SHAW 20 FESTIVAL 24 ANNUAL REPORT

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The Shaw Festival is helping "the past to smash its way into the modern world." NEW YORK TIMES

Clockwise from top left: Patrick Galligan as Sir Wilfrid Robarts, QC, in Witness for the Prosecution; Sochi Fried as Candida Morell in Candida; Ric Reid as Dr John Watson in Sherlock Holmes and the Mystery of the Human Heart; Courtney Ch'ng Lancaster as Dou Yi in Snow in Midsummer; John Ng as Gongsun Chujiu in The Orphan of Chao; Cheryl Mullings as Marie Josephine in The House That Will Not Stand; Gryphyn Karimloo as Colin in The Secret Garden; Fiona Byrne as Rachel Crabbe in One Man, Two Guvnors; Allan Louis as Henry Higgins in My Fair Lady.

CHAIR'S REPORT

The 2024 Season at the Shaw Festival was conspicuous for several positive reasons: ticket sales and attendance exceeded those of the prior year once again; the productions were accorded much critical acclaim, and – most satisfying to our producers, directors, artists and craftspeople – were met with repeated enthusiastic audience responses and word-of-mouth recommendations; northbound cross-border visits showed a welcome increase; and financial support from donors reached unprecedented levels.

The reach of The Shaw continued to grow in 2024. Besides curating our own content, TC and Kimberley directed acclaimed productions at The RSC in Stratford-upon-Avon; and our actors, musicians and designers executed highly applauded and award-winning work across Canada. They do us all proud.

The 2024 Season by the numbers tells a story of The Shaw's resilience and innovation in the face of factors that continue to challenge the industry and most live performing arts. 239,500 of you came to this beautiful location to see almost 800 plays and concerts in our theatres, outdoor stages and the Spiegeltent. 100,000 of you went on to participate in over 5,000 other events and activities that we continue to develop and offer beyond our stage productions.

Total revenues reached an all-time high level of \$39 million, spurred by individuals and foundations whose donations rose once more to welcome record levels. Overall, attendance was up from 285,000 in 2023, to 337,000, and earned revenues increased to \$22.5 million from



\$19 million in 2023, thereby continuing the welcome trend towards our attendance figures of 2019. I am pleased to report that despite a rising trend in costs, the company will report an operating surplus of \$768,000 in 2024.

We are gratified by these positive financial results that enable us to sustain investment in the lives, skills and welfare of the artists, technicians and dedicated staff at The Shaw. These investments have begun as we secured the site of our future Shaw Artists' Village, and continue to plan for a renewed Royal George.

2025 will be a defining year for realising the evolving vision of the future built on the achievements and proud legacy of the 63 years of history of The Shaw. We will invest in programmes of excellent art and education that inspire human participation and community. We will invest in infrastructure. We will invest in enhancing the quality of life and sense of security in our artists and artisans, inspiring them to excellence.

Yes, investment requires capital – and we are immensely grateful to individuals, foundations, corporations and all levels of government for instilling in us the confidence that we will gather the vital resources to make our bold vision for the future of the Shaw Festival an achieved reality.

I thank our diligent and dedicated Board of Directors, our hardworking staff, and our inspiring Executive and Artistic Directors, Tim Jennings, Tim Carroll, and Kimberley Rampersad. 2024 was no exception from preceding years for its unpredictable challenges and hurdles, all of which were managed with aplomb and requisite skill by our team of operating leaders.

I also thank the Shaw Guild for the unflagging work and support of its members; the highly engaged Board of Governors; the committed Shaw Festival Foundation (USA) Board; and the wise, attentive Board of the Shaw Endowment Foundation.

Thank you all for your passion, dedication, loyalty and support. I look forward to seeing you back at The Shaw with new friends in 2025. **IAN JOSEPH**

LERNER AND LOEWE'S MY FAIR LADY

book and lyrics by Alan Jay Lerner, music by Frederick Loewe, adapted from Bernard Shaw's play and Gabriel Pascal's motion picture *Pygmalion*, co-directed by Kimberley Rampersad and Tim Carroll, choreography by Kimberley Rampersad, music direction by Paul Sportelli, set designed by Lorenzo Savoini, costumes designed by Joyce Padua, lighting designed by Mikael Kangas, sound designed by John Lott.

Kristi Frank as Eliza Doolittle and Tom Rooney as Henry Higgins. Photography by David Cooper

> "With a luminous cast, some inspired direction and a little bit of luck, the product onstage at the Festival Theatre is – as its Cockney characters might say – abso-bloomin'-lutely loverly" TORONTO STAR

THE HOUSE THAT WILL NOT STAND

by Marcus Gardley, directed by Philip Akin, set and costumes designed by Sean Mulcahy, lighting designed by Kevin Lamotte, original music and sound designed by Jacob Lin, movement direction by Alexis Milligan.

Ryann Myers as Odette Albans and Monica Parks as Beartrice Albans. Photography by David Cooper

"...dense, cerebral and poetic, borrowing from the rich literary traditions of playwrights like Tennessee Williams." TORONTO STAR

EXECUTIVE DIRECTOR'S REPORT

What A Difference A Year Makes!

Coming out of the most challenging financial year in my tenure here in 2023, 2024 was designed to be leaner, without compromising on production quality and better able to anticipate the complexity and variability of the challenges we are subject to. Household attendance reached our highest totals ever, though frequency was still reduced, allowing us 28,000 more performance attendees than in 2023 but not yet back to 2019 overall ticket numbers. That said, our great success in fundraising allowed us to offset those challenges and to post a solid operational surplus well ahead of the operational break-even budget goal we had set for ourselves.

The total operating revenues for the 2024 year were just shy of \$39 Million, an all-time high, and while we continued to face challenges at the Royal George and with market distractions in the news, we mitigated those successfully and were able to post an operating surplus of \$768,000.

In non-cash items, the depreciation of capital assets continues to exceed our deferred capital contributions, which led to to an account deficiency of -\$491,717. As our new assets like the recently acquired Shaw Artists' Village site and a rebuilt Royal George come online, we would expect to see this long-standing issue begin to reverse.

Our amazing philanthropic results of \$16 million included another record in terms of contributions by individuals, at almost \$12 million, and one for which we are so grateful.

Market fluctuations were expertly navigated by our Foundation board, and so our Endowment Foundation at December 31, showed assets of \$39 million, up from 2023 by \$3 million.

The turnaround to go from significant operational deficit to solid operational surplus in a single year is one that I am proud of and that took a great deal of work on the part of the entire team here. Their tenacity and care meant a year end that significantly exceeded our original budget expectations. I wish to



thank everyone for their management and optimistic fortitude in meeting all challenges.

I also want to acknowledge the arrival of my Associate Executive Director, Melissa Novecosky, who started with us last fall, as well as welcoming our new CFO, Bo Wang-Frape and new Director of Production, Russell Martin, and to thank our retired CFO, Roy Reeves, retired Director of Sales, Marketing and Communications, Valerie Taylor and retired Director of Production, Don Finlayson, all of whom were wonderful colleagues over my past nine years and who are missed. They have left their offices in excellent hands.

My deepest thanks are to all of you for your belief in us, in our art and in the power of theatre to engage deeply and resonantly. Your support is truly inspiring, and it keeps us energized to tackle these immediate challenges, which we are doing with optimism and energy even as we plan for a brighter future.

Once again, TC and Kimberley have an amazing season lined up for you in 2025. I look forward to welcoming you back for our 63rd Season and to the beautiful region that is Niagara. Thank you!

All my best!

TIM JENNINGS

ARTISTIC DIRECTOR'S REPORT

The Search For The Formula

There is no such thing as a normal year at The Shaw. Every year brings new challenges and writes its own narrative. The nature of what we do – the constant need to find something that will be both familiar enough to appeal and new enough to surprise – means that, even when we think we have found The Formula, we can't assume it can be repeated. Doing four shows in the Festival Theatre instead of three, for example, might work brilliantly one year and flop the next.

The Formula for 2024 was based around The Musical That Ran To Christmas. *My Fair Lady*, with its Shavian origin, incredible songs and set and costume designs to die for, was the best imaginable piece with which to run the experiment. And it worked: it sold like



hot cakes throughout the summer, and even though it dipped in the autumn (when our audiences have not been in the habit of coming to The Shaw), it managed to hold its own all the way to Christmas. By saving us the expense of mounting a new production, it played a major role in our successful year-end results. But *My Fair Lady* is probably the only title that could pull this off, so this can't be The Formula.

Our other really big hit was *Witness For The Prosecution*, which showed that, if we ever find The Formula, it will certainly include mystery: our audiences love to try to work out a puzzle and to be delighted when they get it wrong. They also love to laugh: although no one has ever discovered how to make a foolproof comedy, *One Man, Two Guvnors* seems about as close as you can get – especially when done so brilliantly. *The Secret Garden* demonstrated the

vital role of fitting the play to the theatre. Originally slated for the Festival, it sat beautifully in the George. This year, in contrast, *The Lion, the Witch and the Wardrobe* will need the bigger canvas of the Festival Theatre. The plays of GBS need careful placement: *The Apple Cart* worked beautifully in the Studio; *Candida* felt just right in the George. The search for The Formula goes on.

As it always will: this year, we will experiment with earlier start times for our performances; instead of the Lunchtime One-Act we will have a play, *Dear Liar*, playing at various times in the Spiegeltent; and we will be plotting how to cope without the Royal George for the next couple of seasons. The world does not stand still; there is no Formula.

TIM CARROLL

THE SECRET GARDEN A Play With Songs

based on the novel by Frances Hodgson Burnett, adapted for the stage by Jay Turvey and Paul Sportelli, directed by Jay Turvey, music direction by Ryan deSouza, set designed by Beyata Hackborn, costumes designed by Judith Bowden, lighting designed by Kevin Lamotte, movement direction by Linda Garneau.

The Ensemble in *The Secret Garden*, including Jacqueline Thair, Drew Plummer, Gryphyn Karimloo, Patty Jamieson and Gabriella Sundar-Singh. Photography by Michael Cooper

"...a truly timely and effective children's show at the Shaw

Festival this summer – probably the most delightful play for young audiences since *The Magician's Nephew* six years ago." NIAGARA FALLS REVIEW



SHERLOCK HOLMES AND THE MYSTERY OF THE HUMAN HEART

by Reginald Candy, based on the characters created by Sir Arthur Conan Doyle, directed by Craig Hall, sets designed by Ken MacKenzie, costumes designed by Hanne Loosen, lighting designed by Bonnie Beecher, projections designed by Cameron Davis, original music and sound designed by John Gzowski, fight direction by Geoff Scovell.

Damien Atkins as Sherlock Holmes and Sanjay Talwar as Inspector Lestrade with the Ensemble. Photography by Emily Cooper

> "Cohesive, entertaining, visually and technically superb..." NIAGARA NOW

ASSOCIATE ARTISTIC DIRECTOR'S REPORT

As I embark upon my tenth season at the Shaw Festival and sixth as the Associate Artistic Director, dare I find my connection to this community like The Shaw herself – deepening and expanding.

I arrived as an actor. Now I provide ensemble actors with opportunities to refine their craft through the Baillie Cohort, our mentorship program, and the

Slaight Academy, which I head. As I turned my attention to include directing for the stage, participating in the Neil Munro Directing Internship was instrumental. Now I lead this very program in which I participated. Managing the Embedded Artists with TC allows me to reciprocate the privilege of becoming an employee at the Shaw Festival – providing a window of stability to we artists who otherwise spend their careers as precarious contract workers.



My focus as an actor is to fill the space. My task as a director is to conjure and animate the space. My calling as an artistic leader is to create spaces in which others can

create. And this includes you. We are all Artists and The Shaw wishes to be your Rehearsal Hall where you deepen your practice as your Artist-Self. This necessitates her expansion. Please join us.

KIMBERLEY RAMPERSAD

ASSOCIATE EXECUTIVE DIRECTOR'S REPORT

When I moved to Niagara-on-the-Lake my former colleagues gifted me with a painting created by the Winnipeg artist Kal Barteski. Fittingly, they choose a Shaw quote for the piece – "We don't stop playing because we grow old; we grow old because we stop playing." A phrase that continues to resonate in the four months since I joined The Shaw.

Creating a place that celebrates play is at the centre of my current focus, supporting the development of the Shaw Artists' Village. It's a lofty and ambitious project that took a huge step forward in 2024 with the acquisition of the site and thanks to the dedication of visionary supporters, and extraordinary staff. We honour both our namesake and our audiences and artists with this space dedicated to supporting lifelong creativity.



My deepest gratitude to the James A. Burton & Family Foundation and the leadership team at The Shaw

for allowing me to be here in this moment. Almost 20 years into my career in the arts, I'm fortunate to have the opportunity to both offer my experience and get to learn every day. That exchange of self is at the core of any theatrical event and is perhaps what Shaw intended with his bold challenge that we never stop playing.

MELISSA NOVECOSKY

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

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SENIOR MANAGEMENT

NATALIE ACKERS, Producer · JULIE ALLEN-SARGENT, Controller · JENNIFFER ANAND, Senior Manager, Communications · AARON BOYD, Director of Marketing, Communications and Sales (as of July) · WES BROWN, Senior Manager, Groups · ALLISON COCHRAN, Senior Manager, Ticket Sales Operations · JEFF CUMMINGS, Planning Director · PRAGNA DESAI, Director, Community Engagement and Outreach · SARAH FABIANI, Information Technology Director · DON FINLAYSON, Production Director (to August) · RICK FOKKENS, Senior Payroll · DIANNE GIBBS, Director, Human Resources · MARY CLARE LAMON, Senior Marketing and Brand Manager · KEVIN LAMOTTE, Lighting Design Director · RUSSELL MARTIN, Production Director (as of September) · CHUCK MEWETT, Senior Manager, Audience Services and Facilities · CINDY MEWHINNEY, Director of Advancement · MELISSA NOVECOSKY, Associate Executive Director (as of September) · SARAH PHILLIPS, Senior Administrator, Creative Management · KIMBERLEY RAMPERSAD, Associate Artistic Director · MARION RAWSON, Associate Director, Development · ROY REEVES, Director of Finance and Administration (to May) · KIM CHARLEEN SMITH Production Stage Manager · PAUL SPORTELLI, Music Director · VALERIE TAYLOR, Director of Marketing, Communications and Sales (to June) · BO WANG-FRAPE, Director of Finance and Administration/Chief Financial Officer (as of June) · KIM WHITE, Associate Director, Individual Giving

AGATHA CHRISTIE'S WITNESS FOR THE PROSECUTION

directed by Alistair Newton, set and projections designed by Karyn McCallum, costumes designed by Judith Bowden, lighting designed by Siobhan Sleath, original music and sound designed by Lyon Smith, movement direction by Alexis Milligan.

Patrick Galligan as Sir Wilfrid Robarts, QC and Marla McLean as Romaine Vole. Photography by Emily Cooper "The end result is pure Agatha Christie and is fully satisfying. The Shaw Festival has turned out a near perfect production here and is sure to beguile audiences all season." BROADWAYWORLD.COM

"The flat-out funniest production of a farce that I've ever seen in Niagaraon-the-Lake – or anywhere else for that matter." THE GLOBE AND MAIL

ONE MAN, TWO GUVNORS

by Richard Bean based on *The Servant* of *Two Masters* by Carlo Goldoni with songs by Grant Olding, directed by Chris Abraham, set and costumes designed by Julie Fox, lighting designed by Kimberly Purtell, sound designed by Thomas Ryder Payne, fight direction by John Stead, movement direction by Alexis Milligan.

Peter Fernandes as Francis Henshall. Photography by David Cooper

ENSEMBLE

ARTISTIC DIRECTOR Tim Carroll EXECUTIVE DIRECTOR Tim Jennings ASSOCIATE EXECUTIVE DIRECTOR Melissa Novecosky ASSOCIATE ARTISTIC DIRECTOR Kimberley Rampersad DIRECTORS Chris Abraham · Philip Akin · Tim Carroll · Courtney Ching Lancaster · Craig Hall · Ryan G. Hinds · Nina Lee Aquino · Alistair Newton · Kimberley Rampersad · Severn Thompson · Jay Turvey MUSIC DIRECTORS / COMPOSERS / SOUND DESIGNERS Heidi Wai Yee Chan · Ryan deSouza · John Gzowski · Jacob Lin · John Lott · James Oxley · Thomas Ryder Payne · Lyon Smith · Paul Sportelli CHOREOGRAPHY / MOVEMENT / FIGHT DIRECTION David Chinchilla · Linda Garneau · Richard Lee · Alexis Milligan · Kimberley Rampersad · Geoff Scovell · John Stead PUPPETRY Alexandra Montagnese DESIGNERS Judith Bowden · Julie Fox · Beyata Hackborn · Camellia Koo · Jareth Li · Christine Lohre · Hanne Loosen · Ken MacKenzie · Karyn McCallum · Sean Mulcahy · Joyce Padua · Lorenzo Savoini · Michelle Tracey · Christine Ting-Huan Urquhart · Ming Wong · Joanna Yu LIGHTING DESIGNERS Bonnie Beecher · Louise Guinand · Mikael Kangas · Kevin Lamotte · Jareth Li · Kimberly Purtell · Michelle Ramsay · Siobhan Sleath PROJECTIONS DESIGNERS Cameron Davis, Karyn McCallum STAGE MANAGEMENT Kaitlyn Alderson · Kelly Boudreau · Beatrice Campbell · Kevin Etherington · Georgia Holland · Ferne Hudson · Amy Jewell · Becca Jorgensen · Sang-Sang Lee · Meredith Macdonald · Carolyn Mackenzie · Myra Malley · Leigh McClymont · Annie McWhinnie · Kim Charleen Smith · Allan Teichman · Dora Tomassi · Kathryn Urbanek · Jane Vanstone Osborn THE ENSEMBLE David Adams · Matt Alfano · David Alan Anderson · Damien Atkins · Tat Austrie · Kristopher Bowman · Alana Bridgewater · Fiona Byrne · Shane Carty · Deborah Castrilli · Courtney Ch'ng Lancaster · Rais Clarke-Mendes · Nehassaiu deGannes · Cosette Derome · Allison Edwards-Crewe · Peter Fernandes · Sharry Flett · Kristi Frank · Sochi Fried · Patrick Galligan · JJ Gerber · Élodie Gillett · Marlene Ginader · Martin Happer · Manami Hara · Patty Jamieson · Claire Jullien · Gryphyn Karimloo · Graeme Kitagawa · Andrew Lawrie · Eponine Lee · Richard Lee · Lawrence Libor · Allan Louis · Michael Man · Tama Martin · Allison McCaughey · Marla McLean · André Morin · Cheryl Mullings · Ryann Myers · John Ng · Ruthie Nkut · Monica Parks · Drew Plummer · Ric Reid · Jade Repeta · Tom Rooney · Tara Rosling · Katie Ryerson · Kiera Sangster · Travis Seetoo · Donna Soares · Graeme Somerville · Johnathan Sousa · Jeremiah Sparks · Gabriella Sundar Singh · Sanjay Talwar · Jonathan Tan · Taurian Teelucksingh · Jacqueline Thair · Jay Turvey · Sophia Walker · Kelly Wong · Jenny Wright · Shawn Wright · Lindsay Wu

IN MEMORIAM Mona Alonzo · Charles Balbach · Frank Bevan Leslie · Norman Browning · Robin Farmer · Nona Macdonald Heaslip · Bob Heilman · Chris Jennings · Marti Maraden · Sherry Nasmith-Jones · Barbara Proven · Paxton Whitehead · Frank Zalokar

A FUTURE FULL OF POSSIBILITIES

Behind the scenes, we have a lot of reasons to celebrate this season. The acquisition of the five buildings that constituted Upper Canada Lodge in December marked a significant milestone in the growth of the Shaw Festival. With this exciting addition, the Shaw Artists' Village is born. At the heart of the Village is the Centre for Lifelong Creativity – a new home for our growing education, outreach, and engagement activities. This extension of our Festival campus also includes seasonal housing for Shaw artists, short-term accommodation for visiting students and artists, and a home for our wardrobe artisans.

New beginnings sometimes start with an ending, and with that in mind we announced that at the end of 2025, following the run of *A Christmas Carol*, we will close the Royal George as it currently exists.

Our beloved Royal George Theatre was built during the First World War as a temporary building to house lectures and entertainment for officers training here in Niagara. For speed, and to save money, it was built out of clay "speed" tile, only designed to last for about 25 years. The Shaw bought the building in 1981 and hid the original Spanish stucco design behind the faux Georgian façade and installed the jewel box interiors that you know and love today.

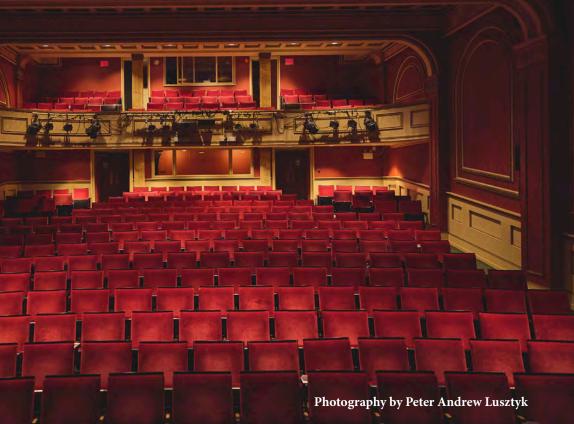
More than 100 years later, the clay foundation has exceeded its usable life by decades. After years of mitigating constant flooding, inadequate accessibility, and a host of other concerns, we can no longer prevent the inevitable.

We all love the Royal George, but we need a theatre that serves today's needs. We need accessible lobbies, facilities, community spaces, and an auditorium that can be enjoyed by everyone.

We are working with governments and supporters to secure the significant funding needed to build a new theatre. Our vision for a transformed Royal George maintains the unique heritage character of Queen Street while building a truly accessible and sustainable performing arts centre. These goals ensure that we will be able to deliver extraordinary classic theatre that also meets the needs of the audience and artists of tomorrow.

We cannot wait to welcome you into these new spaces, full of possibilities.









EDUCATION, OUTREACH & COMMUNITY ENGAGEMENT

Hello, kind friends. My name is Pragna Desai. I am the Director of Community Engagement and Outreach, and this year I begin my third season at The Shaw.

I deeply believe in arts education and the vital role it plays in our lives as emotionally intelligent human beings. I believe the arts builds a connected community and a sense of belonging. And I believe access to arts and culture should be a right, not a privilege, especially for children.

As I reflect upon last year, I am very proud. Over 100,000 of you connected to ideas, learning, and creativity. Twelve new initiatives debuted in 2024, displaying the aspirations and ambitions of our company. *Beyond the Stage*, the programming that surrounds the productions, such as educational workshops, post- and pre-show chats, immersive experiences, and much more are designed to deepen your connection to the shows, the work and most importantly, to your inner artist.

Shake Your Shaw! guided wee ones to move and groove to music and bubbles. Mini Manners taught the littlest how to elegantly take tea. Mother's Day was delectable, enjoyed after a special workshop, where Shaw artisans taught patrons how to make hair fascinators using bijoux crafting techniques. The Art of Ideas presented the immersive Baldwin vs. Buckley, which opened a window to a pivotal time in history. The Garden Art Project led to the creation of a piece of art, which now hangs in the Gallery, behind the Royal George Theatre.

Theatre of Medicine launched; a unique training program, accredited with U of T's Temerty Faculty of Medicine and developed with the Royal College of Physicians and Surgeons. *Encore! Concerts* sent Shaw artists to long term care homes, sharing beautiful music and stories. Hallowe'en premiered *Ghost Radio Theatre*, riding the airwaves with live foley, touching on an era when families gathered 'round the radio for armchair theatre. The *Relaxed Performances* were enjoyed by a record number of participants who benefit from a relaxed atmosphere when experiencing a show.



Everyone was invited to partake in our hub of creativity and learn from experts in design, wardrobe, props, the ensemble, education, production, our board, and our incredible volunteers. As we continue to develop more programming, we invite you to stay with us a while longer when you visit. Take an Improv class with that actor you saw on stage! Learn about hat making from one of Shaw's artisans. Make a fake apple in our props department!

We know you want to do it. 2024 saw an 82% increase in adult participation and interaction, with the expansion of our seminars, workshops, tours and events. We noted a 63% increase in community engagement and outreach. We celebrated a 247% increase in student participation with our expanded education programs.

We were bestowed a cosmic kiss of luck, I think. A total solar eclipse made a pilgrimage across the sky at the top of the season. We had the honour to host one of the most cited astrophysicists in the world, Dr. Dan Scolnic of Duke University. His lecture packed the Festival lobby, and launched *Beyond the Stage* for 2024.

This celestial phenomenon, which linked so many across North America in wonder and awe, is an illustration of the shared experience and real human connection we cultivate here. Our beliefs

are reflected and supported by generous donors to whom we are deeply grateful. So explore a bit more when you come back. I'll be looking out for you.

PRAGNA DESAI DIRECTOR OF COMMUNITY ENGAGEMENT & OUTREACH



SELECTED 2024 STATISTICS

VENUE	NUMBER OF EVEN	TS AT	TENDANCE	%
Festival Theatre	266		147,195	65
Royal George Theatre	305		66,897	73
Jackie Maxwell Studio Theatre	83		10,240	48
Spiegeltent/Outdoor/Other	152		12,403	76
Snow in Midsummer at NAC	11		2,807	99
Total Season	817		239,542	67
Education / Outreach events (including digita	al) 5,015		97,397	N/A
SOURCES OF REVENUE AUDITED (in thousands)	2024	%	2023	%
Earned Revenues	\$22,496	58	\$19,013	53
Fundraising	\$14,318	37	\$15,537	42
Government Grants - Operating	\$2,162	5	\$2,036	5
Government Grants - COVID19	\$0	0	\$90	0
Total Operating Revenue	\$38,975	100	\$36,676	100
PRIVATE SECTOR FUNDRAISING REVER (in thousands)	NUE 2024	%	2023	%
Contributions & sponsorships	\$8,714	61	\$8,168	53
Memberships	\$1,287	10	\$1,284	8
Special events, in-kind donations & other con	ntributions \$639	3	\$725	5
Foundations	\$3,678	26	\$5,360	34
Total private sector fundraising revenue	\$14,318	100	\$15,536	100

THE ORPHAN OF CHAO

translated and adapted by Michael Man, based on the Classical Chinese Drama, *The Great Revenge of the Zhao Orphan* by Ji Junxiang, (Lunchtime One-Act) directed by Courtney Ch'ng Lancaster, set and lighting designed by Jareth Li, costumes designed by Christine Ting-Huan Urquhart, original music and sound designed by Heidi Wai Yee Chan, fight and movement direction by Richard Lee.

The Ensemble in *The Orphan of Chao*. Photography by David Cooper *"The Orphan of Chao* is not only relevant here – it hits closer to home than any other show in the current Shaw season." THE GLOBE AND MAIL

CONDENSED FINANCIAL STATEMENTS

CONDENSED STATEMENT OF FINANCIAL POSITION

(in thousands)

	AUDITED December 31 2024	AUDITED December 31 2023
ASSETS		
Accounts receivable	1,326	3,025
Other assets	1,142	1,162
Capital assets (net)	25,492	23,947
	27,960	28,134
LIABILITIES AND NET ASSETS		
Bank loan	1,699	5,271
Demand loan	2,000	0
Accounts payable and accrued liabilities	2,687	1,836
Deferred revenue	2,286	2,393
Deferred contributions	3,709	3,195
Long term debt	2,441	8,497
Deferred capital contributions	14,795	13,176
Total liabilities	34,687	34,368
NET ASSETS		
Balance, end of year	(6,726)	(6,234)
	\$27,960	\$28,134

* Financial information is derived from the annual audited financial statements, which are avilable 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 2024	AUDITED 2023
EARNED REVENUE	\$22,496	\$19,014
CONTRIBUTED REVENUE		
Fundraising	14,318	15,537
Grants - Operating	2,162	2,035
Grants and subsidies - COVID	N/A	90
Total Contributed Revenue	16,480	17,662
TOTAL OPERATING REVENUE	38,976	36,676
EXPENSES		
Production and artistic	20,650	25,371
Marketing and sales and audience services	5,932	5,423
Adminstration	3,866	4,075
Fundraising	2,774	2,881
Facilities	2,693	2,453
Ancillary	1,572	1,507
Loan interest	721	662
TOTAL OPERATING EXPENSES	38,208	42,372
OPERATING REVENUES OVER EXPENSES BEFORE CAPITAL ITEMS	768	(5,696)
ITEMS RELATED TO CAPITAL ASSETS		
Amortization of deferred capital contributions	896	923
Amortization of capital assets	(2,137)	(1,707)
Disposal of capital assets	(19)	(12)
(DEFICIENCY) EXCESS OF REVENUES OVER EXPENSES	\$(492)	\$(6,492)

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 2024 at \$39 million. The Endowed Fund includes donor contributions, contributions from the Canadian Cultural Investment Fund of Heritage Canada, and contributions from the Ontario Arts Fund.

Canadä

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-forprofit 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 of December 31 (in thousands)

	UNAUDITED 2024	AUDITED 2023
ASSETS		
Cash and cash equivalents	\$527	\$249
Amounts receivable	30	54
Other assets	2,511	1,711
	3,068	2,014
Investments at fair value	35,986	36,563
	\$39,054	\$38,577
LIABILITIES AND NET ASSETS		
Accounts payable and accrued liabilities	\$60	\$2,055
FUND BALANCES	38,994	36,522
FUND BALANCES		· · ·
	\$39,054	\$38,577
CONDENSED STATEMENT OF OPERATIONS As at December 31 (in thousands)	UNAUDITED 2024	AUDITED 2023
REVENUE		
Grants and contributions	\$1,128	\$1,285
Net Investment income	3,777	3,574
	4,905	4,859
EXPENSES		
Administration	20	21
Excess of revenue before grants	4,885	4,838
GRANTS Distribution to Shaw Festival Theatre, Canada	(2, 412)	(4,320)
	(2,412)	
(DEFICIENCY) EXCESS OF REVENUES OVER EXPENSES	\$2,473	\$518



THE SLAIGHT FAMILY ACADEMY: PROFESSIONAL DEVELOPMENT FOR ARTISTS

Named in honour of their family and with the generous support of their foundation, The Slaight Family Academy provides critical training for the artists at the Shaw Festival. Designed to facilitate deeper connections to theatre for both artists and audience members, The Slaight Family Academy falls under the direction of Associate Artistic Director Kimberley Rampersad.

We thank The Slaight Family Foundation whose support sustains this work through an annual operations grant and a substantial endowment established in part through a building legacy gift and continues to grow with matching funding from the Canadian government. Programming in the Academy is also supported by the George Cedric Metcalf Charitable Foundation, the RBC Foundation, The Jeffrey Marshall Fund for Student Engagement and The Shaw Guild.

SHAW INTENSIVE

Before the season officially launches, The Slaight Family Academy welcomes new and emerging ensemble actors to Niagara-on-the-Lake for a one-week Intensive to hone their craft. This paid professional development opportunity allows The Shaw to invest in the artists and the quality of work upon our stages. These classes are taught by established and senior members in the ensemble and guest teachers from abroad.

ACADEMY CLASSES

Throughout the season The Slaight Family Academy also provides weekly professional training for members of the company as well as apprenticeships for designers, technicians, and stage managers. Anchored by Artistic Director Tim Carroll's weekly ensemble class, senior company members and visiting experts also provide instruction in the techniques of classical, ensemble theatre, and the political and cultural history of our namesake. These classes allow the ensemble to excel in their work. Last season the company was fortunate to have world-renowned vocal coach and opera singer James Oxley join us.



Coaches and specialists supporting the work of every production also fall under the purview of the Academy. Voice and dialect coaches, singing and movement coaches, and specialists in the Alexander technique are crucial contributors to the work and sustainability of the art. Last season included Perry Schneiderman and Andy Massingham, who led Commedia Masks and physical comedy workshops for the company of *One Man, Two Guvnors*.

NEIL MUNRO INTERN DIRECTORS PROJECT

Named in honour of The Shaw's late Associate Director, the Neil Munro Intern Directors Project continues to be a highly sought after program. Designed to deepen and refine their practice, this program prepares emerging theatre directors to work in the uniquely challenging repertory systems. Two directors are selected annually from the dozens of artists who apply from across North America. These artists work as assistant directors on at least two productions for the season, participate in master classes, lead audience discussions, and finally apply all they have learned as they direct a one-act play in collaboration with emerging designers, stage managers and actors from within the ensemble. This event is a highlight of the season as leaders and members of the arts communities, and invested theatre goers, including members of our Governors Council, witness the metamorphosis of these bright theatre makers. In 2024, the Neil Munro intern directors were Peter Fernandes and Tara Rosling. We thank the anonymous donor for sponsoring their productions of *The Anger in Ernest and Ernestine* and *A Recluse and his Guest*.

BAILLIE COHORT & CHRISTOPHER NEWTON INTERNS

With thanks to the generous support of Marilyn and Charles Baillie, the Baillie Cohort has completed its second season. This program allows us to carry on the work started during the Intensive throughout the season. Facilitated by Embedded Artist Marla McLean, a bespoke program of group and individual classes and coaching sessions are created for each actor. In 2024 this group included Deborah Castrilli, Rais Clarke-Mendes, Cosette Derome, Graeme Kitagawa, Gryphyn Karimloo, Ryann Myers, Taurian Teelucksingh, and Lindsay Wu. The Christopher Newton Interns, also supported by the Baillies, were Michael Man and Jade Repeta.

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CANDIDA

by Bernard Shaw, directed by Severn Thompson, set designed by Michelle Tracey, costumes designed by Ming Wong, lighting designed by Louise Guinand, original music and sound designed by Thomas Ryder Payne.

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Sanjay Talwar as Rev James Mavor Morell and Sochi Fried as Candida Morell. Photography by Emily Cooper "Shaw's works prove that they can still continue to awe, question, probe and challenge us." TORONTO STAR

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* Shaw Company/Ensemble Member + Board Alumni ++ Board Member As one of the last large repertory companies in the world, ticket sales cover just over half of our expenses, and costs, like everywhere, have continued to rise rapidly. There is no commercial model for repertory theatre. It simply cannot exist without donor support, and so the Shaw Festival is more reliant than ever on the thousands and thousands of generous Canadian and American donors at all levels who support our work in our multiple theatres, across our communities and around the world, as well as safeguarding our future through gifts to our Endowment Foundation. All government grants make up less than 5% of our annual budget, so your help is greatly appreciated and definitely needed.

We are grateful to all our donors, and welcome gifts of any size – and every dollar helps to ensure more equitable access for everyone. While we cannot list everyone who contributed in 2024 (there were over 14,000 of you!), we acknowledge here our most generous contributors and thank you all for your commitment to ensuring that The Shaw can be a place where everyone is welcome and can connect to the world and each other through art.

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A CHRISTMAS CAROL 2024

by Charles Dickens, directed by Ryan G. Hinds, adaptation and original direction by Tim Carroll, set and costumes designed by Christine Lohre, lighting designed by Kevin Lamotte, original music by Paul Sportelli, music direction by Ryan deSouza, original movement and puppetry by Alexis Milligan.

Tara Rosling as Christmas Past. Photography by Jeff MacKay

"The delight of this production owes much to its buoyant, genuine performances, fine direction, imaginative minimalist staging, creepy sounds and lively puppets..." NIAGARA NOW Darryl Fry · Dr Bob Gaines & Toni Burke · Lauren & Vaughn Goettler – Goettler Family Foundation · Mike Grey · Mr & Mrs C.L. Hunt · Rebecca++ & Ian++ Joseph · Ms Susan Kennedy · Kristian+ & Anita Knibutat · R. Susan MacIntyre · Petrina & Peter+ Nesbitt · Marilyn Pilkington & Wayne Shaw · Jodey Porter++ · Dr Reza Rastegar, Elissa Rastegar & Mrs Sheryl Armstrong Rastegar · J+ & L Rogers Charitable Foundation · In loving memory of Pam Rowcliffe · Esther Sarick · Linda Sauro · Ann Savege · Nancy Smith++ · Ken Stowe & Nita Farmer · 1 anonymous gift

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by Frances Ya-Chu Cowhig, based on the classical Chinese drama, *The Injustice to Dou E that Moved Heaven and Earth* by Guan Hanqing, directed by Nina Lee Aquino, set designed by Camellia Koo, costumes designed by Joanna Yu, lighting designed by Michelle Ramsay, original music and sound designed by John Gzowski.

The Ensemble in *Snow in Midsummer*, including Kelly Wong, Cosette Derome, Manami Hara, Donna Soares and Jonathan Tan. Photography by David Cooper

> "...[a] poetic and gripping play that is part detective story, part ghost tale, part dystopian drama." THE GLOBE AND MAIL

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Clockwise from top left: Marla McLean as Mrs Cratchit in A Christmas Carol 2024; Johnathan Sousa as Moriarty in Sherlock Holmes and the Mystery of the Human Heart; Gabriella Sundar Singh as Mary in The Secret Garden; Graeme Somerville as Mr Meyers QC in Witness for the Prosecution; Kiera Sangster as Dolly in One Man, Two Guvnors; David Adams as Alfred P Doolittle in My Fair Lady; Claire Jullien as Miss Proserpine Garnett in Candida; Michael Man as Handsome Zhang in Snow in Midsummer; Nehassaiu deGannes as La Veuve in The House That Will Not Stand.



FESTIVAL THEATRE Lerner and Loewe's MY FAIR LADY • ONE MAN, TWO GUVNORS • SHERLOCK HOLMES AND THE MYSTERY OF THE HUMAN HEART ROYAL GEORGE THEATRE Agatha Christie's WITNESS FOR THE PROSECUTION • THE SECRET GARDEN • CANDIDA • THE ORPHAN OF CHAO JACKIE MAXWELL STUDIO THEATRE THE HOUSE THAT WILL NOT STAND • SNOW IN MIDSUMMER SPIEGELTENT THE SHAW VARIETY SHOW • THE ROLL OF SHAW • KABARETT • COTTON CLUB HOLIDAY SEASON Lerner and Loewe'S MY FAIR LADY • A CHRISTMAS CAROL

The Ensemble in *My Fair Lady*. Photography by David Cooper