art made my heart burst. Both Ryan G Hinds and Christopher Manousos made their marks as invaluable artists and announced themselves as ones to watch. They wove through the season with sparkle and shine.

My great fortune is to be in your midst and move about as an Ensemble member, director, and administrator. It allows me to witness the magic being woven by every department to create something special every day.

I hope you too witness and weave some magic of your own while you spend time with us this season. I will be on the Festival Patio waiting to hear from you!

KIMBERLEY RAMPERSAD



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 DIRECTORS

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SENIOR MANAGEMENT

NATALIE ACKERS, Producer • JULIE ALLEN-SARGENT, Controllor • ASHLEY BELMER, Senior Manager of Communications • KHAN BOUBA-DALAMBAYE, Wellness and Inclusion Facilitator • AARON BOYD, Senior Manager, Ticketing and Analytics • WES BROWN, Senior Manager, Group and On-site Sales • JEFF CUMMINGS, Planning Director • SARAH FABIANI, Information Technology Director • DON FINLAYSON, Production Director • DIANNE GIBBS, Director, Human Resources • NATHALIE IVANY-BECCHETTI, Senior Marketing and Brand Manager • KEVIN LAMOTTE, Lighting Design Director • MEREDITH MACDONALD, Production Stage Manager • CINDY MEWHINNEY, Director of Advancement • SUZANNE MERRIAM, Senior Manager, Education • CHUCK MEWETT, Senior Manager, Audience Services and Facilities • KIMBERLEY RAMPERSAD, Associate Artistic Director • MARION RAWSON, Associate Director, Development • ROY REEVES, Director of Finance and Administration • MARTHA SPEARS, Director of Annual Giving • PAUL SPORTELLI, Music Director • VALERIE TAYLOR, Director of Marketing, Communications and Sales

EVERYBODY by Branden Jacobs-Jenkins, directed by László Bérczes, set designed by Balázs Cziegler, costumes designed by Sim Suzer, lighting designed by Kevin Lamotte, music direction, original music and sound designed by Claudio Vena.

Deborah Hay as God.

“A stellar production... László Bérczes and a top cast give this play an outing that elevates the material... knowing that the actors may be playing a role for the first or second time lends a spontaneity that keeps the show fresh.”

BUFFALO SPREE



CHITRA by Rabindranath Tagore,
directed and choreographed by
Kimberley Rampersad, set and costumes
designed by Anahita Dehbonehie,
lighting designed by Chris Malkowski,
original music and sound designed by
Ryan deSouza and Darryn deSouza.

Gabriella Sundar Singh as Chitra
with Jade Repeta, Caitlyn MacInnis
and David Andrew Reid.

“A fine first step in opening Festival-goers eyes
to the work of a master like Tagore and to the
realm of pan-global drama in general. The
world of the Shaw Festival’s original mandate,
works written by Shaw’s contemporaries, is
very wide and extends beyond the British
Isles, America and Canada. I, for one, would
like to see as much from that wider world as
possible.” STAGE-DOOR.COM



ENSEMBLE

ARTISTIC DIRECTOR Tim Carroll **EXECUTIVE DIRECTOR** Tim Jennings **ASSOCIATE ARTISTIC DIRECTOR** Kimberley Rampersad **DIRECTORS** Chris Abraham • Philip Akin • Molly Atkinson • Keith Barker • László Bérczes • Tim Carroll • Diana Donnelly • Kelli Fox • Kate Hennig • Brian Hill • Marla McLean • Kimberley Rampersad • Sanjay Talwar • Jonathan Tan • Severn Thompson • Jay Turvey **MUSIC DIRECTORS / COMPOSERS / SOUND DESIGNERS** Ryan Cowl • Darryn deSouza • Ryan deSouza • John Gzowski • John Lott • Rachel O'Brien • Thomas Ryder Payne • Miquelon Rodriguez • James Smith • Paul Sportelli • Christopher Stanton • Claudio Vena • Gilles Zolty **CHOREOGRAPHY / MOVEMENT / FIGHT DIRECTION** Richard Comeau • Alexis Milligan • Allison Plamondon • Kimberley Rampersad • Kiera Sangster • John Stead **MAGIC AND ILLUSIONS / PUPPETRY** Skylar Fox • Alexandra Montagnese • Mike Petersen **DESIGNERS** Judith Bowden • Isidra Cruz • Bálázs Cziegler • Anahita Dehbonehie • Laura Delchiaro • Shannon Lea Doyle • Rachel Forbes • Julie Fox • Gillian Gallow • Michael Gianfrancesco • Camellia Koo • Sue LePage • Christine Lohre • Joyce Padua • Christina Poddubiuk • Cory Sincennes • Sim Suzer • Ming Wong **LIGHTING DESIGNERS** Nick Andison • Bonnie Beecher • Mikael Kangas • Kevin Lamotte • Jennifer Lennon • Chris Malkowski • Kimberly Purtell • Michelle Ramsay **PROJECTION DESIGNER** Cameron Davis **STAGE MANAGEMENT** Sara Allison • Beatrice Campbell • Jordine De Guzman • Meghan Froebelius • Ashley Ireland • Amy Jewell • Diane Konkin • Meredith Macdonald • Leigh McClymont • Annie McWhinnie • Théa Pel • Melania Radelicki • Andrea Schurman • Allan Teichman • Dora Tomassi • Kathryn Urbanek **ENSEMBLE** David Adams • Matt Alfano • David Alan Anderson • Mary Antonini • Matthew Armet • Neil Barclay • Alexander Batycki • Kyle Blair • Kristopher Bowman • Andrew Broderick • Jenni Burke • Jason Cadieux • Shane Carty • Celeste Catena • Julia Course • Nicholas Cunha • James Daly • Kerry Ann Doherty • Catherine Dubois* • Peter Fernandes • Jonathan Fisher • Sharry Flett • Jenn Forgie • Kristi Frank • Patrick Galligan • Katherine Gauthier • JJ Gerber • Élodie Gillett • Kyle Golemba • Alexis Gordon • Alexandra Gratton • Martin Happer • Deborah Hay • Kate Hennig • Jeff Irving • Patty Jamieson • Gabrielle Jones • Nicole Joy-Fraser • Nathanael Judah • Julia Juhas • Claire Jullien • Taran Kim • Graeme Kitagawa • Andrew Lawrie • Allan Louis • Julie Lumsden • Caitlyn MacInnis • Jordan Mah • Marie Mahabal • Michael Man • Allison McCaughey • Kevin McLachlan • Marla McLean • Payton Mills* • Madelyn Miyashita • Alexandra Montagnese • Nafeesa Monroe • André Morin • Mike Nadajewski • Monica Parks • Mike Petersen • Drew Plummer • Ali Powell • Kimberley Rampersad • Alana Randall • David Andrew Reid • Ric Reid • Jade Repeta • Tom Rooney • Kiera Sangster • Travis Seetoo • Adam Sergison • Olivia Sinclair-Brisbane • Gabriella Sundar Singh • Donna Soares • Graeme Somerville • Johnathan Sousa • Jeremiah Sparks • Sanjay Talwar • Jonathan Tan • Taurian Teelucksingh • Jacqueline Thair • Jay Turvey • Kelsey Verzotti • Sophia Walker • Kelly Wong • Jenny L. Wright *CHILD ACTOR

IN MEMORIAM Tadeusz Bradecki • Mark Burgess • Richard Farrell • John Gilbert • Martha Henry • William Humphries • Wendy Jarry • Peter McBoyle • Christopher Newton • Victor Rice • Ada Slaughter • Allan Slaughter • Bob Vernon • Colin D. Watson

DAMN YANKEES words and music by Richard Ader and Jerry Ross, book by George Abbott and Douglass Wallop, directed by Brian Hill, music direction by Paul Sportelli, Choreography by Allison Plamondon, set and costumes designed by Cory Sincennes, lighting designed by Michael Kangas, sound designed by John Lott, magic and illusions designed by Skylar Fox.

Jay Turvey as Van Buren with the Ensemble.

“Plays out like a joyous warm summer night in the baseball park. Satisfying and reminiscent of a simpler time, audiences of all ages will find plenty to enjoy in this energetic production.”

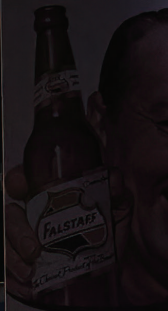
BROADWAY WORLD





I've got enough bottles, tubes and jars to beautify
 — but this is the only one that coo

REDINOLA

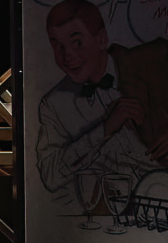


WEEK
KSF0
 LIVE BROADCAST

ENJOY THE

No WASH. N

No Wash—
 No Wipe, Tonight!
 No Wash—
 No Wipe, Tonight!



... ALL YOU a
 Even pots and p

You should
 have a
 "No Wash"
 sign on your
 bar.

SELECTED 2022 STATISTICS

VENUE	NUMBER OF EVENTS	ATTENDANCE	%*
Festival Theatre	237	100,766	50
Royal George Theatre	268	48,748	61
Jackie Maxwell Studio Theatre*	169	16,272	51
Outdoor/Community Stages	109	5017	44
<i>Cancelled or Altered Performances**</i>	<i>(28)</i>	<i>(N/A)</i>	<i>(N/A)</i>
Total Season	783	170,803	52

* INITIAL FEBRUARY PERFORMANCES IN THIS VENUE UNDER 50% CAPACITY RESTRICTIONS DUE TO COVID.

** ALTERED PERFORMANCES INCLUDED STAGED READINGS AND CONCERT VERSION OFFERED DUE TO UNMANAGEABLE ABSENCES.

Education / Outreach events (including digital)	3943	60,903	N/A
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SOURCES OF REVENUE	AUDITED	2022	%	2021	%
(in thousands)					
Earned revenues		\$13,543	38	\$3,893	15
Fundraising		11,868	33	7,306	29
Government grants — operating		2,170	6	2,440	9
Government grants — Covid 19		2,816	23	7,729	30
Insurance				4,382	17
Total Operating Revenue		\$35,697	100	\$25,750	100

PRIVATE SECTOR FUNDRAISING REVENUE	2022	%	2021	%
(in thousands)				
Contributions & sponsorships	\$ 5,771	49	\$3,954	54
Memberships	1,237	10	1,303	18
Special events, in-kind donations & other contributions	613	5	106	1
Foundations	4,247	36	1,943	27
Total private sector fundraising revenue	\$11,868	100	\$7,306	100

GASLIGHT by Johnna Wright and Patty Jamieson, based on the play *Angel Street* by Patrick Hamilton, directed by Kelli Fox, set and costumes designed by Judith Bowden, lighting designed by Kimberly Purtell, original music and sound designed by Gilles Zolty.
Julie Lumsden as Bella .

“Normally when producers find material broadly objectionable, I think they should simply not produce it. This *Gaslight*, though, makes a convincing case for the renovation, not because it is palatable to our tastes but because it is so satisfying as genre drama. It doesn’t hurt that the production, directed by Kelli Fox, is taut and luscious...with Lumsden particularly compelling as a woman waking up to her powers.”

THE NEW YORK TIMES



CONDENSED FINANCIAL STATEMENTS

CONDENSED STATEMENT OF FINANCIAL POSITION

(in thousands)

	AUDITED December 31 2022	AUDITED December 31 2021
ASSETS		
Accounts receivable	4,302	3,325
Other assets	1,016	998
Capital assets (net)	23,673	22,765
	28,991	27,088
LIABILITIES AND NET ASSETS		
Bank loan	3,774	1,722
Accounts payable and accrued liabilities	1,568	1,174
Deferred revenue	2,452	2,796
Deferred contributions	3,700	3,206
Long term debt	3,378	2,359
Deferred capital contributions	13,861	14,459
Total liabilities	28,733	25,716
NET ASSETS		
Balance, end of year	258	1,372
	\$28,991	\$27,088

* Financial information is derived from the annual audited financial statements, which are available through The Shaw or on our website

BASIS OF PRESENTATION

The Theatre follows the deferral method of accounting for contributions. Externally restricted contributions are deferred when initially recognized in the accounts and recognized as revenue in the year in which the related expenses are incurred or the restriction is met. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

CONDENSED STATEMENT OF OPERATIONS

(in thousands)

	AUDITED 2022	AUDITED 2021
EARNED REVENUE	\$13,543	\$3,893
INSURANCE		4,382
CONTRIBUTED REVENUE		
Fundraising	11,868	7,306
Grants — operating	2,170	2,440
Grants and subsidies – Covid	8,116	7,729
Total Contributed Revenue	22,154	17,475
TOTAL OPERATING REVENUE	35,697	25,750
EXPENSES		
Production and artistic	21,349	13,841
Marketing and sales and audience services	4,876	2,818
Facilities	2,313	2,024
Ancillary	1,104	1,027
Administration	3,475	3,365
Fundraising	2,339	1,461
Loan interest	233	222
TOTAL OPERATING EXPENSES	35,690	24,758
EXCESS OF OPERATING REVENUES OVER EXPENSES	7	992
ITEMS RELATED TO CAPITAL ASSETS		
Amortization of deferred capital contributions	942	882
Amortization of capital assets	(2,063)	(1,705)
Disposal of capital assets		(55)
(DEFICIENCY) EXCESS OF REVENUES OVER EXPENSES	\$(1,114)	\$114

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 organization and a public foundation 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. During 2019 the investment committee of the foundation solicited proposals from 10 investment firms and chose to change portfolio management. The new fund managers are Fiera Capital Corporation and RP Investment Advisors. A portion of the accumulated net investment income 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.

Thanks to the generosity of many Shaw supporters and the Canadian Federal and Provincial endowment matching incentive programs, the Shaw Festival Endowment ended 2022 with a fund balance of \$36 million after distributions. The Endowed Fund includes donor contributions, contributions from the Canadian Cultural Investment Fund of Heritage Canada, and contributions from the Ontario Arts Fund.

Canada

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

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The Shaw Festival Foundation (USA) is a separate United States 501 (c) (3) not-for-profit incorporated under the laws of New York State which oversees the collection and disbursement of American contributions to both the Shaw Festival Endowment Foundation and the Shaw Festival Theatre, Canada.

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CONDENSED STATEMENT OF FINANCIAL POSITION

As at December 31 (in thousands)

	UNAUDITED 2022	AUDITED 2021
ASSETS		
Cash and cash equivalents	\$272	\$549
Amounts receivable	85	768
Other assets	1,638	1,330
	1,995	2,647
Investments at fair value	35,219	35,653
	\$37,214	\$39,300
LIABILITIES AND NET ASSETS		
Accounts payable and accrued liabilities	\$1,210	\$48
	1,210	48
FUND BALANCES		
	36,004	39,252
	\$37,214	\$39,300
CONDENSED STATEMENT OF OPERATIONS		
As of December 31 (in thousands)		
	UNAUDITED 2022	AUDITED 2021
REVENUE		
Grants and contributions	\$1,120	\$2,897
Net Investment income	(1,533)	4,448
	(413)	7,345
EXPENSES		
Administration	21	14
Excess of revenue before grants	(434)	7,331
GRANTS		
Shaw Festival Theatre, Canada	2,814	1,195
(DEFICIENCY) EXCESS OF REVENUES OVER EXPENSES	\$(3,248)	\$6,136

PROFESSIONAL AND AUDIENCE DEVELOPMENT: THE SLAIGHT FAMILY ACADEMY

Now in its second decade, The Slight Family Academy offers programs designed to inform, enrich and deepen The Shaw experience.

Through the Academy, The Shaw provides professional 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. In late 2021, the Academy moved under Associate Artistic Director, Kimberley Rampersad, who, along with senior company members and visiting experts, were then able to give our young actors an immersion into the techniques of classical, ensemble theatre and an introduction into the political, social and cultural history of our namesake's era, to help them create the bonds that make our ensemble so expert in their work.

The Neil Munro Intern Directors Project, named for our late Associate Director, and under the direction of Kimberley Rampersad, 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 directors from across the country apply each year, 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. The program is generously funded by an anonymous donor. In 2022, the Neil Munro Intern Directors were Ryan G Hinds and Christopher Manousos

For our audiences we offer a range of programs, amplified by a significant investment in supporting Tim Carroll's call for "a more human, more connected theatre." Throughout the performance season these activities include the Shaw Seminars, Teachers Days, Speakers Series, backstage tours, workshops, lectures, public readings and "Continue the Conversation" pre- and post-show discussions with the acting ensemble, the Guild and Shaw company members.

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

This activity is all made possible by the generous support of The Slight Family Foundation. The Slight family has had a profound impact on The Shaw for decades, through their individual and collective generosity and leadership. In 2009 the Academy was renamed in their honour.

Their support is two-fold: as well as a generous annual grant, the Foundation is building a large endowment as a legacy gift. The endowment is growing rapidly thanks in part to matching funds from the Canadian government — ensuring the future sustainability of the Academy and its many programs. We are proud to have the renewed support of The Slight Family Foundation through 2028, to support this amazing series of programs.

In addition to The Slight Family Foundation gifts, The Shaw enjoys significant support for this important aspect of our work from the George Cedric Metcalf Charitable Foundation, the RBC Foundation and RBC Emerging Artists, Scotiabank, The Jeffrey Marshall Fund for Student Engagement, Niagara Airbus, The Shaw Guild as well as the Christopher Newton Internship, generously sponsored by Marilyn and Charles Baillie. The 2022 Christopher Newton Interns were Beyata Hackborn and David Andrew Reid.

For 2022 and 2023, we particularly want to thank the Slight Family Foundation for its incredible generosity to the Canadian Theatre ecology in awarding \$15-million in additional donations to 22 theatre companies, to support the sector "as it continues to recover from pandemic-related closures." Shaw was a significant recipient of this generosity and our ability to recover has been made much easier with such kindness and investment.

A CHRISTMAS CAROL

by Charles Dickens, directed by Molly Atkinson, adapted and originally directed by Tim Carroll, set and costumes designed by Christine Lohre, lighting designed by Kevin Lamotte, original music by Paul Sportelli, music direction by Rachel O'Brien, puppetry directed by Alexandra Montagnese.

Marla McLean, Kelly Wong, Marie Mahabal, Jason Cadieux, Kelsey Verzotti and Patty Jamieson going for a sleigh ride.

“Hits the right balance of comforting simplicity, thoughtful storytelling depth, and energizing theatrical surprise to make for the perfect holiday production.”

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TOO TRUE TO BE GOOD by Bernard Shaw,
directed by Sanjay Talwar, movement directed by Alexis
Milligan, set designed by Sue LePage, costumes designed by
Joyce Padua, lighting designed by Nick Andison, original
music and sound designed by John Gzowski.

Donna Soares as The Patient and Marla McLean as
The Nurse.

"Too True to Be Good's power,
like so much of Shaw's work,
is cumulative and what
seems a squib after an hour
is dangerously enrapturing
after three." THE GLOBE AND MAIL



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The Shaw Festival cannot maintain our stature as one of the last great repertory ensemble companies of the English world without the support of thousands of generous donors. We receive grants and gifts from individuals, foundations, corporations and all levels of government. These contributions, from both Canada and the U.S., support our work in multiple theatres, in the community and around the world, as well as securing our future through gifts to our Endowment Foundation.

We are grateful to all our donors, and welcome gifts of any size. While we cannot list everyone who contributed in 2022, we acknowledge here our most generous contributors and thank you all for your commitment to ensuring that both The Shaw and live theatre are not just sustained through the present but nurtured for the future.

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by Edmond Rostand, translated and adapted for the stage by Kate Hennig, directed by Chris Abraham, set and costumes designed by Julie Fox, lighting designed by Kimberly Purtell, original music and sound designed by Thomas Ryder Payne, fight direction by John Stead.

Tom Rooney as Cyrano.

“It’s thrilling to witness Tom Rooney’s layered and complex Cyrano... he brings out the wild contradictions in the man – his sharp and savage wit, his poetic soul and his crushing self-consciousness about his looks. It’s the poetry that registers the most, especially in the heartbreaking final scene.” NOWTORONTO



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August Wilson's

GEM OF THE OCEAN

directed by Philip Akin, set designed by Camellia Koo, costumes designed by Laura Delchiaro, lighting designed by Kevin Lamotte, projections designed by Cameron Davis, original music and sound designed by Miquelon Rodriguez.

Sophia Walker as Black Mary and Allan Louis as Caesar Wilks.

"Calling *Gem of the Ocean* a stunning night at the theatre seems insufficient... this is the type of magic that can only happen in the live theatre when imaginations fuse collectively, but rarely is the trick pulled off as effectively as it is here." THE GLOBE AND MAIL



Irving Berlin's

WHITE CHRISTMAS music and lyrics by Irving Berlin, book by David Ives and Paul Blake, directed by Kate Hennig, music direction by Paul Sportelli, choreographed by Allison Plamondon, set and costumes designed by Judith Bowden, lighting designed by Kevin Lamotte, sound designed by John Lott.

The Ensemble in "Snow."



"I'm all for keeping this gem of a production in the Shaw Festival's holiday rotation. This year I'll skip watching that famous film with Bing Crosby, Vera- Ellen, Rosemary Clooney and Danny Kaye. This production was more than enough to keep a smile on my face for the season...pure technicolor heaven."

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Clockwise from top left: Claire Jullien as Lady Catherine Grayle in *Just to Get Married*; Nathanael Judah as Citizen Barlow in August Wilson's *Gem of the Ocean*; Mike Nadajewski as Applegate in *Damn Yankees*; Andrew Lawrie as Arjuna in *Chitra*; Mary Antonini as Judy Haynes and Alexis Gordon as Betty Haynes in Irving Berlin's *White Christmas*; Michael Man as Somebody in *Everybody*; Jenn Forgie as Liset in *This Is How We Got Here*; Kiera Sangster as Somebody in *Everybody*; Graeme Somerville as The Honourable Aubrey Bagot in *Too True To Be Good*.



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Monica Parks as Aunt Ester Tyler, with David Alan Anderson as Solly Two Kings and Nathanael Judah as Citizen Barlow, in August Wilson's *Gem of the Ocean*.

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