



# PLAYWRIGHTS CANADA PRESS

ANNUAL REPORT for the  
BOARD of DIRECTORS of  
PLAYWRIGHTS CANADA PRESS  
&  
PLAYWRIGHTS GUILD of CANADA

January 1 – December 31, 2021

## **Mission Statement**

Playwrights Canada Press exists to raise the profile of Canadian playwrights and Canadian theatre and theatre practitioners through the publication of Canadian plays and the occasional publication of theatre criticism, history, biographies, and memoirs.

## **Board of Directors**

At its annual meeting in September 2020 the board of the Playwrights Guild of Canada appointed the following directors to the Playwrights Canada Press board:

- Bilal Baig (Toronto)
- Rick Chafe (Winnipeg)
- Shauntay Grant (Halifax)
- Michelle Kneale (Vancouver)
- Josh Languedoc (Edmonton)
- Colleen Murphy (Toronto)
- Judy Wensel (Regina)

The Playwrights Canada Press board elected the following individuals to be officers of the company: Colleen Murphy, President; Michelle Kneale, Vice President; Bilal Baig, Treasurer; Josh Languedoc, Secretary; Shauntay Grant and Judy Wensel are members-at-large; and Rick Chafe is Past President.

## **Operations Overview**

The following provides context for how Playwrights Canada Press operates.

### Financial Responsibility

Officers and directors hold financial responsibility for the organization and will therefore sign cheques, contracts, and all documents as required by law, and will also review and approve all financial statements and auditor's reports as outlined in by-law one.

### Banking

Playwrights Canada Press uses TelPay to remit all payments to vendors and playwrights, including electronic payments by direct deposit and printed cheques. Any two of the president, treasurer, any director, and the publisher may sign cheques or authorize payments. Ordinarily the publisher will be one of the two signatures.

The Press has a line of credit backed by \$107,092 in GICs (as of December 31, 2021). This includes the additional \$50,000 that the Press board authorized the purchase of in February 2020. The cumulative surplus was used to make this purchase. While the money is earmarked for upcoming book publications and other operating expenses our banking advisor suggested putting the money aside to earn some interest until it is needed. The funds from the February 2020 purchase can be withdrawn from the GIC at any time without penalty. The use and cost of the line of credit will be evaluated at each annual meeting of the Press board. The line of credit is accessed by the company Visa card.

### **Government Funding**

Currently the Press receives funding annually from the Canada Council for the Arts, the Ontario Arts Council, the Department of Canadian Heritage's Canada Book Fund, and the Ontario Book Publishing Tax Credit. Project funding is applied for through Ontario Creates and Livres Canada Books.

The Canada Council has not yet announced the parameters for a new grant submission for publishers. Prior to the pandemic our understanding was that a new four-year grant could be applied for in 2020, and that date was then shifted to January 2021. Publishers have been assured that if a new grant competition is not announced they will continue to fund applicants at previous levels.

In addition to our regular operating grant from the Canada Council we will accept \$26,000 in 2022 from the Reopening Fund to assist with a return to in-person events.

In 2021 the Press received \$18,500 from the Ontario Creates Book Fund to carry out a backlist digitization project. It allowed us to hire a project manager and third-party ebook converter to update and convert newer older ebooks to more accessible formats.

### **Personnel**

#### Staff

Annie Gibson, Publisher  
Employed full-time since June 2005

Blake Sproule, Managing Editor  
Employed full-time since June 2008

Jessica Lewis, Sales & Marketing Manager  
Employed full-time since January 2017

Avvai Ketheeswaran, Production Assistance  
Employed part-time since August 2021, one-year contract

#### Staff Changes

In August 2021 Playwrights Canada Press hired Avvai Ketheeswaran as a production assistant. Working alongside Blake, she helps to copyedit and typeset manuscripts, convert ebooks, apply for ISBNs, and many other production tasks.

Annie worked in the office on a full-time basis throughout 2021 and was joined in the space part time by Jessica. Blake continues to work remotely from his home in Peterborough, ON, and Avvai works remotely as well.

### **Working with the Playwrights Guild of Canada**

The Press works with the Guild in a number of ways. Beyond having shared board members for communication at the board level, there has been quite a bit of increased communication between staff in recent years. In addition to ironing out kinks in our distribution systems, the publisher and executive director have had some very productive conversations on other matters, including ensuring rights have been secured when selling books to amateur theatre groups, the Carol Bolt Award, and floating around ideas for other shared marketing activities. A new operating accord between the two companies was signed in 2011.

The Playwrights Guild spearheaded an initiative to increase cooperation and communication between Canadian play publishers, including the Press, Talonbooks, Scirocco Drama, Coach House Books, and NeWest Press. Publishers meet with staff from the Guild to share ideas for collective marketing initiatives, and the Press has begun bringing other publishers' books to events. The Press also assists to liaise non-traditional book sellers, such as Citadel Theatre, with other drama publishers.

More recently, we've updated our consignment and shipping arrangement with the Canadian Play Outlet to ensure they can access our books from the UTP warehouse without having to hold much inventory themselves. The CPO has also started selling Playwrights Canada Press ebooks.

### **Fiscal Year 2021**

Referring to the company's audited financial statements, reviewed by the accounting firm Kurin and Partners, for the fiscal year January 1 to December 31, 2021, the accountants report a net profit in the year of \$23,020. At the end of the year, the Press has an accumulated surplus of \$190,400.

While print sales grew 17% in 2021, ebook sales fell by 25% in 2021. This is the first time since the Press began publishing ebooks that we've seen a decrease in sales. However, 2020 ebook sales were very high in part because of increased interest in digital products when most schools were closed, but mainly because of a special sale of a single title to a university. To put it in context, 2021 ebook sales were still 115% higher than 2019. We also saw a very large increase in sales of books by our international distribution partners, Nick Hern Books and Theatre Communications Group. Overall we earned about \$50,000 more in revenue than we did in 2020.

Much of the reported profit comes from lower than planned expenses in 2021, a repeat of 2020. Staff, and indeed authors, were working much more slowly as we grappled with the effects of the pandemic. It led to delays in publication as we tried to catch up with books

that had already been delayed in 2020. While it looks like printing expenses were up in 2021, they were in fact a far cry from pre-pandemic levels.

The Press repaid \$30,000, or 75%, of the Canadian Emergency Business Account loan in 2021. The remaining \$10,000 remains on our balance sheet as a long-term liability in 2021. The remainder was, in fact, forgiven in early 2022 and we will account for it in revenue in the next audit.

The other COVID-19 support that the Press has utilized is the Canada Council's Reopening Fund, which we deferred to 2022. Those funds will help us attend several in-person conferences to sell and showcase books and bring playwrights along with us to talk about their work.

We had a large increase in Digitizing Costs in 2021 as we completed a Backlist Digitization and Accessibility Project, thanks to funding from the Ontario Creates Book Fund. This fund helped us digitize older titles for the first time, making new ebooks, as well as assisting in the upgrading of older ebooks to current accessibility standards. We also had an increase in the Editorial Salary line with the hiring of Avvai Ketheeswaran as Editorial Assistant.

All the salary categories in the financial statements look to have jumped by a quite a bit in 2021. This is because the 2020 figures include the money received from the Canadian Emergency Wage Subsidy so appear artificially lower. Staff were not paid less than their contracted rates in 2020.

The Press received grants from the Canada Council for the Arts and the Ontario Arts Council, and a contribution from the Support for Publishers component of the Department of Canadian Heritage's Canada Book Fund. We are up to date with our claims to the Ontario Book Publishing Tax Credit and will be submitting the 2021 claim in the coming months.

To provide some context for our current financial situation, overall the Press is in great shape. Prior to 2021 we had several years of modest profits that grew significantly these past two years. It's left us with a sizeable profit, but much of that money is earmarked for books that have been contracted but not yet published; we're not sitting on money that could be used for new projects or initiatives beyond what we've already got on the go. Our priority remains hiring new staff to assist with current operations to ensure those books can be published in a timely manner.

### **Distribution**

As of January 1, 2011, Playwrights Canada Press outsourced distribution to University of Toronto Press. This has been an incredibly successful move both in terms of sales and profile. Being distributed by a larger firm gives us access to the bigger book retailers like Amazon and Indigo who now order our books regularly. Amazon is our single biggest customer. Paired with solid bibliographic data, our books are more visible than ever. While we do pay a percentage of sales to UTP (10%), using an outside distributor allows staff to spend much less time packing and shipping books in favour of making, marketing, and selling books. With the launch of the new website in November 2018 UTP is now fulfilling orders placed online as well.

## **Inventory**

Inventory is taken on the first business day of the new calendar and financial year and is written down at a rate of 25% per year. The write-down works in the following manner: titles published in 2020 are not written down, nor are reprints in that year. After that they are written off at 25% a year until any remaining stock is written off, generally five years after publication. Royalties are paid to authors at the same rate as when initially published, regardless of the inventory value the books hold for the Press.

## **Lease**

The Press office is located at 269 Richmond St. W. on the second storey of a converted row house. It is a perfectly sized office for us and staff are very happy in our current location. We have signed a five-year lease on the space, extending our tenancy to June 2022. We received a notification from our landlord in 2019 that they have been levied a property tax increase of 40% for 2018 and beyond however the matter is still under dispute and this expense has not yet been passed along to us as a tenant. For the Press, it means an increase of about \$3,500 a year on rent: not ideal but not unmanageable. We intend to extend our lease again in 2022, barring any large increases in cost.

## **2021 Publications & Reprints**

See attached list of titles published and books reprinted in 2021.

## **2022 Forthcoming Titles**

See attached list of forthcoming titles for 2022.

## **Editorial Committee**

Work has begun on the Playwrights Canada Press Editorial Committee. Five members have been convened: Dian Marie Bridge, Santiago Guzmán, Jenna Rodgers, Deneh'Cho Thompson, and Colin Wolf. The committee will be responsible for recommending plays for publication to Playwrights Canada Press and help ensure that more voices are represented in the consideration of plays for publication.

## **Awards**

Three Press titles were finalists for the 2021 Governor General's Literary Award for Drama: *Selfie* by Christine Quintana, *Take d Milk*, *Nab?* by Jivesh Parasram, and the winner, *Sexual Misconduct of the Middle Classes* by Hannah Moscovitch. We are hopeful that the winners of the 2020 and 2021 awards will be able to celebrate their achievements in person in 2022.

In regional book awards, Matthew MacKenzie's *Bears* was a finalist for the Gwen Pharis Ringwood Award for Drama at the Alberta Literary Awards. *Bar Mitzvah Boy* by Mark Leiren-Young was longlisted for the Leacock Medal for Humour; Mark has previously won the prize for his memoir work but it's very rare that a play is recognized with this award. *WROL (Without Rule of Law)* by Michaela Jeffery was a finalist for the ATHE Jane Chambers Award for Excellence in Feminist Playwriting.

## **Contract**

There have been no major revisions to the contract this year from earlier editions. We aim to make the contract author-friendly and as readable as possible. The contract is signed by a director and the publisher—currently Colleen Murphy, President, and Annie Gibson.

### **Marketing Activity**

The extensive marketing we do as a small press is made possible by the support we receive from the Department of Canadian Heritage's Canada Book Fund. In 2021, marketing expenses (excluding salaries) were around \$50,000, the bulk of which was spent on advertising, promotional events, and travel to those events. This is an increase over 2020; while there was no travel in 2021 there were more opportunities to showcase books online. As festival and conference organizers became more comfortable with offering digital venues for patrons, there were more opportunities for us to showcase books to the public. We also made an effort to pay authors for their work in promoting their books.

### Events and Book Displays

A large part of the Playwrights Canada Press outreach strategy is getting books in front of readers, and as we publish in a niche market Press staff are often the best representatives for our books. We target events throughout the year that put our books in front of academics, theatre professionals, and theatre lovers.

With in-person events restricted the Press therefore attended quite a few events virtually including The FOLD (Festival of Literary Diversity), Pat the Dog's Femme Folks Fest, a Q&A at the Ontario Library Association Superconference with Christine Quintana, and a reading and Q&A by Jivesh Parasram at Word on the Street, Toronto.

Many organizations pivoted to online conferences, including the Canadian Association for Theatre Research and the Association for Theatre in Higher Education. At the former the Press created videos of playwrights reading from their newly published books and being interviewed. These were posted online on the Press's [YouTube page](#) for conference attendees. Books included *Take d Milk, Nab?* by Jivesh Parasram, *Long Live the New Flesh: Six Plays from the Digital Frontier*, edited by David Owen, interviewing contributor Freya Olafson, *Our Fathers, Sons, Lovers and Little Brothers* by Makambe K Simamba, and *Theory* by Norman Yeung. Combined these videos have received 423 views, indicating many conference participants, as well as others, have explored the videos. We've begun posting videos of online book launches and other videos to the YouTube page as well as many readers like to catch up on events they missed when it best suits their schedule. The Press also hosted a roundtable of playwrights, moderated by Yana Meerzon, featuring Tawiah M'Carthy, Keith Barker, Colleen Murphy, Kat Sandler, and Hiro Kanagawa.

At the conference of the Association for Theatre in Higher Education the Press hosted a reading and Q&A with Michaela Jeffery, who read and spoke about her play *WROL (Without Rule of Law)*. The session had relatively low attendance, but we're pleased to report that the session helped with the book's discoverability and we've nearly sold out the first print run in just over a year.

Concrete Theatre was also able to host their in-person play sale during the Edmonton Fringe Festival.

### Advertising

The Press does a considerable amount of print advertising, including placing ads in such publications as *Canadian Theatre Review*, *Atlantic Books Today*, and *Quill & Quire*, and in various literary magazines such as *THIS Magazine*. Ads are also placed in theatre programs and other publications for special events or tie-ins. Lately we've been placing fewer ads in each publication but still work to cover the same amount of territory by advertising in regional and local book publications as well as academic and theatre-oriented journals and magazines. We also advertise online on sites like Open Book and promote posts on both Instagram and Facebook for greater reach for events and other significant posts. Paid promotion on social media helps to reach our people who are already following our accounts as well as those with related interests.

### Complimentary Books

Fifteen copies of a new title are issued to the playwright and additional copies of the title are sent to other contributors to the book, like the cover designer or introduction writer. Review copies are sent to journals, magazines, and blogs. Authors may also purchase additional copies of their books at a 45% discount, and all our authors may purchase each other's books at the same 45% discount. Each year, board members are sent the catalogue and encouraged to select complimentary books from it.

Academics may request review copies of our books to consider for course adoption. This is a very inexpensive way to get material out to interested parties. The Press is very generous when it comes to requests for review material as we have found it to be an extremely affordable way to market our book to the decision makers who will purchase them. The Press also donates complimentary copies of books to theatres across the country, which use them for fundraising activities.

### Catalogue

As of spring 2021, Playwrights Canada Press no longer releases a printed catalogue on the advice of our sales force, the Canadian Manda Group via the Literary Press Group. Bookstores and libraries aren't using print marketing resources in the same way they used to, preferring electronic versions. The sales force now uses PDF catalogues pulled from BookNet Canada's [CataList](#) instead. CataList is a catalogue-building system built on publishers' bibliographic data, perfect for the needs of bookstores, libraries, wholesalers, and other business accounts.

The Press will continue to issue our own digital [seasonal catalogues](#) announcing upcoming books. They are readily available on our website and can be provided by email to anyone asking for a list of new titles.

### Website

Playwrights Canada Press created and launched a new website in 2018. Built on the Readerbound platform, the website is populated by our existing bibliographic data so staff only have to create a single listing for each book. The site is also customized for a play publisher to include casting information on each book page, [browsable subject and casting listings](#), a page for our [custom course bundles](#) and [specialty collections](#). With the new site we've outsourced order fulfillment to University of Toronto Press, removing part of the workload from staff. Customers can also select to pick their orders up from our Toronto

office to save on shipping. Since UTP is fulfilling orders, we can also now sell the books we represent from Nick Hern Books and Theatre Communications Group on the site. While we haven't seen a huge upturn in the orders for those titles having the listings means the books are more visible and Playwrights Canada Press is more easily recognized as the official distributor.

As part of the website relaunch, we also started a [blog](#). The blog allows us to publish articles about our books and interviews with our playwrights, as well as reading lists, excerpts, and contests. Posts are written by Jessica Lewis, our sales and marketing manager, and the blog is updated every two weeks, or as needed.

### Social Media

Playwrights Canada Press maintains active [Instagram](#), [Twitter](#), and [Facebook](#) profiles. Jessica Lewis, Sales & Marketing Manager, posts regularly to all three accounts, sharing information about new books, events, and looking for ways to engage followers.

A new initiative through 2021 was to ask authors filling out our blog Q&A to take a selfie with their book to post to social media. It's been lovely to see how different playwrights pose with their books, some reading, some showcasing the cover. It's great imagery to share with readers.

Instagram is our most active social media platform with our follower numbers growing by 15% over 2021.

The Press releases a monthly newsletter, announcing new titles, promoting events, and directing folks back to the blog to read Q&As with authors, recent news, and more. While the number of subscribers is growing slowly, we want to highlight our open rate that consistently remains around 40%, exceeding the industry average of 32%. We take this as evidence that our subscribers are interested in the information we're sending them.

### Book Launches

Playwrights Canada Press held four group book launches on Zoom through 2021, in the spring, summer, and fall. These were wonderful events, and all were well attended. Hosting the launches online has allowed us to include many more authors in the events, as well as welcome guests from across the country and abroad. Online launches have broadened the range of who can attend these events, both because of geography and accessibility. After the playwrights each read, the launch host engages them in discussion, asking a few questions about their work, then turning to the audience with a trivia question. The first correct answer for the trivia question wins a copy of the book.

The spring launch featured Michael Grant (*Bare Bear Bones*), Norman Yeung (*Theory*), Yvette Nolan and Donna-Michelle St. Bernard (*Refractions: Scenes*), Erin Shields (*Beautiful Man & Other Short Plays*), and Daniel MacIvor (*New Magic Valley Fun Town*). The summer launch included Norm Foster (*Halfway There*), Shauntay Grant (*The Bridge*), Jivesh Parasram (*Take a Milk, Nah?*), Michaela Jeffery (*WROL*), and Julie Salverson & Robert Chafe (*When Words Sing: Seven Canadian Libretti*). The fall launch featured Olivier Sylvestre & Bobby Theodore (*The Law of Gravity*), Marie-Claude Verdier & Alexis Diamond (*Andy's Gone*), Andrea Mapili & Byron Abalos (*Through the Bamboo*), and Cat Walsh (*Do This In Memory of Me*). The winter

launched included Nam Nguyen (*A Perfect Bowl of Pho*), Makambe K Simamba (*Our Fathers, Sons, Lovers and Little Brothers*), David Owen & Barbra French (*Long Live the New Flesh*), Maev Beaty (*Secret Life of a Mother*), and Hannah Moscovitch (*Sexual Misconduct of the Middle Classes*).

We were able to plan one in-person event in 2021! With looser public health restrictions in Nova Scotia, On Paper Books in Sydney hosted a book launch for Daniel MacIvor's *New Magic Valley Fun Town*. The event was also livestreamed on the bookstore's Facebook account for those who couldn't be there in person.

The Press also co-hosted a gala launch for *When Words Sing: Seven Canadian Libretti* with the Watershed Festival for music theatre. The event was online and featured editor Julie Salverson, writers George Elliott Clarke, Ann-Marie MacDonald, and director Michael Mori.

We now regularly provide closed captioning for book launches as well as ASL interpretation on request. We also make available the text of the excerpts that will be read so attendees can follow along if they so desire.

### Sales Force

The sales force is the Canadian Manda Group via the Literary Press Group. As a smaller publisher we levy the collective nature of the LPG to have our books presented by Manda to booksellers and libraries across Canada. The Press pays a sales commission on the sale of each book, but this has vastly improved our reach and representation.

### **Copyright**

The effects of the changes made to the Copyright Act in 2012 continue to be felt at the Press. The "fair dealing" exemption for education is having an impact on the revenue we collect for the photocopying of published plays through Access Copyright as well as the perception among educators that all written work can be used freely, without compensation to the author. On an individual level we try to speak with teachers and profs at events about this but not much will change until the law is changed. Much of the information below has been provided in previous years but it is repeated here as background for readers.

Several years ago Access Copyright filed a lawsuit against York University, claiming the school was copying material illegally. York University countersued Access Copyright, questioning the legality of the former tariffs they'd been charged. The case wound its way through the courts until finally being heard by the Supreme Court of Canada (SCC) in the spring of 2021. The SCC announced a judgment in July of 2021 and unfortunately dismissed appeals from both parties, leaving the Federal Court of Appeal's (FCA) earlier ruling, that tariffs certified by the Copyright Board are not enforceable, in place. Disappointingly, the SCC did not offer a ruling on York's fair dealing guidelines. These guidelines—which are identical to those used by most K-12 and post-secondary institutions across Canada—had previously been found by the Federal Court to be illegal in both their terms and in their application, a decision that was upheld by the FCA in 2020.

The SCC decision reinforces that Canada's copyright framework is broken. And fixing it has now shifted back to the federal government.

The Government of Canada completed their [Statutory Review of the Copyright Act](#) in June 2019. Among the 36 recommendations offered was a call to “consider establishing facilitation between the education sector and the copyright collectives to build consensus towards the future of educational fair dealing in Canada.” The Association of Canadian Publishers characterized a high point of the report: “[T]he expansion of fair dealing to include education in 2012 has changed the behavior of educational administrators, educators, researchers, and students, and has resulted in a loss of revenue to Canadian publishers and creators. Importantly, the committee has stressed that fair dealing exceptions are meant to be applied on a case-by-case basis, which makes the establishment of bright-line criteria—like those adopted by the education sector after 2012—incompatible with Canadian copyright law.”

When the Government of Canada tabled Budget 2022 in April 2022 they confirmed their commitment to ensuring that the Copyright Act protects all creators and copyright holders, ensuring a sustainable educational publishing industry, including fair remuneration for rightsholders. So again, we await reform. But there has been little to no movement on this portfolio since April 2022 when the budget was announced.

### **Future Thinking**

2022 remains a year focused on recovery. While, unlike many theatres, we didn’t have to close our doors in the heart of the pandemic but both staff and authors were negatively affected. Our work and indeed workflows were disrupted, and we continue to look to get back on track.

The good news is that help in the form of a new editorial assistant, Avvai Ketheeswaran, has proven invaluable. Working directly under the managing editor, Avvai is helping us work faster than ever on books. We hope to be able to extend her contract in the future.

**Accessibility** is increasingly important. As we are learning, the standard print book is not accessible to everyone, for instance people with visual impairments and some physical disabilities. The Press completed certification through [Born Accessible](#) from Benetech. This program verifies ebook accessibility and provides guidance on how to ensure that our ebooks are accessible from the time of publication. We are upgrading the accessibility of many older ebooks to ensure they meet current standards, thanks to a grant from the Ontario Creates Book Fund. We know that some readers prefer audiobooks for accessibility but can’t afford to create audiobooks for all titles at this time. Instead, we are pointing readers to the excellent job done by the PlayMe podcast who create audio versions of many of the books we publish.

It is equally important that readers and potential readers have ways to engage with Playwrights Canada Press other than the books we publish. That means our marketing material and events need to be accessible as well. We therefore use tools like image descriptions and alt text on social media and host events in accessible online spaces, offering ASL interpretation and closed captioning as needed. Indeed, as the pandemic continues, online events are accessible for those who are immunocompromised or simply uncomfortable with public spaces. When we are more comfortable hosting events in person, we will ensure that venues meet minimum accessible standards so more guests can participate. Some of those standards include barrier-free access to the venue and washrooms,

well ventilated spaces, places with a variety of seating options, and continuing to offer accommodations where needed.

Playwrights Canada Press is also looking to ensure that we approach our work from an **anti-racist and decolonial perspective**. Annie Gibson is currently a co-chair of the Association of Canadian Publishers’s Diversity & Inclusion Committee, helping to continue this work at an industry level, and a member of the Literary Press Group’s Anti-Racism, Diversity, and Inclusion Committee. In 2021 the staff and board of the Press took part in several workshops to further our education and understanding, including facilitated sessions from the Canadian Centre for Diversity and Inclusion, the US-based Whiteness at Work, and multiple publishing-centered sessions from the Festival of Literary Diversity including ones on decolonizing copyediting and trauma-informed editing. Staff put these lessons into practice every day and continue to look for ways to further our education.

### Summary

This past year was a cautiously optimistic one for Playwrights Canada Press. While we continued to work through disruptions we made significant progress on many items on our to-do list, including upgrading older ebooks and publishing a great batch of wonderful books. Staff continue to discuss ways to work with authors and each other that embody grace, generosity, and flexibility.

We are thrilled that our financial situation is so secure, and grateful that our funders at all levels of government stepped up to ensure cash kept flowing to organizations like ours when our regular revenue streams, including sales to university bookstores, lagged. It’s been a real boon to have a large ebook collection to be able to offer readers so access to our books was always available when bookstores weren’t.

The Press published 17 books containing 27 plays, including works in translation, and an essay collection in 2021. We were once again honoured to have published three books that were finalists Governor General’s Literary Award for Drama, including the winner.

We aim to get many more books out into the world this coming year, sharing the fantastic writing we’ve discovered with the world. It is a true pleasure to engage new readers in our work and we are planning for continued success in 2022.

  
[Colleen Murphy \(Aug 16, 2022 15:34 EDT\)](#)  
Colleen Murphy, President

Aug 16, 2022  
Date

  
[Annie Gibson \(Aug 16, 2022 15:35 EDT\)](#)  
Annie Gibson, Publisher

Aug 16, 2022  
Date