

21-22 Annual Report



CanadianStage

Season Sponsor





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Cover: *Is God Is*, Oyin Oladejo & Vanessa Sears. Photo: Elijah Nichols.
Left: *Jully Black*. Photo: Mallory Brown.

Mission Statement

Canadian Stage's mission is to be the leading contemporary performing arts organization in the country.

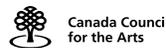
A collision of disciplines and cultures, Canadian Stage reflects the dynamism and complexity of Canada and is a vital artistic force locally, nationally, and internationally.

Major Foundation Support



- The Council for Canadian American Relations (made possible by the Horace W. Goldsmith Foundation)
- Henry White Kinnear Foundation
- Hal Jackman Foundation
- Kingfisher Foundation
- Otto & Marie Pick Charitable Foundation
- The Sabourin Family Foundation
- The William and Nona Heaslip Foundation

Government Investment



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City Builders – Principal Sponsors



Media Sponsor



Thank You!

Theatre is back. Better than ever.
Stronger and more resilient.

Our 2021.22 season embodied the energy inherent in Canadian Stage's return to live in-person theatre.

As we emerge from the final stages of the COVID-19 pandemic, Canadian Stage marked a number of important milestones, including building on the phenomenal success of our new Dream in High Park programming, the long-awaited return of our Theatre Ball Gala event, and our unwavering commitment to supporting artists in their efforts to re-engage with audiences.

Now we find ourselves in a position to build on the hard-won successes of the last three years, embracing indoor audiences and large-scale contemporary theatre once more.

Welcome back!

Other People Opening Night. Photo: Dahlia Katz

Chair's Report



This season, we shed our pandemic exoskeletons and learned what it meant to be human again. *In My Body*, Crazy Smooth's awesome work on aging in street dance, had audiences clapping, hollering, and buzzing in their seats, while Guillaume Côté's *Crypto* brought imagination and wonder back into our lives. In *Other People*, we connected with Daniel Brooks' humour and humanity as he gave us a window into his life, and Aleshea Harris's *Is God Is* drew out our full range of emotions, even those we'd forgotten we had.

Our joyful gala, inspired by the Forest of Arden in *As You Like It* (Dream in High Park 2022) reminded us what it felt like to be in community again. Amidst giant tree people and lively entertainment, we honoured Babak and Tooran Mortazavi with the inaugural City Builder Award for their commitment to the tangible and intangible city building that drives our city's resilience and revisioning.

While this season brought the catharsis of community, it continued to stretch our management, staff, and artist partners as we navigated show cancellations and in-theatre COVID-19 protocols. Our board remains awed by the collaboration and leadership of our executive team – Artistic Director Brendan Healy and Executive Director Monica Esteves – and by the ingenuity and adaptability of the Canadian Stage team and partners. Thank you for your unwavering commitment to your craft.

As we engage audiences in what promises to be a spectacular 22.23 season, we remain committed to our ongoing work to build a Canadian Stage that is more reflective of the city we serve. We look forward to working with our Diversity, Equity, Accessibility, and Inclusion advisory committee comprised of artists, staff, management, and directors to continue advancing this work, and we thank each member for their belief in our ability to reshape and grow.

On behalf of the Board, thank you to our wonderful family of supporters – government, donors, audiences and partners – for enabling us to stage work that is more important now than ever.

I'm grateful to be serving alongside a group of such engaged, committed and talented directors. Thank you to John Montesano in particular, who, as Vice-Chair, has been an invaluable advisor and advocate for the past three years, and to outgoing Directors Nicole Holder, Peter Morin, Melanie Shishler and Paul Sabourin for their active commitment to, and impact on, the company.

This season reminded us of the power of live performance to help us connect, feel, reflect and heal. Imagine what next season will bring!

With warmth and thanks,

A handwritten signature in blue ink that reads "A. Baillie".

Alexandra Baillie, Chair

Artistic Director's Report

Dear friends,

Was it ever wonderful to see you back at the theatre after two long years apart! As live performance-makers, our *raison d'être* is found in the unique bond that emerges when people share space to experience stories together. To have that link ruptured for so long was difficult and painful. But boy, did it make the homecoming ever so sweet! Thank you for coming back to us so enthusiastically.

The 21.22 season saw the company triumphantly return to the stage with a selection of theatre and dance works. It saw the return of Daniel Brooks to Canadian Stage – this time not as a director, but as a writer/performer with his very personal *Other People*. It saw the Canadian premiere of American playwright Aleshea Harris' electrifying *Is God Is*. It welcomed Guillaume Côté's latest choreographic work, the enchanting *Crypto*, and street dance legend Crazy Smooth's stunning new work *In My Body*. It welcomed the return of our ever-popular Shakespeare in High Park and saw us collaborate with several beloved partners such as The Musical Stage Company, TO Live, Obsidian Theatre, Necessary Angel Theatre, University of Toronto, Luminato Festival Toronto, Harbourfront Centre, National Arts Centre, and many others.

It was a season of firsts for the company as well. We made our first feature film, *New Monuments*. We stepped into the world of virtual reality for the first time. We presented a workshop production that made use of several cutting-edge technologies – some of which had never been used in performance before! We welcomed a musical in High Park for the first time in decades with Musical Stage's extraordinary *Dixon Road*.

Sadly, we also had to cancel two productions due to the province-wide lockdown caused by the Omicron variant: our highly anticipated production of David Greig's *Solaris* and Canadian Stage favorite, Red Sky Performance, with their latest work *Miigis: Underwater Panther*.

However, we were undeterred by these two cancellations and, clearly, so were our audiences! We were absolutely elated to see our audience return in droves with several of our shows selling out. We were also thrilled to see



our work to be so highly embraced by critics and our peers. In total, our season garnered 32 Dora Award nominations – the highest of any company this season.

In the next few pages, you will learn in more detail about our activities of the past year. It leaves me a little breathless to look back on the volume of activity. But it also leaves me proud and deeply inspired. The fact that we, as an organization, could dream big this past year is all thanks to our staff, volunteers, board of directors and – especially – our donors. Coming out of the pandemic, we aspired to make big bold decisions. The fact that we now feel more emboldened, more creative, and more confident as an organization is all thanks to you. We cannot wait to show you what is next!

With deep gratitude,

A handwritten signature in purple ink that reads "Brendan Healy".

Brendan Healy, Artistic Director

Executive Director's Report



Life and Art are filled with innumerable acts of faith. The audacity to forge the unknown paths, the resolution to bear through struggle, the patience to wait for the seeds to flower, and – as we have experienced throughout the COVID-19 pandemic – the belief that this, too, shall pass.

Over the 2+ years when our theatres and other hardest-hit businesses were shuttered, Canadian Stage held fast to our belief that theatre would re-emerge post-pandemic, as relevant as ever.

While we invested in and experimented with digital and alternative offerings as interim tools for engagement, our Board and staff persevered with many of the priorities established in our 2020-2024 strategic plan that had launched only mere months before the onset of the COVID-19 shutdown in 2020.

These priorities included artistic program development, building lasting capacity and strategies to develop a genuinely inclusive cultural institution, and expanding a broader and more consistently engaged audience base. To better meet the needs of our audiences and artists, we similarly advanced priorities related to new technological and organizational systems that have now

enabled internal efficiencies and data-driven planning. Significant progress has been made across all fronts during the pandemic, and, upon our re-opening last Winter/Spring 2022, the impacts were tangible and invaluable.

We had faith in our team and the power of people. Leveraging the federal government's wage subsidy programs, Canadian Stage made further investments to maintain most of our workforce. Earlier in the pandemic, we suspected the great 're-opening' was unlikely to be one singular dramatic rise of the curtain – more likely a series of false starts. Indeed, our skilled and agile workforce proved at the ready for the many such twists, turns, and variants.

In the face of the pandemic, the organization's resolve and strategies yielded solid results for our fiscal year ending June 30, 2022. Canadian Stage has again posted a financial surplus of \$174k for the year, and we are within striking distance of fully retiring the accumulated deficit that has dogged the organization since the 1987 merger and incorporation.

Across our indoor, outdoor, and digital offerings, over 20,637 engaged with Canadian Stage works over the season despite cancelled productions and performances during the Omicron wave and other COVID-related disruptions. Our programming and outreach efforts resonated with old and new audiences alike: over 20% of patrons were brand-new to Canadian Stage productions last spring.

We were particularly buoyed by the steadfast and inspiring support of our donors, foundations, and sponsors last season. Behind each contribution is a generous individual who makes an intentional decision that contemporary performance is vitally important, relevant, magical – and worthy of investment. We thank you for your faith in Canadian Stage, our artists, and our people.

I am blessed to work and play with extraordinary professionals at Canadian Stage. Thank you to my colleague Brendan Healy for his artistry, humanity, and collaboration. It is a pleasure and honour to work shoulder to shoulder as co-stewards of this important cultural institution that

means so much to us. Big thanks to the staff, artists, and craftspeople at Canadian Stage for creating and enabling magic behind the scenes with such commitment and care.

I would particularly like to thank our Board Chair, Alexandra Baillie, for her strong and thoughtful leadership, and each member of our Board and committees for their efforts and dedication.

For all arts organizations (and the world!), the 21.22 re-opening was not without its challenges. Canadian Stage is proud of our progress during COVID-19 and the robust

results from the first stage of post-pandemic recovery. If you are reading this annual report, it is likely that you, too, played an essential role in these efforts – thus, we congratulate and thank you so much for your support (and faith) on this journey.

Best wishes,

Monica Esteves, Executive Director

Board of Directors

Canadian Stage wants to stand up and applaud this incredible group of volunteers who dedicated their time and energy to help us thrive during the pandemic.



Alexandra Baillie
Board Chair



John Montesano
Vice-Chair



Sara Angel



Adam Burke
Treasurer



Hugh Clark



Huw Evans
Secretary



Councillor
Paula Fletcher



Nicole Holder



Nina Josefowitz



Elaine Kierans



Marc Mayer



Trina McQueen



Peter Morin



Joanne Niblock



Penny Partridge



Vanessa Pfaff



Paul Sabourin



Melanie Shishler



Drew Sinclair



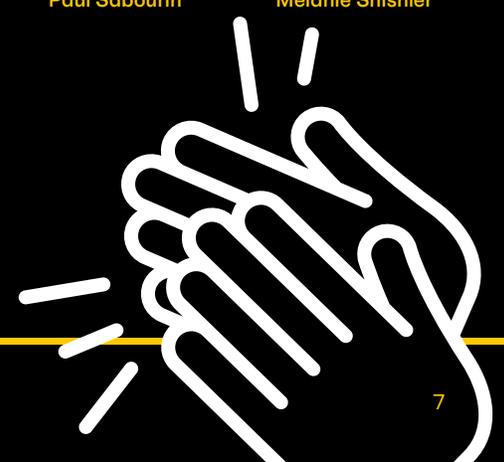
Julie Sutherland



Vandana Taxali



Raj Uttamchandani



21.22 In-Theatre Season

Canadian Stage debuted its first season of live in-person theatre since the onset of the pandemic. Our 21.22 programming was a daring season of performance, presenting large-scale, unapologetically theatrical art alongside personal, revealing stories of genuine humanity, reflecting the company's continued growth and innovation.



In My Body

Created by Crazy Smooth of bboyizm. Co-presented by Canadian Stage, dance Immersion, and TO Live.

It is said that the bravest thing a dancer can do is grow old—for a b-boy/b-girl, the experience is approaching heroic. In keeping with hip-hop culture, b-boys/b-girls present a façade of confidence and invincibility as they engage in battles to prove their value and establish their dominance. The resulting vocabulary is one of the most physically demanding and visually impressive of the dance genres and leaves no room for the expression of vulnerability.

Crazy Smooth—one of Canada's top street dancers, performers, choreographers, instructors, judges, and community leaders—brought together an intergenerational group of dancers and creative team for an intensely athletic investigation of the evolution of self and the effects of aging on street dancers.

“ *Bboyizm's breakdancing makes amazing hip-hopism.*
— The Globe and Mail

Other People

Written and Performed by Daniel Brooks. Directed by Brendan Healy.

Fast Walker. Red Cross. The Regurgitator. These are a few of the nicknames our protagonist assigns to the other meditators during a 10-day silent retreat in Montebello, Quebec.

Recently diagnosed with a disease deemed terminal, he becomes acutely aware of every part of his mind and body. Marking a funny, poignant, and insightful return to the stage, beloved director, playwright, and actor Daniel Books invited audiences to eavesdrop on the anxieties, joys, obsessions, and fantasies that lurk in the corners of our minds, while tapping into our shared need to be heard and understood.

“ *A roller coaster of emotional states and styles. What could easily be cynical, bitter or overwrought, is leavened with the aforementioned comedy and impeccable stagecraft.* — Drew Rowsome



Is God Is

By Aleshea Harris. An Obsidian Theatre Company, Necessary Angel Theatre Company, and Canadian Stage co-production. Directed by Mumbi Tindyebwa Otu.

“Make your daddy dead,” A mother demands of her twin daughters from her deathbed, in this electrifying 2016 Obie and Relentless Award recipient from Aleshea Harris.

Their mother’s words set Racine and Anaia off on an epic journey for righteous revenge, from the Dirty South to the Hollywood Hills. Letting no one stand in their way, they uncover the secrets of the mysterious fire that tore their family apart decades earlier. “I wanna step on somethin for once. See what it feel like. Must feel good,” says an unleashed Racine.

Equal parts ancient and modern, Spaghetti Western and Afropunk, this gripping thriller hurtles toward a conclusion that’s as inevitable as it is shocking.

“*Epic, audacious and occasionally messy, it needs to be experienced live to feel its full, scorching power... equal parts Greek tragedy, Spaghetti Western and blaxploitation flick, all with a fierce, gloriously unapologetic feminist twist.*

—NOW Magazine



Crypto

By Côté Danse. Created by Guillaume Côté. Story & Text by Royce Vavrek. Music by Mikael Karlsson. Projection & Set Design by mirari. Co-presented by Canadian Stage and TO Live. An Anymotion Production, in association with the National Arts Centre’s National Creation Fund.

Guillaume Côté, Principal Dancer and Choreographic Associate at The National Ballet of Canada, is one of the most electrifying and in-demand dancers of his generation. Côté is also an incisive multidisciplinary artist, celebrated for his choreographic talent displayed in riveting and complex creations.

Featuring the music of Swedish composer Mikael Karlsson and infused with theatre and technology, Côté’s latest cutting-edge contemporary dance creation is a ground-breaking work that explores forced displacement and the human need to control and transform beauty.

“*A haunting reflection on the pitfalls of humanity’s interactions with nature.*

—Intermission magazine

In My Body: Crazy Smooth. *Crypto:* Guillaume Côté. *Other People:* Daniel Brooks. *Is God Is:* Mumbi Tindyebwa Otu. Photos: Bronwen Sharp.

Dreaming Together in High Park 2022



Throughout a glorious summer, nearly 23,000 audience members converged in the heart of Toronto's beloved High Park to enjoy an array of theatre, dance and music under the stars.

Back in 2021, turning lemons into lemonade, Canadian Stage responded to the provincially set capacity limits and COVID-19 restrictions by using the summer to experiment with different types of programming and sharing space with nearly 20 local arts and community groups who needed outdoor venues.

From the great 2021 experiment, a new vision emerged in 2022, boasting diverse offerings for Torontonians: a new Canadian musical, genre-bending tap from dance immersion, a new music concert series, and a return to the forest of Arden with the whimsical *As You Like It*.

Next summer will mark the 40th anniversary of Dream in High Park. The festival first launched in 1983 with a production of *A Midsummer Night's Dream*, humbly presented between the two large black oaks that, nearly four decades later, frame the large permanent stage that welcomed nearly 23,000 audience members this summer.



Top: Dan Mangan Concert, photo: Dahlia Katz. Above: *Dixon Road*. Photo: Elijah Nicholls.

Dixon Road

A Musical Stage Company & Obsidian Theatre Company Production, in Association with Canadian Stage. Book, Music, and Lyrics by Fatuma Adar.

A new Canadian musical, *Dixon Road* tells the story of a Somali family who immigrate to Canada in 1991 as civil war begins to tear their homeland apart. They settle in Dixon Road, in a neighbourhood near Pearson airport that is still the heart of Toronto's Somali community today.

Combining traditional Somali melodies, R&B and contemporary verse, *Dixon Road* was nominated for four Dora Mavor Moore awards in 2022, including Outstanding Musical Theatre Production and Outstanding New Musical.

Legacy Series: Tap Symposium

Presented by dance Immersion in association with Canadian Stage. By Travis Knights, Lisa La Touche and Guests.

Where dance meets music. Where tradition meets innovation. dance Immersion's *Legacy Tap Dance Concert* celebrates Black culture born from the Harlem Renaissance. This concert brought together some of Canada's most renowned tap dance artists and multi-genre musicians, with appearances from next generation tap dancers.

Moving into Year Three of a multi-year partnership, Canadian Stage is honoured to collaborate with dance Immersion, Toronto's extraordinary ensemble, led by Vivine Scarlett, that produces, promotes and supports dancers and dances of the African Diaspora.

Dream Music... in High Park

Last summer, thousands of people came together in High Park to experience the magical performances of Polaris-winner **Jeremy Dutcher** and many other equally extraordinary musicians. In those moments, we collectively discovered how perfect the High Park Amphitheatre is for live music – with its spectacular sound and picturesque setting.

Music outdoors is one of the great pleasures of summer in Toronto and Canadian Stage was thrilled that this inspiring and eclectic array of artists contributed their talents to the Dream experience, including **Ron Sexsmith**, **Martha Wainwright**, **Jully Black**, **KUNÉ Global Orchestra**, **Hawksley Workman**, and **Dan Mangan**. The concerts were opened by a fleet of emerging Toronto musicians. Every concert was packed to the brim with diverse range of audiences, surrounded by the glorious High Park oaks and canopied by the city night skies.



As You Like It

By William Shakespeare. Directed by Anand Rajaram

Shakespeare outside in the summer is a truly beloved tradition that has been passed down through generations and there is something distinctly magical about revelling in that language in the open air.

For the return of Shakespeare after a two-year hiatus due to the pandemic, Canadian Stage offered audiences one of the Bard's best-loved comedies, *As You Like It*. Shakespeare's sparkling tale of disguise, romance, and adventure was set in the forest of Arden and perfect for the High Park Stage. This summer featured a new imagined and whimsical take on one of Shakespeare's most musical play – with more songs than any other – and it featured original music by Canadian songwriters including **Kiran Ahluwalia**, **Lacey Hill**, **Maryem Toller**, and **Serena Ryder**.



Dream at a Glance

- Nearly 23,000 audiences
- 65 performances
- 610 volunteer hours
- 7,430 wardrobe and props personnel hours
- 19 backstage raccoon encounters

Left: Jully Black. Right: *As You Like It*, photo: Dahlia Katz.

New Monuments

It has always been important to us here at Canadian Stage to help artists grow and push into new territories.

This year, we explored some new territory of our own by making our first feature film, *New Monuments*, in collaboration with Luminato Festival Toronto and in association with Harbourfront Centre, National Arts Centre, TO Live, and CBC Gem. The idea grew from conversations between Brendan Healy and Naomi Campbell, Luminato's Artistic Director, about how Toronto's dance community was hit particularly hard by the pandemic.

Brendan and Naomi decided to join efforts to create a large-scale dance project to celebrate the extraordinary talent in our city and began to brainstorm on what a potential project might look like. After many iterations and pandemic pivots, the result was *New Monuments*: a film featuring the work of over 40 dancers from all over Toronto, and 10 choreographers representing a spectrum of styles, including ballet, contemporary, and hip-hop.

Making our first feature film came with a big learning curve, and we benefited greatly from the oversight of the film's award-winning creator and director, Julien Christian Lutz (aka Director X) and lead choreographer, Tanisha Scott. Collectively, they have worked with virtually every superstar in music today such as Rihanna, Drake, and Beyoncé.

We were in accomplished hands!

New Monuments gets its name from the questions it asks about how our history is commemorated in public spaces. What value do our monuments represent? Whose values do they silence? Whom or what should new monuments honor? The answers to these questions are explored on screen through dance, and beautiful storytelling that takes us from colonization to a better future. *New Monuments* not only attempts to make a powerful social statement, it also celebrates the beauty, talent, and resiliency of Toronto's dance community.



Right: Rose-Mary Harbans, Kwasi Obeng Adjei, Shakeil Rollock, Esie Mensah. Above: Nimkii Osawamick, Photos: Jeremy Mimmagh.

BMO Lab



During our 2020.21 season, we launched a partnership with the BMO Lab in Creative Research in the Arts, Performance, Emerging Technologies and AI at the University of Toronto as part of our commitment to artistic innovation.

The BMO Lab Residency offers selected artists a paid opportunity to experiment with how technology – like virtual reality, artificial intelligence, and others – could be integrated with live performance.



This year, as part of our 2021.22 season, we were thrilled to see how theory became practice in two showings of a special adaptation of Bertolt Brecht's *The Resistible Rise of Arturo Ui*, directed by celebrated German director and actor, Johanna Schall (who also happens to be Brecht's granddaughter!).

An allegory about the rise of Hitler and fascism, its relevance to today was brought out in showing how modern politics use and misuse every technological resource they can. In other words, it was a perfect vessel to seamlessly bring BMO's Lab technology to the stage.

Motion capture, avatars, body sensors, and actor-triggered lighting and sound cues all became critical parts of the production's storytelling. We are proud to be leading the conversation on how technology is shaping the future of live performance and we are excited to see what the BMO Lab collaboration will bring next!

Top: VR Residency at Playground Studios.
Left: Khadijah Roberts-bdullah and Carly Street. Photo: Dahlia Katz.

Stronger Together

We would like to thank the following local organizations, and those from further afield, for their helping us achieve our shared artistic goals.

At Canadian Stage, we believe in working with other organizations to achieve common goals. This was never more evident than during the pandemic, when we collaborated with the arts community to create some amazing work.

- Banff Centre for the Arts and Creativity – Banff, Alberta, Canada
- Bboyizm
- Blue Ceiling Dance
- Brian Webb Dance Company – Edmonton, Alberta, Canada
- Côté Danse
- CulturalBrew.art
- dance Immersion
- dance:made in/fait au canada
- Danse Danse
- Dusk Dances
- Festival des Arts de Saint-Sauveur
- Friday Creations
- High Park Nature Centre
- Holla Jazz
- Jamii
- KasheDance
- Limbus Work
- Lua Shayenne Dance Company
- Luminato Festival Toronto
- Made in Exile
- Moon Runners
- Musical Stage Company
- N Afro Dance – Winnipeg, Manitoba, Canada
- National Arts Centre
- National Ballet
- Native Earth Performing Arts
- Necessary Angel Theatre Company
- Nova Dance
- Obsidian Theatre Company
- Raging Asian Womxn Taiko Drummers
- Reverb
- Rookies with Friends
- Roseneath Theatre
- SaMel Tanz
- Small World Music
- Storytelling Toronto
- SummerWorks
- Tafelmusik
- Tapestry Orchestra
- The CanDance Network
- Theatre Direct
- Theatre Gargantua
- TO Live
- Toronto Outdoor Picture Show
- Toronto Taiko Festival
- University of Toronto, Centre for Drama, Theatre and Performance Studies
- York University, Department of Theatre, School of the Arts, Media, Performance & Design
- Yukon Arts Centre – Whitehorse, Yukon Territories, Canada

An Interview with Crazy Smooth



One of Canada's top street dancers, performers, choreographers, and community leaders talks about *In My Body* and bringing together an intergenerational group of dancers for an intensely rigorous investigation of the evolution of self and the effects of aging on street dancers.

What drove you to create this show?

The concept for *In My Body* had been brewing in me for over a decade. What happens to a b-boy (and b-girl) as they age and their bodies change? Not just their bodies, but their minds as well. How does their relationship with the community change? How does their relationship with themselves change? How do they hold the two things together?"

I heard so many different takes on that question when I talked to my peers, especially the elders, and it was in these conversations that I found the story for *In My Body*.

How taxing is this kind of show and movement vocabulary? It's a very physical piece, how has your awareness of your own aging contributed to your development and creation of the show?

Performing *In My Body* is taxing for the entire cast, but its impact is different for each of the individuals and their generations. These differences – between individuals and generations – is exactly what I set out to explore. My own experience of aging has been a personal journey of gratitude and a recognition of how experience has come to mean as much or more than my prowess.

What's your relationship with Canadian Stage?

Our experience working with the team at Canadian Stage has been a wonderful collaboration between presenter and artist – with a real sense of artistic license within the context of their professional objectives. We hope to continue our relationship far into the future and deepen our ties to the Canadian Stage and their audience.

What's the audience reception been to *In My Body*?

We have had a very positive reaction from all the different audiences we have performed for. Some people have been moved to tears, some have been inspired to keep dancing, and others to go back to it. We have found that people of all ages and backgrounds connect to the work, and we were often met with standing ovations at the end of the show.

What is the importance regarding the passing on of knowledge between generations and the recognition of legacy in *In My Body*?

The passing on of knowledge is crucial and it is vital to appreciate the legacy of the generations that have come before. Each generation has a role to play and without each one, our community would not function as it does. We must know who's shoulders we are standing on.

What's the core message you hope audiences will take away from this show?

The show starts with the title *In My Body*, but we want them to conclude that it is really about In Our Bodies, as we move as one.



Top: Crazy Smooth. Photo: Bronwen Sharp
Bottom: *In My Body*. Photo: Dahlia Katz.

Community and Artist Impact

This past year, as we emerged from the pandemic, we recognized that it was crucial to continue to meaningfully invest in our community of artists.

The strength and swiftness of our recovery would depend on this. Through the generous support of our donors, we maintained a high level of investment into the future of the performing arts through several channels.

Our New Work Development department continued to pursue the creation of big ideas on big stages, by championing new plays and dance works through our workshops. All year round, we had our hands in supporting the development of half a dozen new works – both theatre and dance – that reflect our drive to make sure that Canadian artists are given the opportunity to be innovative and dream big.

This year's annual Festival of Ideas and Creation was built around the theme of Ways of Working: Towards Replenishment. The festival has always been designed to explore what is urgent or new in our artistic communities. Self-care – whether personal or artistic – has emerged as a dominant topic as we collectively understand the long-term impact that the pandemic has had on us.

Through international guest speakers, practical workshops, and other activities, the week-long festival explored how artists can care for their minds, bodies, and art and environment in sustainable ways.





Canadian Stage's RBC Emerging Artists Program provides time, space, and resources to artists entering the profession who are exploring new creative frontiers. This year, we were thrilled to support Limbus Work, a performance collective that works in exciting interdisciplinary ways to blend theatre, dance, music, research, activism and technology. Limbus Work also focuses on, among other things, the LGBTQ+ migration experience and transnationalist feminist work as part of their mission to use theatre to bring community and engagement and activism together.

We entered the world of virtual reality for the first time with our special Residency Program in virtual reality. Led by award-winning theatre creator and designer Beth Kates, three artists (**Lyon Smith, Echo Zhou, and Esther Splett**) participated in a three-week intensive exploring virtual reality technology and the applications of this technology for live performance. Participants received an honorarium for participation and were loaned an Oculus Quest VR system to learn and discover within the virtual landscape. This practical-based curriculum allowed these artists who shared an interest in emergent technology to investigate its creative capacity and application to their own artistic practices.



We aim to inspire, cultivate, and advocate for the creativity that is inherent in all people. One of the ways that we do this is through our partnerships with local community groups and we were proud to continue our partnership with the amazing community-arts organization Jamii Esplanade resulted in live performances presented for free in several locations across our neighborhood. We were able to bring the magic of live theatre and dance to our beloved community, while employing local artists from all performance disciplines!

Previous bottom: Festival of Idea and Creation, Puppetry Workshop: Breathing Life into Objects, Photo: Juliana Feng. Top left: *Maanoma, My Brother* Workshop, Brad Cook and Tawiah Ben M'Carthy, Photo: Veronica Ho. Top right: Festival of Ideas and Creation, *The Body and Movement*, Photo: Juliana Feng. Bottom: Jamii - Wayo children's festival, Photo: Dahlia Katz.

Theatre Ball '22

In 2022, we marked the long-awaited return of the Theatre Ball with a new award to recognize and celebrate exceptional business and industry leaders in Toronto who have made meaningful contributions to the advancement and integration of arts and culture in our city and our neighbourhoods.

Nestled in amongst the lush landscape of Toronto's ravine system, Canadian Stage welcomed donors, board members, and special guests to Toronto's iconic Evergreen Brickworks.

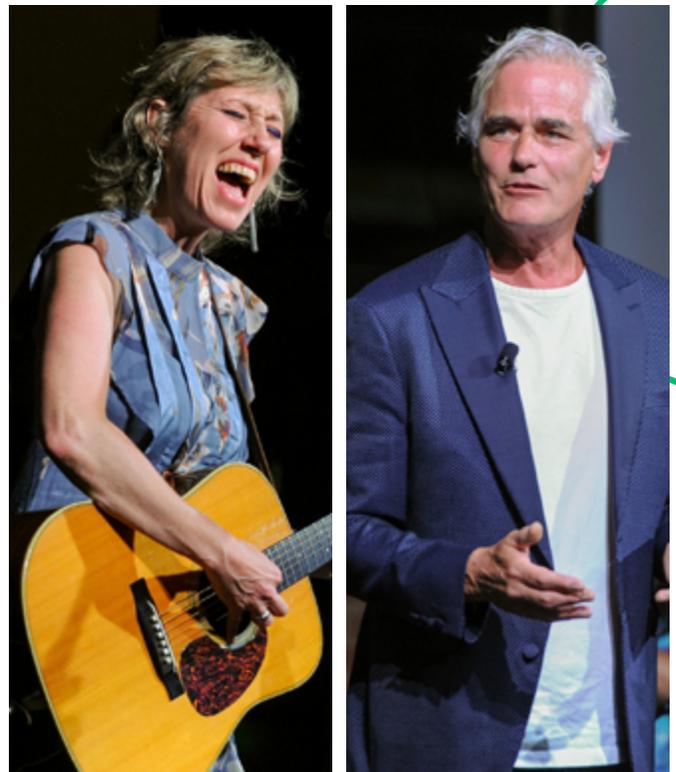
The evening, hosted by **Anand Rajaram** and featuring special guests **Paul Gross**, **Kuné**, and **Martha Wainwright**, was a wonderful occasion to acknowledge and pay tribute to the essential role that arts and culture plays in our lives.

While our mission is to be a leading contemporary performing arts organization, we recognize that artists and arts organizations cannot do this alone, we need people, businesses, and governments to actively make space and create the conditions for creative cities.

As such, we were thrilled to present the inaugural *Creative City Builder Award* to **Babak** and **Tooran Mortazavi**.

Babak and Tooran immigrated to Canada in 1981 and founded TAS, because they recognized custom home building as a powerful tool that could help families thrive, and were founding members of Canadian Stage's City Builders program. They are frequently found in the audiences at Canadian Stage and across the city. As pioneers in Toronto's city building community they believe the arts play a critical role in creating healthy, vibrant communities where residents can thrive.

City Builders at Canadian Stage convenes leaders in Toronto's city building and corporate communities to support, develop, and experience cultural institutions and the performing arts that are showcasing our City's artistic excellence on an international scale.



We are deeply appreciative to all of our sponsors, table hosts, and guests who came out to support us at Theatre Ball this year. Thank you for a fantastic evening and for supporting us in our mission to create and share great performances.

We hope you will join us for Theatre Ball '23 on May 30, 2023!



Influence and the City

Artistic Director, Brendan Healy, was named as one of the 50 most influential Torontonians in 2021 by Toronto Life magazine in recognition of those whose vision and determination positively impacted the City and its inhabitants in the aftermath of the pandemic.

Highlighted in the article was Brendan's work in boosting the City's artistic and cultural diversity through Canadian Stage's revitalized High Park programming through Dream in High Park .

When Ontario finally allowed outdoor performance to resume, Canadian Stage was perfectly positioned to lead the reopening of the High Park Amphitheatre. Rather than returning to the traditional ways of doing things, Canadian Stage chose to diversify its programming and partner with 20 other companies, providing them with a place to perform and reintroducing live performance to audiences eager to reconnect with the arts.

Left: Martha Wainwright, Paul Gross. Top: Theatre Ball '22 at the Evergreen Brickworks. Bottom: Brendan Healy, Babak Mortazavi, Tooran Mortazavi, Alexandra Baillie, Drew Sinclair. Photos: George Pimentel Photography.

Dora Awards

The annual Dora Mavor Moore Awards, Canada's largest and oldest professional theatre, dance, and opera awards program, recognize excellence on Toronto stages.



On September 19th, 2022, The Elgin and Winter Garden Theatre hosted the 42nd Annual Dora Mavor Moore Awards. The Awards featured 235 total nominations from 100 eligible productions.

Founded in 1979, the Dora Awards are always evolving and adapting to developments in the performing arts sector.

Canadian Stage, along with our artistic and presenting partners, Obsidian Theatre Company, Necessary Angel Theatre, dance immersion, The Musical Stage Company, TO Live, and Côté Danse, received 32 nominations, the most for a single theatre, dance, or opera company, and finished the night by taking home eight Doras.

Congratulations to all the nominees and winners!



Is God Is

By Aleshea Harris. An Obsidian Theatre Company, Necessary Angel Theatre Company, and Canadian Stage co-production.

Outstanding Production (General Theatre Division)

Outstanding Direction

- Mumbi Tindyebwa Otu

Outstanding Performance in a Featured Role

- Sabryn Rock
- Tyrone Benskin

Outstanding Performance in a Leading Role

- Oyin Oladejo
- Vanessa Sears

Outstanding Scenic/Projection Design

- Ken Mackenzie (Scenic Design)
- Laura Warren (Projection Design)

Outstanding Costume Design

- Ming Wong **Winner**

Outstanding Lighting Design

- Raha Javanfar

Outstanding Sound Design/Composition

- Thomas Ryder Payne **Winner**

MUKUTHÔ

By Casimiro Nhussi & Pulga Muchochoma. Canadian Stage in partnership with dance Immersion

Outstanding Original Choreography (Dance Division)

- Casimiro Nhussi & Pulga Muchochoma

Outstanding Performance by an Individual

- Kobena Aquaa-Harrison
- Pulga Muchochoma
- Casimiro Nhussi

Outstanding Original Sound Composition

- Casimiro Nhussi and Kobena Aquaa-Harrison



In My Body

Created by Crazy Smooth of bboyizm. Co-presented by Canadian Stage, dance Immersion, and TO Live.

Outstanding Production (Dance Division) **Winner**

Outstanding Original Choreography

- Crazy Smooth **Winner**

Outstanding Performance by an Ensemble

- Julie Rock (Julie Benoît), Anyo (Jerick Collantes), Jayson Collantes, DKC (David Dundas), Bboy Vibz (Romain Gailhaguet), Tash (Natasha Jean-Bart), Crazy Smooth (Yvon Soglo), Nubian Néné (Nadine Sylvestre), Tiffany Leung **Winners**

Outstanding Original Sound Composition

- DJ Shash'U

Outstanding Achievement in Design

- Thomas Payette (Multimedia/Video Design) **Winner**
- Chantal Labonté (Lighting Design)
- Xavier Mary (Scenic Design)

Legacy Tap: Dance Concert

By Travis Knights, Lisa La Touche & Guests. Presented by dance Immersion in association with Canadian Stage

Outstanding Production (Dance Division)

Outstanding Original Choreography

- Travis Knights & Lisa La Touche

Outstanding Performance by an Individual

- Lisa La Touche

Outstanding Performance by an Individual

- Travis Knights **Winner**

Outstanding Performance by an Ensemble

- Sabrina Comanescu, Johnathan Morin, Raoul Wilke, David Cox, Tamae Vassell, Danika Wilson, Dwight Jones, Joanna Majoko, Donny Milwalkee, vixu, Jonathan Chapman, Carlis Majid-Afram

Outstanding Achievement in Design

- Donny Milwalkee (Sound Design)

Dixon Road

Book, Music, & Lyrics by Fatuma Adar. A Musical Stage Company & Obsidian Theatre Company Production, in Association with Canadian Stage.

Outstanding Production (Musical Theatre Division)

Outstanding Performance in a Leading Role

- Germaine Konji

Outstanding New Musical - **Winner**

- Fatuma Adar

Outstanding Original Choreography

- Ray Hogg, Esie Mensah and Rosie Harbans

Crypto

By Côté Danse. Created by Guillaume Côté. Story & Text by Royce Vavrek. Music by Mikael Karlsson. Projection & Set Design by mirari. Co-presented by Canadian Stage and TO Live. An Anymotion Production, in association with the National Arts Centre's National Creation Fund.

Outstanding Original Sound Composition (Dance Division)

- Mikael Karlsson

Previous top: *In My Body*, Anyo, Tiffany Leung, Nubian Néné, Jayson Collantes, Crazy Smooth, photo: Rita Taylor. Previous bottom: *MUKUTHÔ*, Pulga Muchochoma & Casimiro Nhussi, photo: Dahlia Katz. Top left: *Dixon Road*, Michael-Lamont Lytle & Gavin Hope photo: Elijah Nicholls.

Our Family of Supporters

Annual Donors

Canadian Stage is grateful to the many individuals and organizations who supported our activities during the 21.22 season. They allowed us to invest in artist development, experiment with new technologies, build our pipeline of new work and present artistic experiences at the highest levels.

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Photo: Dahlia Katz.

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We are grateful to the following individuals who have very thoughtfully and generously remembered Canadian Stage in their estates.

The Estate of Bluma Appel
The Estate of Kenneth C. Dawe
The Estate of John Gordon Hunter Larry Lubin
The Estate of Stanley Shaw
The Estate of Helen Joan Kates

—
These listings include donations received between July 1, 2021 & June 30, 2022. We have made every effort to ensure proper recognition. If, however, your name has been accidentally omitted or listed incorrectly, we apologize. Please notify us at donate@canadianstage.com with any corrections.

Financial Information

Condensed Balance Sheet

<i>As at June 30, 2022</i>	2022	2021
Assets Current		
Cash	\$ 2,586,998	\$ 2,352,614
Accounts receivable	314,169	453,175
Prepaid expenses	44,834	51,245
Preproduction assets	140,762	144,114
	3,086,763	3,001,148
Capital assets, net	415,936	480,531
TOTAL ASSETS	3,502,699	3,481,679
Liabilities Current		
Accounts payable & accrued liabilities	461,189	554,573
Deferred revenues:		
Subscriptions Grants	1,662,524	1,734,574
Development and other	498,000	565,600
Subscriptions	433,544	327,752
	3,055,257	3,182,499
Deferred Capital Contributions	105,036	138,050
TOTAL LIABILITIES	3,160,293	3,320,549
Net Assets (deficit)		
<i>Ontario Arts Foundation Endowment fund, market value \$2,008,504 at June 30, 2021</i>		
Internally Restricted	630,000	980,000
Unrestricted	(287,594)	(818,870)
	342,406	(161,130)
Total Liabilities & Net Assets	3,502,699	3,481,679

Full audited financial statements available upon request

Charitable Registration Number: 11922 0028 RR0001



Condensed Statement of Operations & Deficit

For the year ending June 30, 2022

	2022	2021	2019 Pre-pandemic
Revenue			
Earned revenue	\$ 454,119	\$ 81,327	\$ 2,871,623
Development revenue	1,921,439	1,270,206	3,150,968
Government grants	2,713,446	2,267,180	2,398,274
TOTAL OPERATING REVENUE	5,089,004	3,618,713	8,420,865
Expenses			
Artistic & production	2,897,689	1,637,365	4,056,560
Marketing & patron services	1,336,670	776,529	1,964,800
Administration	881,853	809,095	794,499
Development	630,649	513,412	517,224
Facilities	198,262	138,929	270,644
TOTAL EXPENSES	5,945,123	3,875,330	7,603,727
Excess of Expenses over Revenues from Operations	(856,119)	(296,617)	817,138
Other Revenues			
Canada Emergency Wage Subsidy	827,395	1,060,746	-
COVID-19 Relief Grants	210,000	181,700	-
Operating Deficit - Beginning of Year	(818,870)	(824,699)	(1,646,164)
Internally Restricted for Production	350,000	(980,000)	-
Operating Deficit - End of Year	(287,594)	(818,870)	(829,026)

ElderDuke Redbird and Production Crew. Photo: Jeremy Mimmagh.

Artists and Creative Team

"BONELESS" Dwayne Gulston
"Snapp" Jan Yalda
"Tricky TroubleZ" Michael
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Aadin Church
Abriana Lashley
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Anna Treusch
Anne-Marie Donovan
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Matias Recharte
Matthew Chiu
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Mayran Kalah
Maziar Ghaderi
Megan Legesse
Meilin Wei
Mélissa Flérangile (Melly Mel)
Melissa Hart
Micah Woods
Michael Clarke
Michael De Rose
Michael Hart
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Michael Wamara
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Mikael Karlsson
Ming Wong
Miquelon Rodriguez
Mira Fantasy
Monica Lee
Ms. G
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Mumbi Tindyebwa Otu
Mylène Chabro
Naomi McCarroll-Butler
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Natasha Poon Woo
Natasha Powell
Neena Jayarajan
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Nova Bhattacharya
Nubian Néné

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Executive Director
Monica Esteves

Director of Finance & Administration
Beth Toombs

Director of Development & Campaigns
Heather McMartin

Director of Production & Facilities
Elissa Horscroft

Director of Marketing & Communications
Tanya Doroslovac

Artistic

Producer
Lynanne Sparrow

Company Manager
Laurie Merredew

Associate Artistic Director
Jordan Laffrenier

Finance & Administration

Manager, Payroll Administration & HR Support
Sunitha Rai

Senior Accountant
Kari Seppen

Senior Manager, IT Services
Brian Parsons

Executive & Administration Assistant
Ruth-Anne Yiu

Metcalf Foundation Intern
Stephanie Fung

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Associate Director of Individual Giving
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I am blessed to work and play with extraordinary professionals at Canadian Stage... Big thanks to the staff, artists, and craftspeople at Canadian Stage for creating and enabling magic behind the scenes with such commitment and care.

— Monica Esteves, Executive Director

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Technical Director
Daniel Bennett

Assistant Technical Director
Jillian Wardell

Assistant Technical Director
Marshall Kidd

Assistant Production Manager
Meg Woods

Production Coordinator
Gunes Agduk

Building Operations Manager
George Nadrous

Head Technician
Jon Cunningham

Head Technician
Josh Vlodychuk

House Technician
Everett Dalingwater

Head of Properties
Mary Spyraakis

Properties Assistant
Chynah Philadelphia

Box Office

Assistant Manager of Audience Services
Faisal Butt

Audience Services Supervisor
Alex Jackson

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Kate Croome

Lucy McPhee

Peter Genoway

Colette Mbariko

Sarah Rowe

Sienna Singh

Front of House

Front of House Supervisors

Amanda Clarke

Nithin Subramanian

Front of House Representatives

Evelyn Barber

Henrique Pereira

Mima Higashi

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