



# 2023 Annual Report

## YOU'RE INVITED!



### 50th Anniversary Reading Event

Saturday, November 19, 2022, 2 - 4PM EDT

Arts & Letters Club of Toronto, 14 Elm Street, Toronto ON

*Featuring readings by*



Yolanda Bonnell



Beverley Cooper



Judy Reynolds



Anusree Roy



Andrea Scott

Followed by a panel discussion and Q&A moderated by Keith Barker featuring Judith Thompson & Makram Ayache



Door prizes • Snacks • Script Sales

IN-PERSON, FREE TO ATTEND!



# Table of Contents

Agenda	3
2022 AGM Minutes	4-8
Board of Directors' Message	9
Financial Report	10
Audited Statements	11-24
Budget	25-26
Annual Activities Report	27-40
Women's Caucus	41-43
Playwrights Canada Press Package	45
Slate of Directors	46

**Playwrights Guild of Canada**  
401 Richmond St. W., Suite 350  
Toronto, ON M5V 3A8  
416-703-0201  
[info@playwrightsguild.ca](mailto:info@playwrightsguild.ca)  
[playwrightsguild.ca](http://playwrightsguild.ca)

# Agenda

**Monday, November 13, 2023**

**11AM Atlantic, 12PM Mountain, 1PM Central, 2PM Eastern, 3PM Atlantic, 3:30PM Newfoundland**

1	Welcome and Land Acknowledgement	2:00 — 2:10pm *
2	Approval of Agenda	2:10 — 2:15pm
3	Approval of 2022 AGM Minutes	2:15—2:20pm
4	Board of Directors' Report	2:20 — 2:30pm
5	Financial Report <ul style="list-style-type: none"><li>• Approval of 2022/23 Audited Statements</li><li>• Approval of 2023/24 Auditors</li><li>• Approval of 2023/24 Budget</li></ul>	2:30 — 2:45pm
6	Annual Activities Report <ul style="list-style-type: none"><li>• Questions &amp; Comments</li></ul>	2:45 — 3:00pm
7	Member's Perspectives	3:00 — 3:30pm
8	Playwrights Canada Press Report <ul style="list-style-type: none"><li>• Approval of 2022 Audited Statements</li><li>• Approval of 2022 Auditors</li><li>• Approval of Slate of Directors</li></ul>	3:30— 3:45pm
9	Confirmation of the Slate of Directors	3:45 — 3:55pm
10	Other Business	3:55 — 4:10pm
11	Adjourn & Closeout	4:10pm

**\* All times are EASTERN**

# 2022 AGM Minutes

**Date:** September 13, 2022

**Time:** 3:00pm to 5:19pm Eastern Standard Time

**Location:** Zoom

Board President, Chris Tolley, called the meeting to order and gave a land acknowledgement. He encouraged attendees to do the same in the chat.

Tolley welcomed everyone and indicated that the AGM was an excellent opportunity for members to get up to date on the past year's operations, ask questions, and provide comments.

Approval of the agenda: No additions from the floor.

## **Approval of the 2021 Minutes:**

**Motion to approve the 2021 AGM minutes as presented. Moved by Norm Reynolds, seconded by Kevin Longfield. No amendments. Online vote. Motion carried.**

## **Board of Directors' Report Summary:**

Presented by Board President, Chris Tolley

Tolley encouraged all to read the report from the board. He stressed that the board is a group of eight volunteers who believe very passionately in the mandate of PGC, but also in the people behind it and everyone who works at it. The Board's job is to represent the Members. The Board wants to be clear that they want to hear from members about how they can best support you, how they best can represent you. So please reach out to any of us.

The report that was put together by the Board really focuses on the incredible milestone of the 50th anniversary of PGC. It is an incredible achievement and it recognises all the people who first got together and said, "We have this vision for an organisation that can be there to support and look after and promote playwrights." We believe our programs and services show us how essential PGC is.

## **Financial Report Summary:**

Presented by Board Treasurer, Wren Brian

You can read the written Treasurer's report in the package, and we are presenting the financial statements for 2021-2022. They were prepared by the firm of Hogg, Shain, and Scheck. There have been some internal account changes and clean-up. Naturally, last year and this year include the impact of the pandemic. We will continue to return to normal over the next few years. This year (ending March 31, 2022), PGC is posting a small surplus.

We continue to be in a good place to address ongoing challenges and support the membership. You will notice in the budget for 2022-23 that there are exciting things to support the membership.

Some of the highlights of things that the reserve is going to support are: increased artist fees; the Playwrights' Resiliency Program; and a new website. Overall, we remain in a good financial position and through Nancy's leadership, we are in good hands to remain that way. Thank you for all your hard work, Nancy. Nancy noted that it

# 2022 AGM Minutes, continued

is a big team effort (Staff, Board, Committees) and cannot accept full credit.

Motion to approve the 2021-22 financial statements as presented. Moved by Kelley Jo Burke and seconded by Jamie Bradley. No amendments. Online vote. Motion carried.

PGC is proposing that we continue to work with the same audit firm. It is highly valuable to have an expert, outside firm review our financials. This year they were thorough and helpful.

Motion to approve the 2022-23 auditors: Hogg, Shain, and Scheck. Moved by Kelley Jo Burke and seconded by Norm Reynolds. Online vote. Motion carried.

Motion to approve the 2023-24 budget as presented. Moved by Jamie Bradley and seconded by Kelley Jo Burke. Online vote. Motion carried.

## **Activity Report Highlights:**

Presented by staff, Nancy Morgan, Sarah Duncan, and Rebecca Burton

We had some staff changes and additions over the 21/22 year, which went seamlessly. Melinda Doherty Griffiths left on parental leave, and we opened that job up and took in applicants and chose to engage Monique Renaud. The overlap went very well, both incoming and outgoing.

We had a couple of great summer students in the summer of 2021 that are included in our report, who were helpful to the organization, one of whom stayed on to help us through all the extra work of the Tom Hendry award season.

We updated the copyscript sales program in two ways. We raised the royalty rate for copyscripts from 10% to 25%. We changed the payout frequency, so playwrights will receive a payout when they reach the \$20 threshold or every three years, whichever comes first. We also paid out all backlog this year.

We continued the Craft Bites program because we had such a great response from members.

We have incredible volunteers on the Board, forum, caucuses, and committees. The Contracts Committee is especially valuable in representing the membership. We were happy with the ratification when it went through last year. There were a lot of critical changes. We have not had a huge opportunity to see everything at work because we are still coming out of the pandemic. Certainly, things are much clearer. There used to be confusion previously between a premiere and commission contract, and playwrights were losing out on fees. The changes have corrected that, and we are starting to see the impact. The important thing we are really following up on right now is TYA (Theatre for Young Audiences) activity, because there are some things to straighten out there still in terms of the Standard Clauses definitions and how we deal with them, which is ongoing.

## **Women's Caucus Highlights:**

Caucus Chair, Kelley Jo Burke, available for questions. (None.)

## **50<sup>th</sup> Anniversary Highlights:**

# 2022 AGM Minutes, continued

- *CanScene* monthly messages from members
- Expanded playwright readings around the country
- First Scene Challenge live and hosted at Stratford
- Two special events featuring readings by multiple playwrights (Toronto and Halifax)
- Tomato-versary campaign brought to us by Larry Zacharko

Member question: Curious to know if the Carol Bolt Award is coming back once productions are back.

Staff answer: Yes, that is absolutely the plan. It was not yet suitable for that to be offered in 2022, but it will return in 2023.

Member question: There were discussions about artists in the schools with programs such as Prologue and wondering if there was any further development in those areas.

Staff answer: We have not been able to move forward because of workload capacity, but it is still on the list to explore how best to facilitate this for the benefit of our members.

Staff question: What do you think are some of the most valuable programmes?

Member answers: Craft Bites offers lots of opportunities to join. Craft Bites is enjoyable, and I get a lot out of it. Craft Bites offers great connections. PlayConnect is valuable. Members have enjoyed Creator Exchanges. CPO (Canadian Play Outlet) selling the works of members and the copyscript royalties it provides.

Member question: How does the CPO work?

Staff answer: The CPO is a fully online bookstore. We have a warehouse site in Burlington, which is significantly more affordable than in Toronto and is easy for the program manager to access. Anyone can purchase scripts through the CPO, which could be copyscripts (digital works of our members available only through PGC), as well as digital or physical books from other publishers. We have customers nationally and internationally. We do require any group that is licensing amateur rights through PGC to purchase the appropriate number of scripts through the CPO or show proof of purchase from another source.

Member comment: Kudos to Sarah Duncan. She really helped me when I submitted my play. She talked to me about covers. There was a quick turn around and I did not realize it would be featured as part of the “new this month to the CPO,” which was a nice bonus.

Member comment: I just want to express gratitude to the staff, in particular, Rebecca and Brandon, who are associated with the Women's Caucus work. They do a lot of work and support the volunteers.

Member comment: While PGC does not really have many physical assets, all the assets are the people and that is what creates all the magic. So, as we know, Rebecca, you had her 10th, I think it was your 10th anniversary. Which is phenomenal. It has been 10 years of tremendous work that you have done. And of course, Mindy, Monique, Sarah, Given, Brandon, and our students. Robin was a spectacular Executive Director, so those were big shoes to fill, and Nancy has just really finished her first year and has done an incredible job. You have fulfilled and far exceeded all our expectations. It is a really difficult thing to come into an organisation that was so well run beforehand and follow on that. We all owe a tremendous debt of gratitude to you and absolutely to all the staff. PGC is incredibly lucky.

Staff reply: Thank you. That was kind. It was an easy transition, as a strong organisation and with lots of good people, so it was a nice place to land.

# 2022 AGM Minutes, continued

## **Playwrights Canada Press Report:**

Presented by (Press) Executive Director, Annie Gibson

I encourage you all to read the Press report within the PGC Annual Report.

Playwrights Canada Press has had a phenomenal 2021. Our year end was December 31st, 2021, so we are fully nine months into our fiscal year.

Financially, things are going well in 2022. Sales continue to roll in. E-Book sales are as strong as ever, which is exciting. In the publishing industry, we found when eBooks were introduced, there was a spike and then for other publishers, a plateau. However, our eBook sales continue to rise. Some of that was availability during the pandemic when people could not get to bookstores. Other times it's students finding a cheaper edition of an eBook than the print book. Some writers did not want to move their scripts in that direction, but there are sales to be had in that area, and we are starting to do more.

Anthologies, as eBooks, too. We are starting with three play anthologies. It is easier to divide the dollars that way and we are hoping to do a monologue book as an eBook.

We have recognised that eBooks are important for accessibility. Also, a thing I always like to talk about is paper shortages. They are real and they are here, and they are causing massive delays at the printer. We have been coasting by without too much trouble. We are currently unable to get one of our favourite book cover stocks right now. So, it has had some impacts on reprints. We use small printers, so they are last in line when the new paper stock comes into the paper manufacturers. So, we are adjusting from there. But we were lucky to not have to deal with it until now because I know larger publishers had bigger problems.

I wanted to give a shout-out to our new production assistant. She has been with us a year now. Her name is Avvai Ketheeswaran. The pandemic had an impact on the number of books we can publish and with Avvai's help, we are slowly getting back to where we would like to be.

She is accomplishing quite a bit in just a part-time role, and she works from Alberta. Our other coworker, Blake, is now in Peterborough, so we only have two people in our Toronto office these days, so feel free to come by and visit us. It is a nice base, and they installed an elevator, so it is now an accessible building.

Playwrights Canada Press has provided our report, our audited statements, Board slate, and lists of publications. There are links on the PGC website for everyone to access those.

**Motion to approve the Playwrights Canada Press package as presented. Moved by Scott Douglas and seconded by Kelley Jo Burke. Online vote. Motion carried.**

## **Slate of Directors for PGC:**

Presented by Board President, Chris Tolley

# 2022 AGM Minutes, continued

Keith Barker, Jamie Bradley, Wren Brian, Amiel Gladstone, Alexandria Haber, Michelle Kneale, Adrienne Wong, and Chris Tolley.

Question: Is everyone continuing from the prior year?

Answer: yes

Question: Have there been any internal changes?

Answer: Amiel Gladstone is now the Contracts Committee Chair. Adrienne Wong is chairing an ad hoc committee working on the Inclusion Rider.

**Motion to approve the slate of directors as presented. Moved by Norm Reynolds and seconded by Kevin Longfield. Online vote. Motion carried.**

## Other Business:

PGC has been approved for funding from the Canadian Heritage Performing Arts Workers Resiliency Fund and will run programming through that program in 2022-23.

Playwrights who need individual financial support can access that through the AFC to a maximum of \$2500.

PGC will offer professional development webinars and mentorship, which will be managed by Brandon Crone. All must be completed by March 31, 2023. The program will be open to professional playwrights (as per the agreement with Canadian Heritage), with no requirement to have a membership with PGC.

Rebecca Burton received one of TAPA 's (Toronto Alliance for the Performing Arts) ancillary awards, attached to their Dora Awards. The award was for outstanding leadership and administration and theatre, opera, and dance. The short form is the LMJH Award: The Leonard McHardy and John Harvey Award. Rebecca picked a protégé to her award and selected Idil Djafer, who worked with PGC for two years and is now at Soulpepper Theatre.

**Motion to adjourn. Moved by Kelley Jo Burke. No seconder required. Hands raised in favour. Motion carried.**



**PGC**  
WEBINAR

## The Public Lending Rights Program

**March 24 @ 2pm EST**

Join the manager of the Public Lending Right Program for an informative presentation about the Canada Council's PLR Program and how it provides financial support to registered creators

Free Registration

**PLR** **DPP**  **Canada Council for the Arts** **Conseil des arts du Canada**

  
Peter Schneider



# Board of Directors' Message

Since we last met at the 2022 AGM, the Playwrights Guild of Canada has made extraordinary strides, and it is all thanks to the tireless efforts of Nancy and our dedicated staff: Rebecca, Mindy, Sarah, Monique, Brandon, and Elysia. Not only did we offer an unprecedented amount of professional programming to playwrights, but we have also injected a record-breaking amount of financial support directly into the pockets of our members.

One standout initiative was the Playwrights Resilience Fund, which provided valuable mentorship to our country's playwrights and distributed over \$130,000 in honorariums to nearly 200 participants. We continued to offer additional personal development through programs like The Agency and Effective Workplaces webinars. Our "Pitch It!" event also received national attention, showcasing over 60 unique pitches from playwrights across Canada. And for those concerned with the legal aspects of their work, we covered topics such as Estate Planning and Copyright issues in our Legal Stream events. As always, we are grateful for all the support we have received from Heritage Canada, whose funding made this programming possible.

But our role extends beyond professional development. We are also your advocates in labour negotiations with theatres and producers, negotiating the collective bargaining agreements professional theatres and our members work under. As we prepare for the next round of talks, we are committed to building on the significant gains we made last round to better enrich the livelihood of our members.

And, finally, as the Tom Hendry Awards approach, we will continue to highlight, celebrate, and promote the incredible work being produced by you, our members.

We want your input for future programming and contract negotiations. Your voice is essential in guiding our efforts to serve you better. So let us know what matters most to you. You can email the Board via [president@playwrightsguild.ca](mailto:president@playwrightsguild.ca)

Congratulations to each of you for all your incredible work this year. Remember, you are the heart and soul found in every theatre across the country.

Chris Tolley, President  
Alexandria Haber, Vice President  
Wren Brian, Treasurer  
Amiel Gladstone, Contracts Committee Chair  
Keith Barker  
Jamie Bradley  
Michelle Kneale  
Adrienne Wong



# Financial Report

## **Wren Brian, Treasurer**

After an “exciting” couple of years with great uncertainty during the pandemic, this year since our last AGM has gone very smoothly. PGC remains in a strong financial position to keep exploring new and innovative ways of supporting the membership and strengthening the organization.

The biggest and best news was receiving the Canadian Heritage fund grant, although as we were notified late, this made it quite the rush to get all the money out the door. Thanks to a lot of work from Brandon and Nancy, this happened, and many playwrights benefited from the program.

## **Revenue – Final Audit**

- The significant increase in government revenue is the Canadian Heritage grant
- Membership revenue remains strong
- The “Government Revenue” of 2022 is not applicable as it was pandemic related
- To comply with a change in Accounting Principles, PGC has adjusted the way it reports membership revenue. The change is internal, adjusting deferred amounts between fiscal years, most noticeable in an adjustment to the 2022 figures . Between the two fiscal years, the total is actually unaffected.

## **Expenses – Final Audit**

- The significant increase in programming expenses is related to the Canadian Heritage grant
- The rise in salaries was supported by the Canadian Heritage grant
- Occupancy costs are lower in 2022-23 as we have downsized our offices
- We planned a deficit budget to utilize some of the surplus

Please note the 2023/2024 budget is considered a working budget, as Nancy carefully monitors and adjusts based on minor changes. We are intentionally reinvesting some of our surplus. The budget was approved in March 2023 and is reviewed at each Board meeting. Of course, Nancy keeps the Board of any major changes and there are no concerns.

Coming up soon are a few exciting new projects. For one, Nancy secured funding from Canada Red Cross to use a tech company in Toronto to deal with repetitive tasks that take up a lot of time. The project will impact the whole organization, but especially Mindy, Sarah, and Rebecca. The Board is also exploring a proposal from staff to develop a compassion fund or added insurance to help staff should they need caregiving or compassionate leave beyond what EI offers.

Overall, the organization is in a strong financial position. The staff and Board continue to find ways to both maintain our security and develop new initiatives to support the membership. We welcome new ideas!

## Proposed Auditor

Hogg, Shain & Scheck Professional Corporation  
Tax | Audit | Advisory  
1800 - 2235 Sheppard Avenue East  
Toronto, Ontario, Canada M2J 5B5

**Budget** see pages 25-26

**PLAYWRIGHTS GUILD OF CANADA**

**Financial Statements**

**March 31, 2023**

*Draft for discussion purposes only*

**PLAYWRIGHTS GUILD OF CANADA**  
**Index to Financial Statements**  
**Year Ended March 31, 2023**

---

	Page
<b>INDEPENDENT AUDITOR'S REPORT</b>	1 - 2
<b>FINANCIAL STATEMENTS</b>	
Statement of Financial Position	3
Statement of Changes in Net Assets	4
Statement of Operations	5
Statement of Cash Flows	6
Notes to Financial Statements	7 - 12

*Draft for discussion purposes only*

---

## INDEPENDENT AUDITOR'S REPORT

---

To the Members of Playwrights Guild of Canada

### *Opinion*

We have audited the financial statements of Playwrights Guild of Canada (the "Guild"), which comprise the statement of financial position as at March 31, 2023, and the statements of changes in net assets, operations and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Guild as at March 31, 2023, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### *Basis for Opinion*

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Guild in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### *Emphasis of Matter*

We draw attention to Note 3 to the financial statements, which explain that certain comparative information presented for the year ended March 31, 2022 has been restated. Our opinion is not modified in respect of this matter.

### *Responsibilities of Management and Those Charged with Governance for the Financial Statements*

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Guild's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Guild or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Guild's financial reporting process.

*(continues)*

*Auditor's Responsibilities for the Audit of the Financial Statements*

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Guild's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Guild's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Guild to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Toronto, Ontario

Authorized to practise public accounting by the  
Chartered Professional Accountants of Ontario

**PLAYWRIGHTS GUILD OF CANADA**  
**Statement of Financial Position**  
**As at March 31, 2023**

	2023	2022
<b>ASSETS</b>		
<b>CURRENT</b>		
Cash (Note 7)	\$ 624,507	\$ 235,778
Accounts receivable (Notes 7 and 9)	46,999	185,617
Inventory	9,603	10,523
Prepaid expenses	2,410	1,217
	683,519	433,135
<b>CAPITAL ASSETS (Note 5)</b>	<b>1,949</b>	<b>1,541</b>
<b>INVESTMENT IN PLAYWRIGHTS CANADA PRESS LTD. (Note 11)</b>	<b>30,000</b>	<b>30,000</b>
	\$ 715,468	\$ 464,676
<b>LIABILITIES</b>		
<b>CURRENT</b>		
Accounts payable and accrued liabilities	\$ 341,916	\$ 72,193
Government remittances payable	10,071	12,064
Deferred membership dues and other revenues (Notes 3 and 6)	68,821	84,152
	420,808	168,409
<b>NET ASSETS</b>		
<b>UNRESTRICTED (Note 3)</b>	<b>19,160</b>	<b>20,767</b>
<b>INTERNALLY RESTRICTED (Note 7)</b>		
Reserve Fund	217,500	217,500
Strategic Fund	58,000	58,000
	294,660	296,267
	\$ 715,468	\$ 464,676

**COMMITMENT (Note 8)**

**APPROVED ON BEHALF OF THE BOARD**

\_\_\_\_\_ Director

\_\_\_\_\_ Director

*See the accompanying notes to these financial statements*

**PLAYWRIGHTS GUILD OF CANADA**  
**Statement of Changes in Net Assets**  
**Year Ended March 31, 2023**

	Unrestricted	Reserve Fund	Strategic Fund	<b>Total 2023</b>	Total 2022
<b>NET ASSETS - BEGINNING OF YEAR</b>					
As previously reported	\$ 33,314	\$ 217,500	\$ 58,000	\$ <b>308,814</b>	\$ 306,690
Prior period adjustments <i>(Note 3)</i>	(12,547)	-	-	<b>(12,547)</b>	(5,940)
As restated	20,767	217,500	58,000	<b>296,267</b>	300,750
Deficiency of revenues over expenses	(1,607)	-	-	<b>(1,607)</b>	(4,483)
<b>NET ASSETS - END OF YEAR</b>	<b>\$ 19,160</b>	<b>\$ 217,500</b>	<b>\$ 58,000</b>	<b>\$ 294,660</b>	<b>\$ 296,267</b>

Draft for discussion purposes only

*See the accompanying notes to these financial statements*



**PLAYWRIGHTS GUILD OF CANADA**  
**Statement of Operations**  
**Year Ended March 31, 2023**

	2023	2022
<b>REVENUES</b>		
Government grants <i>(Note 9)</i>	\$ 691,406	\$ 275,934
Membership dues <i>(Note 3)</i>	87,068	76,354
Publication sales and royalties <i>(Note 11)</i>	53,847	51,285
Foundation and other contributions	39,836	32,724
Private contributions	14,044	19,950
Advertising, registrations, workshops and other earned revenues	14,327	17,844
Government assistance		10,000
	<b>900,528</b>	<b>484,091</b>
<b>EXPENSES</b>		
Artistic programming <i>(Note 10)</i>		
Programming	428,918	58,556
Artistic salaries	138,831	132,287
Artist fees	28,805	20,269
Publications <i>(Note 11)</i>	25,420	21,887
Membership services	5,063	2,428
Professional development	4,850	4,277
Touring and circulation	2,811	1,700
Advocacy	1,813	3,103
Administrative salaries, contract fees and benefits <i>(Note 10)</i>	93,756	86,855
Facilities <i>(Note 10)</i>	48,882	46,035
Marketing <i>(Note 10)</i>	43,864	37,191
Professional fees	31,530	16,143
Administration	24,425	16,609
Occupancy	11,387	27,650
Fundraising <i>(Note 10)</i>	10,941	11,093
Amortization of capital assets	839	2,491
	<b>902,135</b>	<b>488,574</b>
<b>DEFICIENCY OF REVENUES OVER EXPENSES</b>	<b>\$ (1,607)</b>	<b>\$ (4,483)</b>

*See the accompanying notes to these financial statements*

**PLAYWRIGHTS GUILD OF CANADA**  
**Statement of Cash Flows**  
**Year Ended March 31, 2023**

	2023	2022
<b>OPERATING ACTIVITIES</b>		
Deficiency of revenues over expenses <i>(Note 3)</i>	\$ (1,607)	\$ (4,483)
Items not affecting cash:		
Amortization of capital assets	839	2,491
Forgivable portion of Canada Emergency Business Account loan	-	(10,000)
	<u>(768)</u>	<u>(11,992)</u>
Changes in non-cash working capital:		
Accounts receivable	138,618	(173,556)
Inventory	920	(2,045)
Prepaid expenses	(1,193)	(1,217)
Accounts payable and accrued liabilities	269,723	9,686
Government remittances payable	(1,993)	7,278
Deferred membership dues and other revenues <i>(Note 3)</i>	(15,331)	16,235
	<u>390,744</u>	<u>(143,619)</u>
Cash flows from (used by) operating activities	<u>389,976</u>	<u>(155,611)</u>
<b>INVESTING ACTIVITY</b>		
Purchase of capital assets	<u>(1,247)</u>	<u>(1,669)</u>
<b>FINANCING ACTIVITY</b>		
Proceeds from (repayment of) Canada Emergency Business Account loan	-	(30,000)
<b>INCREASE (DECREASE) IN CASH</b>	<b>388,729</b>	<b>(187,280)</b>
<b>CASH - BEGINNING OF YEAR</b>	<u>235,778</u>	<u>423,058</u>
<b>CASH - END OF YEAR</b>	<u>\$ 624,507</u>	<u>\$ 235,778</u>

*See the accompanying notes to these financial statements*

**PLAYWRIGHTS GUILD OF CANADA**  
**Notes to Financial Statements**  
**Year Ended March 31, 2023**

---

**1. NATURE AND PURPOSE OF THE ORGANIZATION**

Playwrights Guild of Canada (the “Guild”) is a not for profit organization that represents the interests of professional playwrights and promotes their work nationally and internationally. Its activities include: publication of a magazine; making plays available to the public; promotion of Canadian plays; facilitating performances of members’ works; and advocacy.

Effective April 1, 2011, the Guild was granted charitable organization status as a registered National Arts Service Organization under the Income Tax Act (Canada).

The Guild was continued under the Canada Not-for-Profit Corporations Act effective July 25, 2013.

---

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

Basis of presentation

These financial statements are the representation of management and have been prepared in accordance with Canadian accounting standards for not-for-profit organizations in Part III of the CPA Canada Handbook.

Revenue recognition

The Guild follows the deferral method of accounting for contributions. Restricted contributions, including government grants and foundation contributions, are recognized as revenues in the year in which the related expenses are incurred.

Membership dues are billed annually and recognized as revenues in monthly proportions, evenly over the twelve month membership term. The membership period varies based on the anniversary date for each member’s subscription. Membership dues received in advance of the year to which they relate are recorded on the statement of financial position as deferred membership dues.

Unrestricted contributions, including foundations, other contributions and private contributions, are recognized as revenues when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Publication sales sales and royalties, advertising, registrations, workshops and other earned revenues are recognized upon completion of performance or service.

Financial instruments

The Guild initially measures its financial assets and financial liabilities at fair value. It subsequently measures all its financial assets and financial liabilities at amortized cost.

The financial assets subsequently measured at amortized cost include cash and accounts receivable. The financial liabilities measured at amortized cost include accounts payable.

Impairment of financial instruments

Financial assets, measured at cost or amortized cost, are tested for impairment if there are indications of possible impairment. A previously recognized impairment loss may be reversed to the extent of the improvement, either directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal had the impairment loss not been recognized previously. The amount of any write down or reversal is recognized in deficiency of revenues over expenses.

*(continues)*

---

**PLAYWRIGHTS GUILD OF CANADA**  
**Notes to Financial Statements**  
**Year Ended March 31, 2023**

---

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)**

Inventory

Inventory of books and other publications purchased from publishers, including Playwrights Canada Press Ltd., a related party (see Note 11), are stated at the lower of cost and net realizable value.

Capital assets

Purchase costs of capital assets are capitalized and amortized over their estimated useful life. Computer equipment is amortized over a useful life of 3 years.

Impairment of long-lived assets

Long-lived assets, comprising of capital assets subject to amortization, are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Impairment is assessed by comparing the carrying amount of an asset to the current replacement value. If the asset is impaired, the impairment loss to be recognized is measured as the amount by which the carrying amount of the asset exceeds its replacement value. Any impairment results in a write-down of the asset and a charge to deficiency of revenues over expenses during the year. An impairment loss is not reversed if the fair value of the related long-lived asset subsequently increases.

Investment in subsidiary

The Guild records its investment in a wholly owned subsidiary at cost. As such, these financial statements are non-consolidated.

Allocation of expenses

Expenses are recorded and reported by programs and services. Certain employees perform a combination of program and administrative functions. As a result, salaries and wages are allocated based on estimated time dedicated to the functional activities. These allocations are reviewed regularly by management.

Use of estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, at the date of the financial statements and the reported amounts of revenues and expenses during the year. Such estimates are periodically reviewed and adjustments are reported in excess of revenues over expenses in the year they become known. Such estimates include the collectability of accounts receivable, useful lives of capital assets, the net realizable value of inventory, recoverability of long-term investments, and year-end accrued liabilities. Actual results could differ from these estimates.

---

**PLAYWRIGHTS GUILD OF CANADA**  
**Notes to Financial Statements**  
**Year Ended March 31, 2023**

**3. CHANGE IN ACCOUNTING POLICY**

Effective April 1, 2022, the Guild has chosen to early adopt all of the requirements under additional guidance provided under Part II of the CPA Canada Handbook, Section 3400, *Revenue*. The adoption of these requirements resulted in change in revenue recognition accounting policy for membership dues.

This change in accounting policy was applied retrospectively, as permitted by the transition provisions, and resulted in adjustments of the financial statements as follows:

a) The statement of financial position at April 1 has been restated as follows:

	As previously stated	Adjustment	Restated
As at April 1, 2022			
Net assets, beginning of year	\$ 308,814	\$ (12,547)	\$ <b>296,267</b>
Deferred membership dues and other revenues (Note 6)	71,605	12,547	<b>84,152</b>
As at April 1, 2021			
Net assets, beginning of year	\$ 306,690	\$ (5,940)	\$ <b>300,750</b>

b) Excess (deficiency) of revenues over expenses and membership dues revenues for the year ended March 31, 2022 has been restated as follows:

	As previously stated	Adjustment	Restated
Membership dues	\$ 82,961	\$ (6,607)	\$ <b>76,354</b>
Excess (deficiency) of revenues over expenses	2,124	(6,607)	<b>(4,483)</b>

c) The cash flow statement for the year ended March 31, 2022 was adjusted as follows:

	As previously stated	Adjustment	Restated
Excess (deficiency) of revenues over expenses	\$ 2,124	\$ (6,607)	\$ <b>(4,483)</b>
Deferred membership dues and other revenues	\$ 9,628	\$ 6,607	\$ <b>16,235</b>

**4. FINANCIAL INSTRUMENTS**

It is management's opinion that the Guild is not exposed to significant interest rate, currency, other price, credit or liquidity risks arising from its financial instruments.

Cash consists of cash on hand and bank deposits residing in accounts at a Canadian bank. Cash balances are sufficient to provide for accounts payable as they come due.

**PLAYWRIGHTS GUILD OF CANADA**  
**Notes to Financial Statements**  
**Year Ended March 31, 2023**

**5. CAPITAL ASSETS**

	Cost	Accumulated amortization	<b>2023 Net book value</b>	2022 Net book value
Computer equipment	\$ 2,917	\$ 968	<b>\$ 1,949</b>	\$ 1,541

**6. DEFERRED MEMBERSHIP DUES AND OTHER REVENUES**

Deferred membership dues and other revenues at March 31 are comprised of the following:

	<b>2023</b>	2022
Memberships ( <i>Note 3</i> )	<b>\$ 56,382</b>	\$ 34,557
Awards and royalties	<b>12,439</b>	5,057
Contributions and donations	-	44,538
	<b>\$ 68,821</b>	\$ 84,152

As a result of the change in accounting policy outlined in Note 3, deferred membership dues as at March 31, 2022 were restated. The amount previously reported of \$22,010 was increased by \$12,547, to arrive at \$34,557.

The continuity of deferred membership dues and other revenues is as follows:

	<b>2023</b>	2022
Balance - beginning of year	<b>\$ 84,152</b>	\$ 61,977
Add: Contributions received during the year	<b>178,816</b>	202,487
Less: Contributions recognized as revenues in the year	<b>(194,147)</b>	(180,312)
Balance - end of year	<b>\$ 68,821</b>	\$ 84,152

**7. INTERNALLY RESTRICTED NET ASSETS**

In 2014, the Board of Directors of the Guild established an internally restricted Reserve Fund of \$10,000 to protect against future unanticipated events and circumstances. In 2018, the balance was increased to \$98,000 to assist with future cash flow needs. In fiscal 2020, the balance was further increased to \$118,000 due to the COVID-19 pandemic, specifically to assist with future unanticipated cash flow needs. In fiscal 2021, an additional \$99,500 was transferred from unrestricted net assets to support future staffing costs.

In 2018, the Board of Directors of the Guild established an internally restricted Strategic Fund of \$16,500 to assist with one-time or start-up costs for strategic initiatives determined to be beneficial to Guild's members and any other strategic purposes that may be identified from time to time. In fiscal 2021, \$41,500 was transferred from unrestricted net assets to support programming and member support initiatives.

The balance in internally restricted net assets is supported by cash and accounts receivable.

**PLAYWRIGHTS GUILD OF CANADA**  
**Notes to Financial Statements**  
**Year Ended March 31, 2023**

**8. COMMITMENT**

The Guild is party to an operating lease for office premises expiring December 31, 2023. Payments are \$900 per month plus HST.

The future minimum lease payments as at year end are as follows:

2024	\$ <u>8,100</u>
------	-----------------

**9. GOVERNMENT GRANTS**

Government grants revenues for the year consist of the following:

	2023	2022
<b>Operating grants:</b>		
Canada Council for the Arts	\$ 162,900	\$ 162,900
Ontario Arts Council	53,680	53,680
Toronto Arts Council	25,000	25,000
	<b>241,580</b>	241,580
<b>Project and other grants:</b>		
Minister of Canadian Heritage - Career Resiliency Support to Canadian Playwrights	413,100	-
City of Toronto	24,222	24,544
Employment and Social Development Canada - Canada Summer Jobs	4,701	5,351
Cultural Human Resources Council	4,114	736
Ontario Ministry of Heritage, Sport, Tourism and Culture Industries - Ontario Summer Jobs	3,689	3,723
	<b>449,826</b>	34,354
	<b>\$ 691,406</b>	\$ 275,934

Accounts receivable includes \$20,655 from the Minister of Canadian Heritage.

**10. ALLOCATION OF SALARIES AND BENEFITS**

The Guild has allocated salaries and benefits to various functions as follows:

	2023	2022
Artistic programming	\$ 140,161	\$ 132,287
Administration salaries, contract fees and benefits	94,497	86,852
Facilities	46,410	45,259
Marketing	40,758	35,631
Fundraising	10,830	10,746
	<b>332,656</b>	310,775

## PLAYWRIGHTS GUILD OF CANADA

### Notes to Financial Statements

Year Ended March 31, 2023

---

#### 11. RELATED PARTY TRANSACTIONS

##### Playwrights Canada Press Ltd.

The Guild is the sole shareholder of Playwrights Canada Press Ltd. ("PLCN"), which was incorporated under the laws of the Province of Ontario on August 3, 2001. PLCN exists to raise the profile of Canadian playwrights and Canadian theatre practitioners through the publication of Canadian plays, theatre criticism, history, biography and memoirs.

Effective April 1, 2002, the Guild transferred to PLCN its publishing imprint known as Playwrights Canada Press, inventory, certain equipment and supplies and writers' contracts, all of which had a nominal book value in the accounts of the Guild, as well as \$30,000 in cash. No recognition has been made in the financial statements of the excess of fair value, if any, of the assets transferred to PLCN over their book value because the transaction was between two related parties and there has been no realization of value or culmination of the earnings process to the Guild. Accordingly, the investment in PLCN is stated at the cash amount transferred to PLCN. As the Guild is not involved in the day to day management of PLCN and does not exert effective control over its assets, liabilities, revenues and expenses, its accounts have not been consolidated in these financial statements and no recognition has been given to any earnings or losses of PLCN since inception.

Publications sales include \$9,619 (2022 - \$10,429) of PLCN titles, which the Guild sells on a consignment basis. The cost of these titles of \$7,503 (2022 - \$6,198) is classified as publications expenses.

Accounts payable includes \$602 (2022 - \$Nil) due to Playwrights Canada Press Limited, which have been paid subsequent to year end.

---

Draft for discussion purposes only



		2021-2022		2022-2023		2023-2024		2023-2024		2023-2024	
		Final		Final		BUDGET		YTD Oct 31, 2023		PROJECTED	
<b>PLAYWRIGHTS GUILD OF CANADA</b>											
<b>REVENUE</b>											
<b>Earned Revenue</b>											
	Performance Royalties	\$1,136	\$3,675	\$4,000	\$6,963	\$4,000	\$6,963	\$4,000	\$6,963		allows for audit adjustments
	Fees from workshops/conferences/colloquia	\$200	\$21	\$250	\$0	\$250	\$0	\$250	\$0	\$250	
	Membership Dues	\$76,354	\$87,068	\$86,000	\$49,174	\$86,000	\$49,174	\$86,000	\$49,174	\$86,000	change in reporting between 2022 and 2023
	Canadian Play Outlet	\$50,149	\$50,171	\$45,000	\$36,216	\$45,000	\$36,216	\$50,000	\$36,216	\$50,000	
	Other	\$17,022	\$10,352	\$6,500	\$6,888	\$6,500	\$6,888	\$6,888	\$6,888	\$6,888	
	<b>Sub-total Earned Revenue</b>	<b>\$144,861</b>	<b>\$151,287</b>	<b>\$141,750</b>	<b>\$99,241</b>	<b>\$141,750</b>	<b>\$99,241</b>	<b>\$141,750</b>	<b>\$99,241</b>	<b>\$141,750</b>	
	<b>Interest Earned</b>	<b>\$621</b>	<b>\$3,954</b>	<b>\$2,000</b>	<b>\$4,138</b>	<b>\$2,000</b>	<b>\$4,138</b>	<b>\$2,000</b>	<b>\$4,138</b>	<b>\$4,750</b>	
	<b>Private Sector Revenue</b>										
	Individual donations	\$4,381	\$4,086	\$2,000	\$1,391	\$2,000	\$1,391	\$2,000	\$1,391	\$2,000	
	Corporate donations	\$4,842	\$0	\$1,000	\$2,000	\$1,000	\$2,000	\$2,000	\$2,000	\$2,000	
	Sponsorships	\$12,750	\$7,250	\$27,250	\$3,000	\$27,250	\$3,000	\$13,000	\$3,000	\$13,000	
	Foundations	\$10,750	\$28,500	\$42,500	\$12,500	\$42,500	\$12,500	\$17,500	\$12,500	\$17,500	changed lines (Other Federal)
	Fundraiser	\$1,258	\$0	\$1,500	\$0	\$1,500	\$0	\$1,500	\$0	\$1,500	
	In-Kind goods and services										
	Other	\$18,692	\$14,044	\$0	\$0	\$0	\$0	\$0	\$0	\$0	
	<b>Sub-total Private Sector Revenue</b>	<b>\$52,673</b>	<b>\$53,880</b>	<b>\$74,250</b>	<b>\$18,891</b>	<b>\$74,250</b>	<b>\$18,891</b>	<b>\$36,000</b>	<b>\$18,891</b>	<b>\$36,000</b>	
	<b>Public Sector Revenue</b>										
	<b>Federal</b>										
	Canada Council Operating	\$162,900	\$162,900	\$162,900	\$162,900	\$162,900	\$162,900	\$162,900	\$162,900	\$162,900	
	Canada Council Project	\$0	\$0	\$5,000	\$0	\$5,000	\$0	\$0	\$0	\$0	1 program pushed to next year
	Other Canada Council grants										
	Canadian Heritage	\$6,087	\$413,100	\$0	\$0	\$0	\$0	\$0	\$0	\$0	
	Other Federal		\$8,815	\$8,962	\$35,482	\$8,962	\$35,482	\$41,747	\$35,482	\$41,747	changed lines (from Foundations)
	<b>Provincial</b>										
	Ontario Arts Council Operating	\$53,680	\$53,680	\$55,000	\$53,680	\$55,000	\$53,680	\$53,680	\$53,680	\$53,680	
	Ontario Arts Council Project	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	
	Ministry of Culture	\$3,723	\$3,689	\$0	\$0	\$0	\$0	\$0	\$0	\$0	
	Ontario Trillium Foundation	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	
	<b>Municipal</b>										
	Toronto Arts Council Operating	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	
	Toronto Arts Council Project	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	
	City of Toronto	\$24,544	\$24,222	\$26,000	\$1,928	\$26,000	\$1,928	\$16,427	\$1,928	\$16,427	spread between current and next year
	<b>Other</b>										
	Other public sector revenues	\$10,000									
	<b>Sub-total Grants Revenue</b>	<b>\$285,934</b>	<b>\$691,406</b>	<b>\$282,862</b>	<b>\$278,989</b>	<b>\$282,862</b>	<b>\$278,989</b>	<b>\$299,754</b>	<b>\$278,989</b>	<b>\$299,754</b>	
	Allocation from Internally Restricted Fund			\$60,000		\$60,000		\$75,640		\$75,640	
		<b>\$484,089</b>	<b>\$900,528</b>	<b>\$560,862</b>	<b>\$401,259</b>	<b>\$560,862</b>	<b>\$401,259</b>	<b>\$563,282</b>	<b>\$401,259</b>	<b>\$563,282</b>	

PLAYWRIGHTS GUILD OF CANADA		2021-22	2022-2023	2023-2024	2023-2024	2023-2024	NOTES
EXPENSES		Final	Final	BUDGET	YTD Oct 31, 2023	PROJECTED	
<b>Artistic, Programming and Services</b>							
Artists and professional fees	\$53,710	\$64,721	\$68,552	\$17,904	\$71,462		
Artistic salaries	\$132,287	\$138,831	\$136,229	\$78,286	\$146,438		CHRC supported staff
Copyright Royalty payments	\$6,346	\$5,096	\$1,500	\$503	\$6,000		
Production/Technical service fees							
Programming expenses	\$20,763	\$27,515	\$6,000	\$14,437	\$35,750		1 program pushed to next year
Touring/circulation	\$1,700	\$2,811	\$6,000	\$5,852	\$6,000		
PD programming for arts community	\$4,277	\$7,167	\$9,464	\$3,156	\$9,132		
Catalogues/publications							
Outreach	\$0	\$1,025	\$9,250	\$1,770	\$7,750		
Advocacy	\$3,103	\$788	\$5,000	\$0	\$5,000		
Member communications	\$2,189	\$1,189	\$6,500	\$7,340	\$10,660		
Membership and registration	\$239	\$274	\$1,000	\$100	\$500		
Other artistic, program and services expenses	\$19,894	\$12,354	\$5,000	\$2,222	\$4,005		
Residency Program		\$374,741	\$0	\$0	\$0		
<b>Subtotal Artistic Expenses</b>	<b>\$244,508</b>	<b>\$636,511</b>	<b>\$299,865</b>	<b>\$131,570</b>	<b>\$302,696</b>		
<b>Facility Expenses</b>							
Facility/Operating Salaries	\$45,259	\$45,979	\$47,514	\$26,981	\$49,144		
General Facility expenses							
Storage fees	\$776	\$2,903	\$3,140	\$1,596	\$3,192		
Other facility expenses							
<b>Subtotal Facility Expenses</b>	<b>\$46,035.00</b>	<b>\$48,881.98</b>	<b>\$50,654.00</b>	<b>\$28,577.19</b>	<b>\$52,336.00</b>		
<b>Marketing Expenses</b>							
Marketing and Communications Salaries	\$35,631	\$40,758	\$22,180	\$3,912	\$11,162		staffing changes
Marketing Production expenses	\$1,195	\$1,482	\$11,750	\$7,698	\$11,750		
Advertising	\$366	\$842	\$1,000	\$350	\$1,000		
Other marketing expenses	\$0	\$781	\$500	\$0	\$500		
<b>Subtotal Marketing Expenses</b>	<b>\$37,192.00</b>	<b>\$43,863.79</b>	<b>\$35,430.00</b>	<b>\$11,960.37</b>	<b>\$24,412.00</b>		
<b>Fundraising Expenses</b>							
Fundraising Salaries	\$10,746	\$10,830	\$11,746	\$6,743	\$12,286		
Fundraising Events expenses	\$214	\$0	\$250	\$0	\$250		
Other fundraising expenses	\$133	\$111	\$250	\$17	\$250		
<b>Subtotal Fundraising Expenses</b>	<b>\$11,093.00</b>	<b>\$10,940.79</b>	<b>\$12,246.00</b>	<b>\$6,769.93</b>	<b>\$12,786.00</b>		
<b>Administration Expenses</b>							
Administrative Salaries	\$86,852	\$93,756	\$80,620	\$40,238	\$77,175		
Administrative Professional Fees	\$16,143	\$31,530	\$44,000	\$9,423	\$55,220		offset by Other Federal
Rent	\$27,650	\$11,387	\$6,600	\$12,607	\$12,607		
Other administrative expenses	\$16,608	\$24,425	\$22,950	\$12,357	\$22,950		
<b>Subtotal Administration Expenses</b>	<b>\$147,253.00</b>	<b>\$161,098.21</b>	<b>\$160,177.00</b>	<b>\$68,618.95</b>	<b>\$168,562.00</b>		
Depreciation expenses	\$2,491	\$839	\$2,500	\$0	\$2,500		
<b>TOTAL EXPENSES</b>	<b>\$488,572</b>	<b>\$902,136</b>	<b>\$660,862</b>	<b>\$247,486</b>	<b>\$563,282</b>		
	<b>-\$4,463</b>	<b>-\$1,607</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>		
	<b>\$306,699</b>	<b>\$302,216</b>	<b>\$300,609</b>	<b>\$300,609</b>	<b>\$300,609</b>		
	<b>\$274,500</b>	<b>\$274,500</b>	<b>\$214,500</b>	<b>\$198,860</b>	<b>\$198,860</b>		
	<b>\$27,716</b>	<b>\$26,109</b>	<b>\$26,109</b>	<b>\$26,109</b>	<b>\$26,109</b>		

# Annual Activities Report

## Amateur Rights

Ninety-one amateur productions contracted by PGC were completed over the 2022/23 season, up from 68 completed contracts in 2021/22. These productions took place across Canada in nearly every province, including Alberta, British Columbia, Manitoba, Ontario, Prince Edward Island, Quebec, Saskatchewan, and also in the Yukon Territories. International productions took place in the United States, Mexico, the United Kingdom, and New Zealand.

The requests for digital presentations from amateur companies declined starting in Spring 2022, with the final digital presentation taking place in December 2022. Fifty-nine percent of contracts created over the 2022/23 year used the flat rate royalty model, with the other 41% used a percentage model.

PGC clarified language used in the amateur contract templates around cancellations and late fees during an examination of Amateur Rights program policies and procedures.

## Canadian Play Outlet/Play Distribution Program

The Canadian Play Outlet (CPO) collection of Canadian scripts for sale continues to grow. In all, 124 new cotypescripts were added to the collection over 2022/23 (not including revisions and published works that were also added). Of those, 74 were submitted by men, 46 by women, and 4 by trans and/or non-binary creators.

The sample script program, launched in 2020, has significantly increased in popularity. Overall, 158 samples were sent to interested educators or producers in 2022/23, up from 37 total samples shared in 2021/22.

Based on conversations between PGC and the International Thespian Excellence Awards (or Thespy for short) in the winter of 2022, PGC members were able to opt-in for inclusion on what PGC has called the Thespy Green Light List. Appearing on this list allows the included titles to be performed at Thespy competitions, and brings attention to Canadian playwrights at an international level. Educators involved in the Thespy can now find plays written by PGC members on the approved list, where previously Canadian creators were excluded. Fifty-four PGC members opted into the new listing, and all members will have the opportunity to add their plays to the list once annually.

The CPO was present as a pop-up shop at PGC's 50th Anniversary event at the Arts and Letters Club in Toronto in November 2022.



# Annual Activities Report, continued

## Communications & Outreach

Brandon Crone managed our newsletters, social media, and opportunities on our website from April to August 2022. PGC prepares three newsletters: *CanScene* for members, a *Community Newsletter* for interested stakeholders, and the *Women's Caucus Newsletter* for caucus members.

Monique Renaud and Elysia Persad shared the communications responsibilities from September 2022 to March 2023. PGC made a decision to stop using Twitter (at the end of December 2022) because of ethical concerns surrounding this platform. PGC ran a series of 50th Anniversary communications during 2022, such as PGC's \$50 for 50 Years donation campaign, which raised \$5432. **THANK YOU to our many generous donors!**



## EDI (Equity Diversity and Inclusion) Initiatives – Internal

The **Bra d'Or Award (BDA)**, which is administered by PGC's Women's Caucus, opened in conjunction with the other Tom Hendry Awards, and after extending the call, we received four eligible nominations for 2022/23. PGC's Beverley Cooper won the BDA, and she presented a lovely speech at the THA (Tom Hendry Awards) ceremony. We created a [dedicated BDA press release webpage](#) to celebrate Bev. PLCN and Scirocco donated book prizes, PGC supplied a supporting membership (which Bev paid forward), as well as a Keg gift card.

**The Canada-South Africa Award** – Our CASA Award came to an end in 2022 after supporting seven different artists over the course of five years. A documentary film was created to celebrate and commemorate the project. It was released on March 8th (International Women's Day), and PGC created a [dedicated website page](#), posted the video on our YouTube channel, and sent out a press release.

The **PLEDGE (Production Listing for Enhanced Diversity & Gender Equity) Project** continued to grow this past year, going from 400 to 500+ plays. As usual, the project went on hiatus for the summer, but right when we went to reboot for the fall, we unexpectedly lost our funding support from UTSC's EDA Department. Dr. Barry Freeman, our UTSC (University of Toronto Scarborough) partner, and Rebecca searched for alternate grants and avenues of funding but were unsuccessful. In the short term, we also needed money for website maintenance, so PGC covered that gap. Luckily, a Sheridan co-op student by the name of Madeline Rossell came forward to volunteer with Pledge for the fall term. She was incredible. She made short work of the six month email backlog and play postings, she approached playwrights for visual materials, and she conducted outreach to grow the number of plays by Indigenous women, women of colour, and women with disabilities. We also began talks in 2022 to officially announce and include two-spirit, trans, and non-binary folks as part of Pledge; to remove the pledge aspect of the website (which never took off), and to create some kind educator's resource section on the website.

Our third rendition of **SureFire** coincided with PGC's 50th anniversary, so this time around, PGC Women's Caucus

# Annual Activities Report, continued

members acted as their own Recommenders, submitting one of their own plays, as well as one other by another person. For this edition, we ended up with 18 play titles (and we publicly shared the other 105 titles that were submitted). While this was the whitest SureFire yet, it is full of great plays that are aesthetically diverse. This special edition was released in time for the Women Playwrights International (WPI) Conference, held June 17 – 20, 2022, and we blitzed social media with the announcement throughout July. We received positive feedback from PGC members this year, who liked being included in the process (although member participation was disappointingly low, all things considered).

The new Women’s Caucus Committee reconfirmed its support for a **Two Spirit, Trans, and Non Binary (TSTNB) Committee** of its own, with both housed under a larger Equity Caucus umbrella, so we can all work together on various equity initiatives.



The **Women’s Caucus Committee** changed personnel in 2022. Beverley Cooper stepped down in the spring, Joanna Flack (Toronto) and Aldona Jaworska (Alberta) volunteered to join, and Carolyn Nakagawa (Vancouver) and Rachel Mutombo (Quebec) were recruited to join the Committee for 2022/23. Kelly Jo Burke continues to chair, and Marcia Johnson remains as our longest serving member yet. We held our first meeting in September 2022, reviewing our activities, and plans for the BDA at the next Tom Hendry Award celebration.

As a new group, we started planning the **Annual Women’s Caucus Meeting**, which took place in March 2023. The committee decided that a survey should be sent to WC members to see what kind of programming they would like for the annual meeting. The results were used to plan an event on GatherTown in partnership with The Cultch. Idil Djafer from Soulpepper interviewed Erin Shields about her playwriting work, followed by a Q & A. You can [watch that HERE](#).

The **Women’s Caucus Newsletter** was edited by Patti Flather throughout 2022. We put out nine issues in all (none in June, July, or January) with AD Interviews, submission opps, and other offerings. Brandon Crone wrapped up their special feature section, “Beyond the Binary,” in 2022 after penning 16 articles since November 2020.

**Two Spirit, Trans, and Non Binary Steering Committee** - Staffer Brandon Crone and member Avery-Jean Brennan are forming a new caucus to help guide initiatives at PGC for Two Spirit, Indigiqueer, transgender, non-binary, intersex, and gender diverse members, of which there are currently about 30+. The Women’s Caucus and the Two Spirit, Trans, and Non Binary Caucus will continue to work together to form an overarching umbrella Equity Caucus. Initiatives were put on hold as Brandon became the program manager for the Playwrights Resiliency Program.

## EDI Work – Partnerships

Balancing Act—PGC was invited into [Balancing Act’s Level Up! Program](#) for the 2022/23 season (Cohort 2). PGC

# Annual Activities Report, continued

was accepted into their **Compassion Fund Strategy** (a fund to support child and eldercare, transportation, personal support, and other needs as requested)

Mindy, Rebecca, and Nancy took part in this initiative from November 2022 to June 2023. We attended cohort meetings, developed our policy, and shared our experiences with that process with Balancing Act and our cohort. Mindy attended a conference in Toronto in November 2022 and Nancy attended sessions in Halifax in May 2023.

PGC's Compassion Fund, financially supported by Balancing Act's Level Up! Program, was developed to help support PGC members with caregiving needs.

**Cultural Pluralism in the Arts Movement Ontario (CPAMO)** – Staff committed to joining CPAMO's Cohort IV on a monthly basis from April 2022 to Apr 2023. Other organizations participating included: Choral Canada, Mural Roots, Art Gallery of Hamilton, Centre for Craft, Pocket Concerts, Arts Etobicoke, Westben, and the Saskatchewan Association of Theatre Professionals (group).

We presented to the group in May, drafted some EDI plans (such as the Inclusion Rider and the TSTNB Committee) and we received useful feedback. As part of our participation, we developed an internal plan, with support from the CPAMO team.

CPAMO engaged a number of facilitators, covering a variety of topics, including:

- Organization leadership and personal responsibility
- Community Engagement
- Involving IBPOC artists in program planning
- Conflict resolution
- Equity in staff, Board and volunteers

**Mass Culture** – As a follow-up to the January conference, Rebecca joined one of the Solution Pathway initiatives focused on creating a “Plan for Inclusion” (for organizations and the industry at large). She attended the first of three online sessions and worked with some CPAMO and ASO (Arts Service Organizations) people there.

**Staging Better Futures (SBF)** – This is a massive, multiyear, sectoral/community partnership working to improve EDI at postsecondary institutions. In 2022, we helped SBF find additional community partners, and we contributed to the SSHRC (Social Sciences and Humanities Research Council) application process, successfully making it through two rounds of the competition. Rebecca also worked with SBF and attended meetings as part of a special “Knowledge Mobilization” cluster.

**Women Playwrights International (WPI)** – WPI held a virtual conference in 2022 (rescheduled from 2021 due to the pandemic). Rebecca and some PGC members participated in and attended the online events. While the conference organizing could have been stronger, the content was fabulous. Highlights included keynote addresses by Yvette Nolan and Ann-Marie MacDonald, and a panel on agism with Catherine Banks, Colleen Murphy, Yvette Nolan, and Djanet Sears, moderated by Judith Thompson. PGC had a strong presence, as we usually do. Related to that,

# Annual Activities Report, continued

Rebecca and three of PGC's Women's Caucus members (Bev Cooper, Marcia Johnson, and Sally Stubbs) met with Elizabeth Hess (of NYC), who is the North American rep for WPI. A new management structure is being proposed, and it will be put in place before the next conference (Korea in 2025). Recent organizing efforts for "North America" have somewhat excluded Canadians, so we convened to make sure we are included going forward.

## Membership

April and May of 2022 were incredibly busy months for membership. More than half our members renewed at that time. The outdated system and website caused issues, and the workload was higher than usual to overcome it. We launched a new database in late August of 2022 as a first step in upgrading software and systems. We also experienced a blip in November when Rebecca accidentally sent "it's time to renew notices" to EVERYONE in our contacts, instead of those expiring in November! Staff had to scramble to deal with all the emails and overpayments, but on the upside, many long-time expired members rejoined PGC. Rebecca now has the system down and has created a regular outgoing renewal notice schedule. All in all, the new automated renewal system is working well and offers significant opportunities for integrations and workflows behind the scenes.

Happily, our membership numbers returned to pre-pandemic times with just over 900 members in 2022/23.

## Operations

PCG participated in a variety of events and meetings to collaborate with other arts service organizations and represent PGC nationally. Examples include:

- Toronto Mayor's Arts Award Lunch
- Canadian Heritage Arts Summit in Ottawa (May 2022)
- Performing Arts Unions and Guilds advocacy meetings
- National Arts Service Organizations bi-weekly meetings
- Access Copyright advocacy meetings
- Mass Culture's Conference - [Arts Service Organizations: Positioning a Future Forward – Mass Culture • Mobilisation culturelle](#) (Jan 2023). Here, Nancy joined a Solution Pathway initiative focused on "Digital Strategies" and has attended meetings with the group.
- Partnerships with select Fringe Festivals:
  - Montreal Fringe: organizing a panel to review and select the Most Promising English Script Award
  - Calgary Fringe: learning sessions connecting experienced and emerging artists
- [Thespy's](#) – Inclusion of Canadian plays on this American listing for use by students participating in their events.



# Annual Activities Report, continued

PCG began meeting with International playwrighting organizations, developing a new Craft Bites International series for the 2023-24 year.

PGC received operating grants from the Canada Council, the Ontario Arts Council, and the Toronto Arts Council. The Playwrights Resiliency Program was supported by Canadian Heritage's Canadian Performing Arts Workers' Resiliency Fund. PGC received project grants from Cultural Human Resource Centre, City of Toronto's Investing in Neighbourhoods, Canada Summer Jobs, and Ontario Summer Experience.

PGC, with the assistance of a summer technology Intern, invested significant time and efforts into the consolidation of data, facilitating the switch to a new database, which facilitates our donation and membership processing system. The system allows for easy communications and excellent reporting, and it will allow for important workflow integrations in the future.



## PlayConnect

The PlayConnect program was fully subscribed for 2022/23. With the assistance of the Access Copyright Foundation (Event Grant), PGC was able to extend the program and host special anniversary events. We engaged 136 artists for a series of full and half PlayConnect readings and Craft Bites events.

We have a lot of prior hosts coming back to us again to continue planning their reading events from before the pandemic. All travel funding was utilized during the

fiscal year. We had a partnership with the Quebec Drama Federation for online readings, which included three Indigenous playwrights in August, September, and October.

## Other Events

**First Scene Challenge** — Five scripts, drawn from submissions to the Emerging Playwright Award, were randomly selected for inclusion. The first scene of each play was read by a pair of actors. A panel was asked the question “Would you keep reading, and why (or why not)?” The event was held live at Stratford on Oct 24, 2022 with the following panelists: Keith Barker, Marcia Johnson, and Lisa O’Connell (ED, Pat The Dog Theatre).

**Anniversary Reading Event** — Three Nova Scotian playwrights were invited to read a segment of their work for Evenings at Government House, a program curated by the Lt. Governor of Nova Scotia, the Honourable Arthur Leblanc. The event was hosted by PGC Board member Jamie Bradley on Nov 1, 2022. The featured playwrights were Catherine Banks, Lily Falk, and Josh MacDonald. PGC held a special reading event at the Arts and Letters Club on Nov 19, 2022. To celebrate our 50th anniversary, PGC drew one script from each decade, and these were read by other playwrights: 1970s—*Les Belles Soeurs* by Michel Tremblay, read by Beverley Cooper and Judy Reynolds; 1980s—*The CrackWalker* by Judith Thompson, read by Yolanda Bonnell and Anusree Roy; 1990s—*Harlem Duet* by



# Annual Activities Report, continued

Djanet Sears, read by Andrea Scott; 2000s— *Truth or Treason* by Rahul Varma, read by Andrea Scott, Beverley Cooper and Anusree Roy; 2010s—*Paradise Lost* by Erin Shields, read by Judy Reynolds; and, 2020s— *My Sister's Rage* by Yolanda Bonnell, read by Yolanda Bonnell, Andrea Scott and Anusree Roy. The readings were followed by a panel discussion and Q & A with panelists Makram Ayache and Judith Thompson, and moderation by Keith Barker.

**World Theatre Day** – To celebrate World Theatre Day in March, PGC held an online reading event and featured three of the 2022 Tom Hendry Award recipients: Jovanni Sy, Marie Beath Badian, and Sydney Scott.

**Toronto International Film Festival** – TIFF featured PGC in July 2022 as part of their Books on Film series. The film shown was *Monsieur Lazhar*, based on Évelyne de la Chenelière's play, *Bashir Lazhar*. Host Eleanor Wachtel emceed the event and led a Q & A session with Évelyne after the screening.

## Playwrights Resiliency Program

PGC made an application in Feb 2022 and received acceptance in August 2022. Brandon Crone moved from their role as part-time Communications Coordinator to a full-time position as the Program Manager for our Playwrights Resiliency Program (PRP).

PGC established four fundamental areas of support for individual professional playwrights across the country: Agency, Effective Workplaces, Legal, and Mentorship.

**Agency:** We wanted to better equip playwrights to act on their own behalf when a new opportunity arises.

**Effective Workplaces:** We wanted to equip playwrights with tools to advocate for themselves and their work.

**Legal:** We wanted to help playwrights understand legal rights when it comes to content creation.

**Mentorship:** We wanted to offer paid opportunities for knowledge exchange and peer-to-peer learning.

All webinars were delivered on their synchronous date and recordings were made available for asynchronous learning. All events were held online.

There were 705 registrants in the PRP program.

All live programming had to be completed by March 31, 2023 while recordings remained available until June 20, 2023.



# Annual Activities Report, continued

Program	Synchronous Date (All times Eastern)	Webinar leaders
<b>Agency</b>		
Think Like an Agent: Relationship Building	Oct 25 11am-1pm	Led by Colin Rivers (Marquis Entertainment) and Pam Winters (GGA)
Down the Research Rabbit Hole	Nov 3 12-2pm	Led by Jenna Rodgers, Kelly Hill, and Louise Casemore
Plan Your Pitch	Nov 8	Led by Omari Newton
Promotional Strategies	Nov 12 2-4pm	Led by Elena Eli Belyea, Sydney Campbell, Emily Jung, and Kyng Rose
The Future of Festivals	Nov 15 7-pm	Led by Keshia Palm (Paprika Festival), Adrienne Wong (Festival of Live Digital Art), Joeann Argue (Nogojiwanong Indigenous Fringe), Clayton Lee (Rhubarb Festival), and Blake Brooker (High Performance Rodeo)
Pitch It! Kiosk	Nov 21 4-5pm	Open Q & A session Led by Brandon Crone, Program Manager
Pitch It! Gym	Nov 30 4-5pm *No recording	Drop-in session to allow playwrights to practice their pitches on staff or other artists Led by Brandon Crone, Program Manager
Pitch It! Gym	Dec 7 4-5pm *No recording	Drop-in session to allow playwrights to practice their pitches on staff or other artists Led by Brandon Crone, Program Manager
Do It Yourself Roundtable	Dec 8 5-7pm	Led by Beatriz Pizano (Aluna Theatre), Jonathan Christenson (Catalyst Theatre), Santiago Guzmán (TODOS Productions), Valerie Sing Turner (Visceral Visions), and moderated by Franziska Glen and Lily Falk (Gale Force Theatre)
Pitch It! Live	Dec 9 3-5pm *No recording	Panelists: Andrea Donaldson (Nightwood Theatre), Jeremy Webb (Neptune Theatre), Joelle Peters (Native Earth Performing Arts), and Tanisha Taitt (Cahoots Theatre)
Pitch It! Live	Dec 10 5-7pm *No recording	Panelists: Colin Wolf (Gwaandak Theatre), Heather Cant (Persephone Theatre), Jivesh Parasram (Rumble Theatre), and Suzie Martin (Theatre Projects Manitoba)
Pitch It! Gym	Jan 9 4-5pm *No recording	Drop-in session to allow playwrights to practice their pitches on staff or other artists. Led by Brandon Crone, Program Manager
Pitch It! Kiosk	Jan 17 2-4pm	Open Q & A session Led by Brandon Crone, Program Manager

# Annual Activities Report, continued

Effective Workplaces		
Wampum Talk and Self-Advocacy	Oct 20	Led by Teyotsihstokwáthe Dakota Brant
Think Like an Agent: Advocating for your deal	Oct 26 11am-1pm	Led by Colin Rivers (Marquis Entertainment), Michael Petrasek (Kensington Literary) and Pam Winters (GGA)
Communication and Conflict Resolution (3-part course)	Module 1: Nov 3 Module 2: Nov 24 Module 3: Nov 28 Each module 3 hrs. 11am-2pm	University of New Brunswick College of Extended Learning led by Elaine Leclerc Module 1: Collaborating for Success Module 2: Building Effective Relationships Module 3: Leading Critical Conversations
Understanding Arts Management	Nov 21 12-2pm	Led by Lisa Li (Prairie Theatre Exchange), Mark Aikman (Factory Theatre), Monica Esteves (Canadian Stage) and moderated by Victoria Steele
The State of Care	Dec 8 2-4pm	Led by Aria Evans, Col Cseke, Cole Alvis, Lisa Marie Di Liberto, Yolanda Bonnell, and moderated by Nikki
Legal		
Copyright & Estate Planning	Asynchronous only	Led by Lynne Daubaras (O'Connor MacLeod Hanna LLP) and Marian Hebb and moderated by Warren Sheffer (Hebb Sheffer LLP)
Music Copyright: What you need to know In partnership with Music Publishers Canada	Mar 9 2-4pm	Led by Erin Finlay (Stohn Hay Cafazzo Dembroski Heim Finlay LLP) and Margaret McGuffin (Music Publishers Canada)
Public Lending Rights In partnership with the Canada Council	Mar 24 2-4pm	Led by Peter Schneider *No payment required to <u>webinar</u> leader
Legal Kiosk	Mar 30 3-5pm	Open Q & A session Led by Tony Duarte (Duart Spiel LLP), moderated by Brandon Crone, Program Manager
Mentorship		
Mentorship Kiosk	Dec 6 4-5pm	Open Q & A session Led by Brandon Crone, Program Manager
Year End Social	Dec 14 4-5pm *No recording	Led by Brandon Crone, Program Manager
Mentorship Kiosk	Jan 4 4-5pm	Open Q & A session Led by Brandon Crone, Program Manager
Community Sharing Social	Mar 17 3-5pm *No recording	Led by Brandon Crone, Program Manager

# Annual Activities Report, continued

## Mentorship Program

In Fall 2022, staff developed and circulated mentorship program information, criteria, and application procedures. Participants could apply to the program in 1 of 3 ways:

1. Mentor and Mentee applied as a pair. One applicant submitted and supplied a letter of confirmation from their pre-selected partner. PGC was aware who was applying as the Mentee and who was applying as the Mentor.
2. Mentees could apply as individuals, indicating their areas of career interest, artistic interest, and self-identifiers. PGC then utilized this information to pair them with a Mentor.
3. Mentors could apply as individuals, indicating their years and areas of experience, artistic interests, and self-identifiers. PGC then utilized this information to pair them with a Mentee.

Program Manager, Brandon Crone, reviewed all applications and paired individual Mentees and Mentors. Mentorship pairs were required to meet no less than three times, each meeting being no less than one hour. All meetings and final reports were required to be completed and submitted to PGC by March 31st. Final reports required the playwrights (as a pair) to indicate the date and length of each meeting and a brief report on each meeting by answering the prompt: "Please describe what activities and learning objectives were achieved in your first mentorship session," a question similarly asked for the second and third sessions. They were able to report (optional) on additional mentorship sessions, success stories and program feedback.

The number of applications exceeded the planned slots: 286 pairs of mentors/mentees were approved.



AGENCY

**Pitch It!  
LIVE**  
Central/Atlantic Canada

with

<b>Andrea Donaldson</b> Nightwood Theatre	<b>Jeremy Webb</b> Neptune Theatre
<b>Joelle Peters</b> Native Earth Performing Arts	<b>Tanisha Taitt</b> Cahoots Theatre

**FRIDAY,  
DECEMBER 9th**

12pm-2pm PST / 1pm-3pm MST  
2pm-4pm CST / 3pm-5pm EST  
4pm-6pm AST / 4:30pm-6:30pm NST

Canada



EFFECTIVE WORKPLACES

**WAMPUM TALK and  
SELF-ADVOCACY  
WORKSHOP**

with  
**Teyotsihstokwáthe  
Dakota Brant**

**THURSDAY,  
OCTOBER 20th**

7am-9am PDT / 8am-10am MDT+CST  
9am-11am CDT / 10am-12pm EDT  
11am-1pm ADT / 11:30am-1:30pm NDT

Canada

# Annual Activities Report, continued

PGC invited all participants to complete a survey.

## Survey results:

Question	Average
Please rate the variety of programming (1=low, very unimpressed, not interesting. 5=high, <u>very impressed</u> , <u>very interesting</u> )	4.37
Please rate the topics of the webinars (1=low, not interesting, not helpful. 5=high, <u>very interesting</u> , <u>very helpful</u> )	4.10
Please rank the range of perspectives represented within the panelists/ <u>webinar</u> leaders. (1=low, very unimpressed, limited variety. 5=high, <u>very impressed</u> , lots of variety)	4.26
Please rate the importance of offering BOTH synchronous (live) and asynchronous (recorded) programming (1=low, not important, not helpful. 5=high, <u>very important</u> , <u>very helpful</u> )	4.31
Thinking of <u>ONE</u> of the sessions in which you participated (live or recorded), please rate your level of satisfaction with the event. (1=low, very unimpressed, not interesting. 5=high, <u>very impressed</u> , <u>very interesting</u> )	4.33
Overall, what was your opinion of the Playwrights Resiliency Program (1=low, very unimpressed, not valuable. 5=high, <u>very impressed</u> , <u>very valuable</u> )	4.39
Which of the program components was most valuable to you?	78% indicated Mentorship
Would you be likely to submit to Pitch It! (Online live event and/or website) if PGC continued to offer these elements?	3.98
If PGC had the resources, which element of the Playwrights Resiliency Program do you hope might continue?	84% indicated Mentorship
What prevented you from participating more fully?	79% indicated Time
Please rate the application element of the Mentorship Program. (1=hard to understand, difficult, many barriers. 5=clear, easy to understand and submit)	4.53
Please rate the reporting element of the Mentorship Program. (1=hard to understand, difficult, many barriers. 5=clear, easy to understand and submit)	4.5
How likely are you to continue to engage with Playwrights Guild of Canada? 1=not at all likely. 5= <u>very likely</u>	4.66

## Examples from “What did you like most about the program?”

Easy process	Provided community	Breadth of topics	Meet & connect	inclusivity
Generous honorarium	communication	Professional webinars	Working with peers	Variety & quality
useful	interaction	networking	Lasting connections	Invest in myself
Actionable info	Got me moving again	Took me to next level	safe	encouraging

# Annual Activities Report, continued

## Professional Contracts

It's been a busy year for contract work!

Now that the theatres are open again, requests for **contract consultations** (reviewing and advising members about production contracts) have grown considerably. A few issues have come to the fore this year. One is the seemingly large (and excessive) use of comps, free ticketing, and Pay-What-You-Can models being used in the wake of the pandemic, which could be negatively affecting playwright royalties. Another matter is PGC's jurisdiction being challenged by PACT in relation to all things digital. Hybrid digital and live production models are a reality now, so we are hoping for a positive resolution and agreed upon contract documents on that front down the road.

Ami Gladstone took over as Contracts Chair, and after a few meetings, we re-opened negotiations with Stratford about the possibility of a **Stratford Addendum** to the PACT/PGC collective agreement (they had submitted an offer to us in 2019 before the pandemic hit and then everything was placed on hold). PGC submitted a new offer to Stratford in February 2023, which Stratford countered with an offer of their own in April 2023. We are still going back and forth.

PACT and PGC also formed a **TYA (Theatre for Young Audiences) Working Group** (as it had also been put on hold during the pandemic). Vern Thiessen originally chaired PGC's group but he stepped down due to a conflict of interest, after which David S. Craig stepped into the role of Chair. The work of this committee started in June 2022 and wrapped up in June 2023 with four recommendations (definition revamps, the need for Digital standards, a payment schedule change, and the need for a joint TYA lobbying effort) that will inform the next round of negotiations (which have officially been postponed until 2025).

We also completed the research phase of **Shared Room, Shared Vision**. PGC hired Rachel Ditor for this project, who in previous years held consultations with various groups of artists in the field (ADs, directors, playwrights, dramaturges, etc.) about difficulties experienced by creatives during the process for a premiere production. These sessions were extremely enlightening, indicating that difficulties often arise due to a lack of respect and communication (rather than fees as originally suspected). We distilled the premiere production issues identified in our sessions down to two main problems: poor communication, and presumptions about process. Rachel investigated along similar lines at the post-secondary level, using the University of Victoria's programs, staff, and students as a test case. Substantial gaps in knowledge were revealed about contracts and industry practices amongst staff and students, and we concluded that a series of educational but fun videos on related topics that educators can use as curriculum content would be the best way to address these gaps. This idea was inspired by a British dramaturge who makes cheeky educational videos (see an example [HERE](#)).

Throughout the past year, we have also been working on an **Inclusion Rider Guide**. Board member Adrienne Wong headed up this project, who worked with PGC staff members Rebecca Burton and Sarah Duncan to create a first draft document. That draft was recently sent out to a number of PGC members for review and comment, so that we might improve upon the work to date. We have also been collecting contact information for different kinds of Cultural Consultants for the past year, for an appendix that will accompany the Inclusion Rider.

# Annual Activities Report, continued

## Staffing

Executive Director: Nancy Morgan

Membership and Contracts Manager: Rebecca Burton

Public Relations Manager: Mindy Doherty Griffiths

Program Manager: Sarah Duncan

Communications Coordinator: Brandon Crone (Apr-Aug)

Communications Assistants: Monique Renaud and Elysia Persad (Sep-Mar)

Officer Manager: Elysia Persad

Student positions:

Technology Intern: Connor Tomaszewski

Program Assistant: Alyssa Brubacher

Program Assistant: Beka Morrison

Program Assistant: Vee Quach

Bookkeeper (contract): Monique Renaud

From April-June 2022, Monique Renaud and Mindy Doherty Griffiths shared the Public Relations role, overlapping as Mindy returned from her parental leave.

On a **personal note**, Rebecca was super pleased to be recognized for her 10 year work anniversary, through a social media campaign, Kudoboard messages, and the intro to the August issue of *CanScene*. Rebecca thanks all staff, board, and PGC members for their messages!



## Tom Hendry Awards

The Tom Hendry Awards were open for submissions to PGC members in the Spring of 2022. Special thanks to all jury members who accepted the task of reading all the plays and so thoughtfully discussing the work to decide upon a shortlist and a recipient in each category.

PGC held the [Nominee Gala](#) online in September and featured reading segments of the three shortlisted Emerging Playwright Award playwrights. [The Awards Evening](#), also airing on YouTube, featured host Sharron Matthews.

# Annual Activities Report, continued

Drama Award Jury	Kanika Ambrose (Chair), Chris Lam, and Josh Languedoc
Comedy Award Jury	Deb Williams (Chair), Amanda Cordner, and Breton Lalama
Theatre for Young Audiences Jury	Tracy Carroll (Chair), Scott Button, and Katie German
Emerging Playwright Award Jury	Laura Mullin (Chair), Santiago Guzmán, Natalie Meisner
Musical Award Jury	Avery-Jean Brennan (Chair), Lindsay Kyte, and Amanda Trapp
Robert Beardsley Award Jury	Philip Geller (Chair), Briana Brown, and Yago Mesquita
John Palmer Award Jury	Franco Boni (Chair), Chris Gatchalian, and Yvette Nolan

Award	Finalists	Recipient
Drama Award	<i>Common: A Trilogy</i> by Marie Beath Badian, <i>Highway</i> by Maggi Feehan, <i>Cockroach (甲虫)</i> by Ho Ka Kei (Jeff Ho)	<i>Common: A Trilogy</i> by Marie Beath Badian
Comedy Award	<i>The Gig</i> by Mark Crawford, <i>Mad Madge</i> by Rose Napoli, <i>The Tao Of The World</i> by Jovanni Sy	<i>The Tao Of The World</i> by Jovanni Sy
Theatre for Young Audiences Award	<i>Gather</i> by Julia Lederer and Julie Ritchey, <i>Swan Girl</i> by Kathleen McDonnell, <i>Homeroom</i> by Rachel Mutombo	<i>Homeroom</i> by Rachel Mutombo
Emerging Playwright Award	<i>Crypthand</i> by Lily Falk, <i>Sinkhole (or Six Ways To Disappear)</i> by Adjani Poirier, <i>A Poem For Rabia</i> by Nikki Shaffeeullah	<i>Crypthand</i> by Lily Falk
Musical Award	<i>Parlour Tricks</i> by Jamie Bradley and Scott Owen, <i>G-G-G-Genevieve</i> by Jesse LaVercombe and Adrian Shepherd-Gawinski, <i>StarWalker: A New Musical</i> by Corey Payette	<i>Starwalker: A New Musical</i> by Corey Payette
Robert Beardsley Award	<i>Hammer and Chisel</i> by Soykan Karayol, <i>the titty play</i> by Sydney-Paige Scott, <i>Koli Kari</i> by Ganesh Thava	<i>the titty play</i> by Sydney Scott
John Palmer Award	Louise Casemore, Santiago Guzmán, Stephen Jackman-Torkoff	Santiago Guzmán

The Bra D'Or Award was given to Beverley Cooper and the Honorary Membership was given to Colin Rivers, Marquis Entertainment.

**SPONSORS:** RBC (Royal Bank of Canada) Emerging Artist Fund, Queen's University Dan School of Music and Drama, Playwrights Canada Press, Manitoba Association of Playwrights, Playwrights Atlantic Resource Centre, Playwrights Theatre Centre, Playwrights Workshop Montreal, Alberta Playwrights Network, Friends and Family of John Palmer, the Arts and Letters Club of Toronto.

## Webinars

PGC held two webinars through the year, as there was a wide array of offerings through the Playwrights Resiliency Program:

- Canada Council Grants, led by program officer Matthew Tiffin (Dec 2022), and
- School Visits: From First Contact to Classroom Experience with Emil Sher & Norm Reynolds (Feb 2023)



# Women's Caucus Report

**By Kelley Jo Burke, Chair**

Hello. My name is Kelley Jo Burke and I'm the chair of the Playwrights Guild of Canada Women's Caucus. My pronouns are she/ her and I am writing from my settler home in Regina, Saskatchewan which is Treaty 4 territory - the home of the nêhiyawak ( [nay HEE yuh wuk], Anihšînāpēk [uh NISH naah bayk], the Dakota, Lakota, and Nakota, and the homeland of the Metis/Michif Nation.

The Women's Caucus is made up of me (SK), and Marcia Johnson (ON), and in the fall of 2022, we were joined by Joanna Falck (ON), Aldona Jaworska (AB), Carolyn Nakagawa (BC), and Rachel Mutombo (QC) — and we continue to be unbelievably held up by PGC staff member, Rebecca Burton.

**AGM:** The 2022/23 Annual Women's Caucus Meeting took place on Monday, March 13th, 2023. Andrea Scott, Sarena Parmar, Leanne Brodie, and Yolanda Bonnell formed a discussion panel, moderated by Christina Cook. The topic was "Positively Difficult: How to Advocate for Yourself." That covered everything and anything (from writing projects dealing with adaptation and translation, to matters of contracting or cultural representation, etc.). We chose this topic since it can be all-encompassing, and most especially because the majority of women playwrights still do not advocate for themselves the way men do (e.g. making play submissions, applying for gigs, negotiating better contract terms, insisting on EDI principles, etc.). We had a number of non-PGC members sign up to attend the event. Normally we would not allow non-members to participate, but Rebecca discussed it with PGC staff, and we thought this might be a good outreach moment. So, anyone and everyone could attend. You can still watch this event after the fact [HERE](#).

**The Bra d'Or Award:** The BDA was introduced in 2006, and it is awarded annually to celebrate an individual or team for his/her/their support and/or promotion of women playwrights in Canada. Celebrations for the Bra d'Or Award are wrapped in with PGC's [Tom Hendry Awards](#). All award nominees will be announced publicly and celebrated during our Nominee Gala Event online on Monday, September 18th, 2023. The BDA winner will be decided by a vote involving all PGC members, which will be cast between September 19th and October 15th, and the winner will be announced as part of the larger Tom Hendry Awards (THA) celebrations on Sunday, October 29th. Please mark your calendar with these dates. Attendance is free for both, but registration will be required. Our 2022 recipient was the wonderful Beverly Cooper, who has only just left the WC Steering Committee after many years of being a linchpin in the committee and carrying many WC projects from inception to conclusion.

For this year we received five eligible BDA nominations: playwright Catherine Banks (Halifax, NS), Norm Foster, actor and playwright (Fredericton, NB); Lisa O'Connell, ED of Pat the Dog (Kitchener, ON); Marianne Sawchuck, AD & Producer of Women at Play(s) (Toronto, ON), and Donna Spencer, AD of the Firehall (Vancouver, BC).

# Women's Caucus Report, cont'd

**CASA:** CASA was a Canadian and South African partnership between the Playwrights Guild of Canada's Women's Caucus and the African Women Playwrights Network to provide support, funding, and dramaturgical opportunities for South African women, trans, and non-binary creators, which ended in 2022. The CASA Award was thrilled to announce in 2023 that "Time to Dream," a short documentary film celebrating The CASA Award, was released on International Women's Day. Directed by South African filmmaker, Dominique Jossie, the film explores the inspirations and challenges South African women playwrights face, as told through the stories of three CASA Award winning playwrights: Rehane Abrahams, Tamara Guhrs Schulz, and Tiisetso Mashifane wa Noni.

- For a quick film teaser, [watch THIS TRAILER](#). For trailers focused on the three individual playwrights, click on the name below:
  - [Rehane Abrahams](#)
  - [Tamara Guhrs Schulz](#)
  - [Tiisetso Mashifane wa Noni](#)
- To view the full film, "Time to Dream" (13 minutes and 27 seconds), [GO HERE](#).



**PLEDGE:** [PLEDGE](#) stands for a "Production Listing to Enhance Diversity and Gender Equity" and it is a database of large cast (6 characters or more) play listings, created in partnership with the University of Toronto in Scarborough (UTSC). The goal is to increase the number of plays by women produced at post-secondary theatre training programs in Canada. To assist with this, the Pledge website provides a resource to help educators address imbalances in post-secondary theatre programs. Though achieving gender equity is the main goal of Pledge, it also aims to help improve the overall diversity of voices reflected in Canadian theatre education. We also hope it will be of service to theatre organizations, student groups, teachers, and artists. Pledge celebrated its five-year anniversary in 2022 and the posting of over 400 large-cast play titles (which grew to 500+ plays in 2023).

Pledge went on hiatus for the summer of 2022, and right when we were to reboot for the fall, we unexpectedly lost our funding support from UTSC's EDA Department. Dr. Barry Freeman, our UTSC partner, and Rebecca submitted an RA Fellowship request on August 15th that would staff the site for the fall and winter but the application was not successful. Luckily, a creative writing student from Sheridan, Madeline Rossell, volunteered to intern for Pledge, providing 15 hours of work a week. In terms of website maintenance, there is a Digital grant that Barry and Rebecca also considered through UTSC Libraries, which could help in the long term, but they decided against it because we would lose control of the site, its look, and the content. In the short term, we also needed money for website maintenance (about \$200 - 300 year). PGC covered that in the short term until alternate funding is in place (Rebecca looked into applying for a Canada Council Digital project grant, but we aren't eligible). Madeline's volunteerism got us caught up after the summer hiatus, and she also conducted outreach campaigns to try and improve the number of IBPOC playwrights.

# Women's Caucus Report, cont'd

**SUREFIRE:** SureFire is a community-generated resource intended to help alleviate the industry's problem of under-representation, and it complements other like-minded initiatives, such as [The 49 List](#). We have taken our inspiration from the [Kilroys](#), an American group that produces an [annual catalogue](#) of high-quality, unproduced, and/or under-produced plays by women, trans, non-binary, and gender diverse creators. In 2022, as part of PGC's 50th anniversary celebrations, a special edition of SureFire was released in which Women's Caucus members acted as the Recommenders, submitting the name of their favourite play that they wrote, and the name of one of other favourite Canadian play by a women, two-spirit, trans, or non-binary creator. In all, 122 play titles were received from 75 Women's Caucus members. Eighteen of those works received multiple nominations, and they form the SureFire 2022 listing. This time around, we also shared the names of the other 104 play choices in order to expand the selection of plays on offer and amplify the work further. While 2022's compilation is not as diverse as previous SureFires in relation to racialization, it is quite varied in terms of the playwrights' geographical locations, experiences, genres, and stylistic choices. You can see SureFire 2022 [HERE](#).

**Two Spirit, Trans, and Nonbinary (2STNB) Committee:** With Brandon Crone fully engaged administering the blessed flood of federal resiliency funding, the 2STNB has taken a hiatus. The Women's Caucus remains committed to working together and forming collaborations to work in solidarity on PGC's equity, diversity, and inclusion initiatives under the larger umbrella of a more general PGC Equity Caucus (which allows for other equity-owned groups to join in the future as well).

**The Women's Caucus Newsletter:** Patti Flather worked as the Editor of the *WC Newsletter* throughout 2022, seeing us through the pandemic, up until she stepped down in May 2023. One year of past issues of the WC Newsletter can be found [HERE](#). The newsletter goes on hiatus every summer, and 2022 was no exception. We are back this fall with a new, rotating roster of editors: Danielle Janess, Natalie Meisner, Julie Phan, and Judy Reynolds. We are so delighted and grateful to have these folks stepping up.

**AD Interviews:** This is a special feature included in the *Women's Caucus Newsletter*. Since women still do not apply for jobs or make play submissions at the same rate as men, the AD Interview series is intended to provide women with a few submission tips from specific companies to help demystify the process, better educate our members, and help them feel more comfortable and bolder when making play submissions to theatres. In 2022, WC members conducted three feature interviews (Nina Lee Aquino - NAC, English Theatre Section; Ravi Jain - Why Not Theatre; and Sean Guist - Intrepid Theatre), and we included a member reflection pieces ("What PGC Means to Me") by Lezlie Wade.

## National Forum

The National Forum reps were given a rest while staff and Board reviewed the future of this committee. Town Halls held in the 2023-24, as will Board strategic planning.

**PGC 50**


# First Scene Challenge

with Playwrights Guild of Canada

Hosted by  
The Stratford Festival  
October 2022

 Event supported by the RBC Emerging Artists Project.

## Happy 10th Anniversary with PGC REBECCA BURTON!



#CelebrateRebeccaPGC

**PGC 50**  
50 YEARS OF CHAMPIONING PLAYWRIGHTS

THE 2022 ANNUAL

# TOM HENDRY

PLAYWRITING AWARDS

*Shortlisted Play Bundle*

A collection of plays shortlisted for the awards

## HAPPY INTERNATIONAL ARTS EDUCATION WEEK!



- CANADIAN PLAY OUTLET
- SOCIAL MEDIA CONTEST
- AMATEUR RIGHTS
- Sample Scripts
- PLAYCONNECT
- pledge!
- YEAR OF THE PLAYWRIGHT 1972-2022 PGC 50

# Playwrights Canada Press Report

## Audited Statements

Playwrights Canada Press annual report can be accessed [HERE](#)

Playwrights Canada Press audited financial statements can be accessed [HERE](#)

## Auditor

KURIN AND PARTNERS LLP  
1210 Sheppard Ave E. Suite 308  
Toronto ON M2K 1E3

## Slate of Directors

Makram Ayache, Toronto

Arianna Bardesono, Montreal

Amiel Gladstone, Banff

Shauntay Grant, Halifax

Josh Languedoc, Edmonton

Colleen Murphy, Toronto

Judy Wensel, Regina

## Titles

2022 Titles and Reprints list can be accessed [HERE](#)

2023 Forthcoming Titles list can be accessed [HERE](#)

# Proposed Slate of Directors

Keith Barker

Jamie Bradley

Wren Brian

David Butler

Amiel Gladstone

Alexandria Haber

Marcia Johnson

Debbie Patterson

Jamie Robinson

Chris Tolley

Adrienne Wong



**PGC is grateful for the support of**

Funded by the  
Government  
of Canada



Canada Council  
for the Arts

Conseil des arts  
du Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency  
un organisme du gouvernement de l'Ontario



Cultural  
Human Resources  
Council

Conseil  
des ressources humaines  
du secteur culturel