

2021 Annual Report

KATIA CAFÉ-FÉBRISSEY

CRAFT BITES

**MARCH 12TH
2PM EST**

ENTICING DIALOGUES

DAVE DEVEAU

PLAYCONNECT PGC Conseil des arts du Canada Canada Council for the Arts
Playwrights are paid fairly and supported by:

SIBERIAN SUMMER

This Girls Trip is Going Off the Rails

Tragedy a comedy

By Audrey Kneggs-Pitman

TWENTYSOMETHING

a night like play

by megan calvin

The Listening Room

by M. J. R. R. R.

I'LL MISS YOU A LITTLE

By M. J. R. R. R.

HARUN

by M. J. R. R. R.

Spring Moon: A NEW PLAY

by M. J. R. R. R.

From Alaska

SÉBASTIEN MCGIBSON

by M. J. R. R. R.

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Playwrights Guild of Canada

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Agenda

Wednesday, September 15, 2021

10am Atlantic, 11am Mountain, 12pm Central, 1pm Eastern, 2pm Atlantic, 2:30 Newfoundland

1	Welcome and Land Acknowledgement	1:00-1:10pm *
2	Approval of Agenda	1:10-1:15pm
3	Approval of 2020 AGM Minutes	1:15-1:20pm
4	Board of Directors' Report	1:20-1:30pm
5	Financial Report <ul style="list-style-type: none">• Approval of 2020/21 Audited Statements• Approval of 2021/22 Auditors• Approval of 2021/22 Budget	1:30-1:45pm
6	Annual Activities Report <ul style="list-style-type: none">• Questions & Comments	1:45-2:00pm
7	PGC programs from the members' perspective	2:00-2:30pm
8	Contracts ratification discussion and vote	2:30-3:00pm
9	Playwrights Canada Press Report <ul style="list-style-type: none">• Approval of 2020 Audited Statements• Approval of 2021 Auditors• Approval of Slate of Directors	3:00-3:15pm
10	Confirmation of the Slate of Directors	3:15-3:25pm
11	Other Business	3:25-3:35pm
12	Adjourn & Closeout	3:35pm
13	Members' Social Time (breakout rooms)	After closeout

*** all times in EASTERN**

2020 AGM Minutes

Date: September 17, 2020

Time: 4:00pm to 6pm Eastern Standard Time

Location: <https://us02web.zoom.us/j/89117372813>

Attendance: Alexandria Haber, Alexis Diamond, Alicia Payne, Alison Kelly, Amiel Gladstone, Anne Chislett, Annie Gibson, Benj Gallander, Beverley Cooper, Bill Zaget, Carol Libman, Carolyn Zapf, Catherine Banks, Cathi Winslow, Celeste Sansregret, Chelsey Fawcett, Chris Tolley, D. Jay Elektra, David Craig, David Edney, David Simmonds, Donald Molner, Elyne Quan, Gabe Maharjan, Gail Nyoka, Geoff Whynot, Globus Theatre, J. Ivanel (Julie) Johnson, Jamie Bradley, Janet Munsil, Jeff Pitcher, Jennifer Wynne Webber, Jim Betts, Joan Burrows, John Cook, Katherine Koller, Kevin Land, Kevin Longfield, Kristine Greenaway, Larry Zacharko, Laura Piccinin, Lee Kitchen, Liesl Lafferty, Louise Casemore, Mansel Robinson, Marcia Johnson, Margaret Hollingsworth, Margaret (Maggie) Sulc, Marilo Nunez, Mary Humphrey Baldrige, Michael Khashmanian, Michelle Wise, Nicolle Nattrass, Norm Reynolds, Peter Colley, Rahul Varma, Rex Deverell, Rita Shelton Deverell, Rod Hayward, Rose Cullis, Sarena Parmar, Scott Douglas, Scott White, Simon Johnston, Stephen Near, Steven Jackson, Taylor Graham, and Wren Brian

1. Welcome & Land Acknowledgement

Idil Djafer shared a promotional video for the new Canadian Play Outlet.

Michelle Kneale welcomed everyone to the AGM, acknowledged the Indigenous ancestry of the land, and spoke about University of Alberta's Indigenous Canada online course.

Michelle acknowledged Robin's departure as ED, thanked her and said the board is working on a proper farewell to recognize her work.

2. Approval of Agenda

MOTION: Nicole Nattrass moved to approve the agenda. Seconded by Kevin Longfield. Carried.

Idil went through the online and phone voting procedures using Zoom.

3. Approval of the Minutes from the last AGM

MOTION: Elyne Quan moved to approve the minutes from the last AGM. Seconded by Alexis Diamond. Carried.

4. Executive Director's Report

Robin Sokoloski thanked the board, staff and members for their encouragement of her leadership and ideas.

She cited the day-long Play Reading Relay during the pandemic as an example of the staff's commitment to membership.

She talked about adapting to new space and opportunities for the Canadian Play Outlet.

2020 was not a great year but PGC is walking alongside its members.

2020 AGM Minutes, continued

Robin invited members to watch the Tom Hendry Awards at the end of October.

Rex Deverell, Michelle Kneale, Elyne Quan praised Robin's tenure.

David Craig asked if the clubhouse belongs entirely to PGC.

Robin explained it is shared with East End Arts with the Canadian Play Outlet in the main space upstairs and with offices downstairs but currently staff is coming in two days a week and visitors are encouraged to book an appointment.

Simon asks about Robin's next steps and she explains it will be announced next week.

5. Financial Report

Wren Brian said the board has approved the financial statements and 2020/2021 budget in March and explained that since then Robin has created a COVID budget to provide a realistic picture of PGC's financial situation to ensure PGC can weather through the fallout of COVID beyond 2021.

PGC is in good financial standing with surplus in 2019/2020 due to increased earned revenue and unanticipated staff changes.

Audit was done by Hogg, Shain & Scheck. PGC had a good experience and recommended them for next year's audit during this transition.

Wren commended Robin for her financial management.

Elyne Quan expressed concern for the decreased amount in the Internet & Website line item because many activities are going online.

Robin explained that the amount is less because PGC doesn't pay for internet at the new space. It is included in the rental price.

Simon Johnston asked for clarity on the Strategic Fund.

Robin explains that after accumulating surpluses, the board has created a policy to earmark reserved funds internally for a Strategic fund and another fund for if anything should happen, the organization can continue on for three months time. The Strategic Fund is not allocated to anything specific but as needed.

A question from the chat-box asked if the Tom Hendry Awards have been subsidized this year.

Robin explained that Stage West was unable to sponsor the Comedy and Musical awards this year so Robin decided to use the \$10,000 as part of the Emergency Business Loan to continue these two awards.

Louise Casemore asked about the future of Pathways to PGC.

Robin explains this program was initially an experiment and that they've pulled back on any activities that require travel or public gatherings for now. There may be money to access if National Forum reps or members want to do something regionally online.

A question from the chat box asked if online Creator Exchanges are possible this year.

Robin cites the recent online Playwrights Retreat as a spin off of these events with topical breakout rooms which received positive feedback. This is how we will likely continue these exchanges but we are open to other ideas.

Alexis Diamond proposed an opportunity for Caucuses to connect beyond the National Forum reports.

Robin encouraged Alexis and Chelsey Fawcett to pilot the idea.

2020 AGM Minutes, continued

MOTION: Simon Johnston moved to approve the 2019/2020 audit, the auditors Hogg, Shain & Scheck, and the 2020/2021 budget. Seconded by Rod Hayward. Carried.

6. Annual Report

Rebecca Burton shared results from the Membership Survey 'State of the Canadian Playwright: Four Months into the COVID-19 Crisis'. The purpose of the survey was to assess the current state of affairs to gain research for advocacy efforts.

The survey had a 25% return rate.

Six sections: Health and Wellbeing, Theatre Production, Publication, Economic Impacts, Other Career Impacts, and Demographic Information.

Health and Wellbeing: for physical health 45% reported changes, and of those 52% reported physical health slightly worse than before.

For mental health, 64% reported negative changes, and of those 49% feeling slightly worse, 28% worse off. 69% reported more stressed about finances.

27% experienced difficulties due to school closures, and 27% due to elder care challenges.

45% aren't writing plays at all or very little, while 67% engaged in other kinds of writing.

Theatre Production: 67% had productions/events canceled, of those 44% canceled outright, 39% postponed or rescheduled

46% were not paid for these activities and overall average lost income was \$16,534.00.

Publication: 12% had upcoming publications, of those 6% had release dates moved, 5% experienced difficulties getting paid, 1% had trouble with contracting.

Economic Impacts: Production and publication contracts aside, 44% reported other cancelled events and additional lost income with 71% indicating declines in income due to pandemic.

The main sources of lost revenue include: cancelled productions (53%), Non-writing-related Work furloughed or laid-Off (43%), and loss of teaching, speaking and reading engagements. 58% of respondents expect additional lost revenues in the year to come.

50% of the respondents applied for financial assistance and of those, 73% applied for CERB, of those 76% received assistance, and of those 54% reported that assistance was sufficient to get by.

Other Career Impacts: 30% made new connections in the last four months, 18% lost connections, 36% in total had new opportunities arise.

42% presented their work online, which created new opportunities 14% of the time, although another 47% commented it was too soon to say.

23% indicated they will be presenting their work online in the near future, 19% hope to do so, 31% might do so, 27% definitely will not.

89% are willing to present their work online, 11% would rather not.

A sample of responses for 'What initiatives should be implemented for the industry's recovery?' included: getting theatres open again, more co-producing opportunities, a radical rethink of our industry, more government assistance, more Canadian plays, not to abandon theatre as a live artform, etc.

A sample of responses for 'What supports and/or projects from PGC would be helpful?' included: lobbying to the government explaining the plight of artists and how much we contribute to the economy, re-examine PGC policies regarding equity, more readings, contests, series, promotions, etc.

2020 AGM Minutes, continued

Demographic Information: Regional Breakdown: 51% Ontario; 17% British Columbia; 12% Alberta.

Geography: 74% Urban; 10% Small Town; 9% Suburban.

Primary Occupation: 47% Playwright; 9% Actor; 4% Educator.

Employment Status Pre-Pandemic: 80% Self-employed; 19% Salaried; 5% Unemployed. Gender: 51% woman; 42% man; 4% Prefer Not to Say.

Sexual Orientation: 67% Heterosexual; 13% Prefer Not to Say; 9% Bi-Sexual.

Racialization: 78% White/Caucasian; 6% Prefer Not to Say; 2.6% Asian.

Mental and Physical Ability: 71% able bodied without mental health problems; 9% Prefer Not to Say; 7% Person with a Mental Disability.

Class: 49% middle class; 24% Working Class; and 10% Middle Upper Class;

Age Range: 51% 40 – 64 years; 26% 65 – 105 years; and 19% 26 – 39 years of age.

57% thought a follow-up survey is a good idea, 35% said maybe, and 5% said no.

Jennifer Wynne Webber mentioned the likelihood that some CERB funding will need to be paid back so we should ask about this in the next survey.

Rebecca mentioned the lobbying and advocacy PGC is doing in this regard and talked about the CERB which is supposed to support artists and those who don't qualify for EI.

David Simmonds backed up Jennifer's statement and offered advocacy support.

Alexis Diamond suggested we pay attention to the social impact, rather than just numbers.

Rebecca acknowledged balancing this knowledge with the economic priorities of politicians.

David Craig asked if there is any progress with the Stratford Addendum agreement.

Chris Tolley explained that the board was close to coming to an agreement but decided not to pursue in light of COVID and will continue that work when appropriate. Chris also explained that Stratford is underpaying playwrights at around 4% and PGC is creating an amendment to help them follow our guidelines.

Rex Deverell asked about the absence of the Saskatchewan Nation Forum report and Robin said it was not submitted.

MOTION: Scott White moved to approve the Annual Report including National Forum reports, Women's Caucus report, Contracts Committee report, President's Report and Executive Director's Report. Seconded by David Simmonds. Carried.

7. PGC Programs from the members' perspective

Chris Tolley acknowledged the massive shift to online activities and the hard work Robin and Rebecca have put into digital contracts so work can thrive while protecting the rights we've fought for.

There are two basic contracts: the core Digital Contracts created when the pandemic hit and an adapted, temporary COVID contract that applies only to presentations that exist within the window of time during the pandemic.

Chris referred members to the resources section on the website which includes information about how to contract digital works and also to ask Rebecca for more information.

Your work is valuable, protect that value.

Rebecca added that there are a lot of commissions for short plays online for which the PGC Commission

2020 AGM Minutes, continued

Contract rates are too high. In these situations, we're using the Development agreement and including a rider that would outline elements normally found in the Commission contract.

Idil Djafer explained that the PlayConnect has shifted to online or remote readings only and that PGC is not encouraging any in-person readings this year.

Idil shared Trina Davies' positive experience doing a PlayConnect reading with Ship's Company which included a technical rehearsal, a live reading and a Q&A. The reading garnered further interest from both the company and audience members.

Liesl Lafferty reported positively on the Playwrights Retreat, outlined the sessions and referred members to the notes from the sessions available on the website dashboard under Knowledge-based Webinars. Liesl recommended next time being able to attend more than one breakout session and wanted the event to be longer.

Michelle encouraged members to partner with organizations and apply to the PlayConnect program. Idil clarified that to make the program more accessible, you can apply to PlayConnect twice each fiscal year and that it is now open to supporting members as well.

Rita Deverell asked what is being done related to safe spaces, equity and inclusion issues in contracts. Rebecca explained there is not much being done with safe spaces because no one is doing in-person work but policies are being developed. Robin added that Equity has partnered with Ryerson University to do a major study on safe spaces to be released this month and plan to do multiple convenings across the country.

Rod Hayward asked how members can share their events with other PGC Members.

Idil answered that members can add their events to the website Events Calendar.

Kevin Longfield asked if co-writers of a play have to both be members. The answer is no but helpful and easier if both writers are.

Catherine Banks asked if PlayConnect is willing to waive membership status for BIPOC writers.

Robin explained that because the program is not oversubscribed, we are able to waive membership status for BIPOC writers to act as either a re-entry or introduction to what PGC has to offer playwrights.

8. Playwrights Canada Press Report

Annie Gibson reported on the activities of Playwrights Canada Press.

Submissions closed in March due to uncertain capacity and limited printing resources but hoping to reopen them in a month or two. They have been setback four months behind schedule, 50-60 playwrights still waiting for a response.

Currently working on revising submission guidelines to address online productions and cancelled productions.

Adapting to new marketing and distribution systems, books are delayed. There is still in-store pickup. Sales are doing well, e-books sales especially.

Get in touch with Annie if you're having trouble getting paid with contracts from Playwrights Canada Press. Royalties from January-June are about to go out in the next couple of weeks. They are average, more online than print sales.

Marcia Johnson asked about the increasing rate from their landlord. Annie says there has been no

2020 AGM Minutes, continued

increases to rent since their notice two years ago.

Annie gave an overview of the audit. They had a great 2019 in increased sales with online e-books and international distributors. Grants are down but technically not if you account for Canada Council bridge funding between years.

Annie read the Playwrights Canada Press' 2020/2021 Slate:

Bilal Baig, Shauntay Grant, Rick Chafe, Michelle Kneale, Josh Languedoc, Judy Wensel, Colleen Murphy

Annie recommended to approve their regular auditor Kurin and Partners of 5-6 years for their unique understanding of the organization.. Michelle clarified that voters will be approving for all three motions separately.

MOTION: Katherine Koller moved to approve the Playwrights Canada Press' Audit, the Playwrights Canada Press' Auditor – Kurin and Partners, and the Playwrights Canada Press' Slate. Seconded by Alison Kelly. Carried.

9. Confirmation of the Slate

Michelle read the Playwrights Guild of Canada's 2020/2021 Slate:

Michelle Kneale, Alexandria Haber, Monique Renaud, Wren Brian, Jamie Bradley, Amiel Gladstone
Keith Barker, Chris Tolley, Alicia Payne (Past-President)

MOTION: Alexis Diamond moved to approve the Playwrights Guild of Canada's Slate. Seconded by Marcia Johnson. Carried.

10. Other Business

Beverly Cooper invited everyone to give a big cheer to Robin Sokoloski.

Robin noted that when she first started, the AGM happened over two days and now it is under two hours.

11. Adjourn & Closeout

MOTION: Rod Hayward moved to adjourn.

12. Closing Activity

Participants were invited to contribute to a group Word Cloud on Mentimeter and were asked to provide five answers to the question: 'What do you miss about live theatre?'. 'Community', 'Connection' and 'Laughter' were the most common responses.

Board of Directors' Report

Dear Members of the PGC:

Thank you for being the reason we're here. Your stories, dedication to the craft, and advocacy of the art form continue to energize and inspire us as a board as we all attempt to navigate and adapt to these tempestuous waters. We hope that you are finding ways to take care of yourself and your loved ones, and we look forward to the return to theatres.

In the past this report was from the President, but we are looking for ways to dismantle/undermine/disassemble the colonial system that perpetuates constant inequity, and dehumanization. So we're creating it as a group: Chris, Alex, Wren, Keith, Jamie, Amiel and Michelle; playwrights, PGC members, and arts workers. This is what we have been thinking about and what we want to talk to you about.

As a Guild, how do we push the integrity and rigours of our craft, while allowing for the richness that is the diversity of modern life? Who does the organization represent, and who doesn't feel welcome? What barriers are in place? What barriers are we contributing to? How can we open our doors wider to the benefit of all? As a Board, we continue to aim to have a composition that is more in line with our society as a whole, in terms of ancestry, experience, geography, artistic practice and so on.

We have also started (once again!) looking at this question: Why aren't more theatres producing (new) Canadian Plays? The recent report commissioned by Alberta Playwrights' Network, led by Louise Case-more (if you haven't read it, we urge you to do so), and what we are seeing so far for playwrights in this pandemic and as we start to re-open, tells us we have a lot more work to do. How can we develop or deepen our relationships with Canadian theatres in a way that benefits us? What are the barriers that ADs have created for themselves that prevent them from commissioning and / or producing Canadian plays?

We are eternally grateful to the calming, visionary, and fiscally responsible leadership of past ED Robin Sokoloski who departed with the organization in excellence health. Now as we continue through this transitional time, with the new invigorating leadership of Nancy Morgan, as always we welcome your thoughts and ideas, and when it is safe to do so, hugs. We always want to hear from you what your needs are, and what you would wish from the Guild. We are a member-driven organization, and as such we are most strong and effective when the membership is engaged. As a national organization of playwrights, your thoughts are what create the foundations of our theatre.

Your Board,
Chris, Alex, Wren, Keith, Jamie, Amiel and Michelle

Financial Report

Wren Brian, Treasurer

A lot happened last fiscal year. A pandemic, an office move, a transition. I am happy to report that due to years of financial health, emergency funding, and cautious management, we are still in very strong financial standing and in a position to act on lessons learned during the past fiscal year to make PGC even better and stronger in years to come. Thanks to Robin for her many years of stewardship.

Please note Nancy has reconfigured the budget excel to conform more closely with CADAC and be clearer. As such some figures in the Final Audit column may not easily compare to the other columns. Nancy has done a lot of great work on the year end, which is especially challenging as she joined the organization at the tail end of the fiscal year.

Revenue – Final Audit

As we expected, we took hits in both earned and private revenue. Considering the pandemic is not over, we'll need to continue to keep an eye on those numbers moving forward.

PGC received emergency funding from CCA, CEWS, and we received a \$40,000 CEBA loan. We have restricted most of this revenue in order to stabilize staff positions and offer programming and support to the membership.

Expenses – Final Audit

Since travel and in-person events were largely impossible last fiscal year there was a significant decrease in expenses. In particular there was no conference, and the awards were moved online.

In addition, the executive director hiring process and transition took longer than expected so from November 1 to January 31 there was no ED salary, with only part-time ED salary in February and March.

A silver lining is that PlayConnect paid over \$43,000 to playwrights this year, which is higher than the previous year as travel took up a significant portion of the allocated funds for the program in the past. Particular shout out to Mindy Doherty Griffiths for coming up with the Craft Bites idea, which is being repeated again this year!

Overall, similar to other arts organizations, we are showing a surplus for the 20/21 fiscal year. Nancy and the Board have been discussing various options to directly support our members moving forward. We welcome your input so watch out for a survey soon to get your thoughts on what would be most helpful to you and the national playwriting community!

Financial Report, continued

Budget 21/22

Nancy comes to us with a very strong background in financial management, her work so far has been impressive, despite being new to PGC. As we continue to deal with the uncertainty of the pandemic and as Nancy continues to learn more about the organization and members' needs, the budget continues to be flexible. The green column was approved in March, which Nancy created as one of her first tasks upon starting her position. After spending more time with the budget, in June Nancy created the grey column with projections that are more likely going to be close to actual numbers.

General

The staff and Board have identified necessary organizational expenses that will and may occur. These include obtaining legal advice regarding digital contract jurisdiction, as well as ensuring PGC and CPO websites, and social media accounts all meet Accessibility requirements. We will monitor the need for replacement of computers, equipment and software as appropriate to ensure smooth functions of PGC. The unrestricted surplus can be accessed to cover such events if annual budgets do not allow.

Audited Statements [see pages 13-26](#)

Proposed Auditor

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

Budget [see pages 27-28](#)

PLAYWRIGHTS GUILD OF CANADA

Financial Statements

March 31, 2021

Draft for discussion purposes only

Printed: September 13, 2021 2:08 PM

PLAYWRIGHTS GUILD OF CANADA
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Year Ended March 31, 2021

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Draft for discussion purposes only

INDEPENDENT AUDITOR'S REPORT

To the Directors 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, 2021, 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, 2021, 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 those requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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 relating 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.

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.

(continues)

Independent Auditor's Report to the Directors of Playwrights Guild of Canada *(continued)*

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, 2021

	2021	2020
ASSETS		
CURRENT		
Cash (Notes 3 and 12)	\$ 423,058	\$ 235,776
Accounts receivable (Note 13)	12,061	13,408
Inventory	8,478	8,478
Prepaid expenses	-	9,548
	443,597	267,210
CAPITAL ASSETS (Note 4)	2,363	4,529
INVESTMENT IN PLAYWRIGHTS CANADA PRESS LTD. (Note 10)	30,000	30,000
	\$ 475,960	\$ 301,739
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 67,152	\$ 66,009
Government remittances payable	141	2,782
Deferred membership dues and other revenues (Note 5)	61,977	55,205
Deferred government grants (Note 6)	-	13,087
	129,270	137,083
CANADA EMERGENCY BUSINESS ACCOUNT LOAN (Notes 7 and 13)	40,000	-
	169,270	137,083
NET ASSETS		
UNRESTRICTED	31,190	30,156
INTERNALLY RESTRICTED (Note 12)		
Reserve Fund	217,500	118,000
Strategic Fund	58,000	16,500
	306,690	164,656
	\$ 475,960	\$ 301,739
COMMITMENT (Note 8)		
SIGNIFICANT EVENT (Note 13)		

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, 2021

	Unrestricted	Reserve Fund	Strategic Fund	<i>Total</i> 2021	<i>Total</i> 2020
NET ASSETS - BEGINNING OF YEAR	\$ 30,156	\$ 118,000	\$ 16,500	\$ 164,656	\$ 144,501
Excess of revenues over expenses	142,034	-	-	142,034	20,155
Transfers (<i>Note 12</i>)	(141,000)	99,500	41,500	-	-
NET ASSETS - END OF YEAR	\$ 31,190	\$ 217,500	\$ 58,000	\$ 306,690	\$ 164,656

Draft for discussion purposes only

See the accompanying notes to these financial statements

PLAYWRIGHTS GUILD OF CANADA
Statement of Operations
Year Ended March 31, 2021

	2021	2020
REVENUES		
Government grants <i>(Note 9)</i>	\$ 301,875	\$ 317,455
Government assistance <i>(Note 13)</i>	99,455	-
Membership dues	89,417	92,527
Publication sales and royalties <i>(Note 10)</i>	38,139	45,692
Foundation and other contributions	16,250	27,250
Fundraising and donations	4,460	18,154
Advertising, registrations, workshops and other earned revenues	8,884	17,220
Performance royalties	1,170	5,488
	<u>559,650</u>	<u>523,786</u>
EXPENSES		
Salaries, contract fees and benefits	250,280	261,992
Administration <i>(Note 11)</i>	96,408	100,862
Canada Council Readings - fees and travel	44,596	39,561
Publications <i>(Note 10)</i>	14,884	17,993
Membership services	8,682	28,875
Amortization of capital assets	2,766	3,508
Special project - Mass Culture Program	-	31,598
Annual general meeting and conference	-	18,252
Website development	-	990
	<u>417,616</u>	<u>503,631</u>
EXCESS OF REVENUES OVER EXPENSES	\$ 142,034	\$ 20,155

See the accompanying notes to these financial statements

PLAYWRIGHTS GUILD OF CANADA
Statement of Cash Flows
Year Ended March 31, 2021

	2021	2020
OPERATING ACTIVITIES		
Excess of revenues over expenses	\$ 142,034	\$ 20,155
Item not affecting cash:		
Amortization of capital assets	2,766	3,508
	<u>144,800</u>	<u>23,663</u>
Changes in non-cash working capital:		
Accounts receivable	1,347	3,202
Inventory	-	1,092
Prepaid expenses	9,548	(5,780)
Accounts payable and accrued liabilities	1,143	23,480
Government remittances payable	(2,641)	1,800
Deferred membership dues and other revenues	6,772	(14,425)
Deferred government grants	(13,087)	(24,376)
	<u>3,082</u>	<u>(15,007)</u>
Cash flows from operating activities	<u>147,882</u>	<u>8,656</u>
INVESTING ACTIVITY		
Purchase of capital assets	(600)	-
Cash flow used by investing activity	<u>(600)</u>	<u>-</u>
FINANCING ACTIVITY		
Proceeds from Canada Emergency Business Account loan	40,000	-
Cash flow from financing activity	<u>40,000</u>	<u>-</u>
INCREASE IN CASH	187,282	8,656
CASH - BEGINNING OF YEAR	235,776	227,120
CASH - END OF YEAR	\$ 423,058	\$ 235,776

See the accompanying notes to these financial statements

PLAYWRIGHTS GUILD OF CANADA

Notes to Financial Statements

Year Ended March 31, 2021

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 restricted contributions and membership dues. Restricted contributions, including government grants, foundation, fundraising and donations, are recognized as revenues in the year in which the related expenses are incurred. Membership dues are billed annually. 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 and other 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.

Government assistance revenues, including the 10% Temporary Wage Subsidy and Canada Emergency Wage Subsidy are recognized on an accrual basis in the year in which the related eligible expenses have been incurred.

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

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 excess of revenues over expenses.

(continues)

PLAYWRIGHTS GUILD OF CANADA
Notes to Financial Statements
Year Ended March 31, 2021

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 10), 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. Furniture and fixtures are amortized over a useful life of 5 years. Leasehold improvements are amortized over their useful life of 5 years beginning in fiscal year 2018.

Investment in subsidiary

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

Impairment of long-lived assets

Capital assets are tested for impairment whenever events or changes in circumstances indicate that its carrying amount may not be recoverable. An impairment loss is recognized when the carrying amount of the asset exceeds the sum of undiscounted cash flows resulting from its use and eventual disposition. The impairment loss is measured as the amount by which the carrying amount of the capital asset exceeds its fair value.

Measurement uncertainty

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts 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 any adjustments necessary are reported in excess of revenues over expenses in the year in which they become known. Such estimates include determining the useful life of capital assets in calculating amortization, the net realizable value of inventory, recoverability of long-term investments and eligibility for government assistance subsidies. Actual results could differ from these estimates.

3. 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.

The fair value of the Guild's financial instruments approximates their carrying value due to the relatively short term to maturity of those instruments.

PLAYWRIGHTS GUILD OF CANADA

Notes to Financial Statements

Year Ended March 31, 2021

4. CAPITAL ASSETS

	Cost	Accumulated amortization	2021 Net book value	2020 Net book value
Leasehold improvements	\$ 9,812	\$ 7,849	\$ 1,963	\$ 3,925
Computer equipment	10,772	10,372	400	-
Furniture and fixtures	3,019	3,019	-	604
	<u>\$ 23,603</u>	<u>\$ 21,240</u>	<u>\$ 2,363</u>	<u>\$ 4,529</u>

5. DEFERRED MEMBERSHIP DUES AND OTHER REVENUES

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

	2021	2020
Memberships	\$ 34,703	\$ 36,528
Contributions and donations	26,586	17,565
Awards and royalties	688	1,112
	<u>\$ 61,977</u>	<u>\$ 55,205</u>

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

	2021	2020
Balance, beginning of year	\$ 55,205	\$ 69,630
Add: amounts received during the year	156,209	174,686
Less: amounts recognized as revenues in the year	(149,437)	(189,111)
	<u>\$ 61,977</u>	<u>\$ 55,205</u>

6. DEFERRED GOVERNMENT GRANTS

Deferred government grants at March 31 consist of the following:

	2021	2020
The Canada Council for the Arts - Readings	\$ -	\$ 13,087

The continuity of deferred government grants is as follows:

	2021	2020
Balance, beginning of year	\$ 13,087	\$ 37,463
Add: amounts received during the year	288,788	293,079
Less: amounts recognized as revenues in the year	(301,875)	(317,455)
Balance, end of year	<u>\$ -</u>	<u>\$ 13,087</u>

PLAYWRIGHTS GUILD OF CANADA
Notes to Financial Statements
Year Ended March 31, 2021

7. CANADA EMERGENCY BUSINESS ACCOUNT LOAN

During the year, the Guild obtained the Canada Emergency Business Account ("CEBA") loan of \$40,000 in response to the COVID-19 pandemic (*Note 13*). The CEBA loan is non-interest bearing up to the initial term date of December 31, 2022. From the period commencing December 31, 2022 to the extended term date of December 31, 2025, the loan bears an annual interest rate of 5%.

Based on the CEBA Term Loan Agreement, if \$30,000 is repaid by December 31, 2022, the remaining balance of \$10,000 will be forgiven.

8. COMMITMENT

The Guild is party to an operating lease for office premises expiring December 31, 2023. Payments are \$3,000 per month subject to an annual increase of 3%.

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

2022	\$	36,270
2023		37,080
2024		27,810
		101,160
	\$	101,160

9. GOVERNMENT GRANTS

Government grants revenues for the year consist of the following:

	2021		2020
Operating grants:			
Canada Council for the Arts	\$ 162,900	\$	155,400
Ontario Arts Council	53,680		53,680
Toronto Arts Council	25,000		25,000
	241,580		234,080
Project and other grants:			
Canada Council for the Arts - COVID-19 Emergency Support Fund	41,500		-
Canada Council for the Arts - Readings	13,087		-
Ontario Ministry of Heritage, Sport, Tourism and Culture Industries	3,658		3,658
Tarragon Theatre	1,050		-
National Arts Centre	1,000		-
Department of Canadian Heritage	-		1,874
Toronto Employment and Social Services	-		46,245
Toronto Arts Council	-		31,598
	60,295		83,375
	\$ 301,875	\$	317,455

PLAYWRIGHTS GUILD OF CANADA
Notes to Financial Statements
Year Ended March 31, 2021

10. 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 \$5,341 (2020 - \$9,319) of PLCN titles, which the Guild sells on a consignment basis. The cost of these titles of \$3,059 (2020 - \$5,578) is classified as publications expenses.

11. ADMINISTRATION

	2021	2020
Occupancy costs (<i>Note 8</i>)	\$ 40,272	\$ 40,644
Awards	29,828	33,611
Professional fees	7,301	7,614
Bank charges and interest	6,359	5,410
General and other	3,488	1,119
Website	3,174	4,454
Insurance	2,442	2,728
Telecommunications	2,097	3,657
Staff expenses	1,306	1,407
Fundraising	141	218
	\$ 96,408	\$ 100,862

PLAYWRIGHTS GUILD OF CANADA
Notes to Financial Statements
Year Ended March 31, 2021

12. 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. An additional \$99,500 was transferred from unrestricted net assets in fiscal 2021 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.

13. SIGNIFICANT EVENT

On March 11, 2020, the World Health Organization characterized the outbreak of a strain of the novel coronavirus ("COVID-19") as a pandemic, which resulted in a series of public health and emergency measures that have been put in place to combat the spread of the virus. The Guild was required to revise normally planned events and close its offices in response to the pandemic, and local health and safety measures. The duration and impact of COVID-19 are unknown at this time. It is not possible to reliably estimate the impact that the length and severity of these developments will have on the financial results of the Guild in future periods. The Guild continues to closely monitor and assess the impact on operations.

As part of the response to COVID-19, the federal government has introduced the 10% Temporary Wage Subsidy ("TWS") and the Canada Emergency Wage Subsidy ("CEWS") to assist employers whose activities have been affected by COVID-19. For the period of April 1, 2020 to March 31, 2021, the Guild has applied for \$99,455, of which \$12,061 of CEWS is included in accounts receivable as at March 31, 2021. The Guild intends to apply for the CEWS for all subsequent periods for which it is eligible.

During the year, the Guild also obtained the CEBA loan of \$40,000 (*Note 7*).

PLAYWRIGHTS GUILD OF CANADA

		2019-2020 Actuals to Mar 31, 2020	2020-2021 Actuals to Mar 31, 2021	2021-2022 Budget March 2021	2021-2022 Actuals to Aug 31, 2021	2021-2022 Projected to Mar 31, 2022	Notes
CADAC REVENUES							
Earned Revenue							
4135	Performance Royalties	\$5,488	\$1,170	\$3,000	\$2,278	\$3,000	
4145	Fees from workshops/conferences/colloquia	\$2,758	\$0	\$1,000	\$0	\$0	
4155	Membership Dues	\$92,527	\$89,417	\$85,000	\$50,484	\$85,000	
4160	Canadian Play Outlet	\$45,692	\$38,139	\$32,000	\$13,965	\$32,000	
4165	Rent	\$0	\$0	\$0	\$0	\$0	change of reporting - offsets 5515
4170	Other	\$9,662	\$5,276	\$4,100	\$6,094	\$6,094	
4175	Sub-total Earned Revenue	\$156,126	\$134,002	\$125,100	\$72,821	\$126,094	
4205	Interest Earned	\$1,783	\$1,576	\$1,200	\$329	\$1,200	
Private Sector Revenue							
4305	Individual donations	\$4,154	\$3,710	\$2,000	\$345	\$1,700	
4310	Corporate donations	\$0	\$0	\$0	\$300	\$300	
4320	Sponsorships	\$17,250	\$7,000	\$14,000	\$12,750	\$14,000	
4325	Foundations	\$10,000	\$9,250	\$10,000	\$4,000	\$14,000	
4330	Auction	\$3,018	\$2,033	\$3,000	\$0	\$3,000	
4340	Other	\$14,000	\$750	\$10,000	\$7,000	\$7,000	CASA
	Sub-total Private Sector Revenue	\$48,422	\$22,743	\$39,000	\$24,395	\$40,000	
Public Sector Revenue							
Federal							
4415	Canada Council Operating	\$155,400	\$162,900	\$162,900		\$162,900	
4420	Canada Council Project	\$0	\$15,137	\$0	\$0	\$0	
4425	Other Canada Council grants	\$0	\$41,500				
4435	Other Federal	\$1,874				\$3,990	
Provincial							
4455	Ontario Arts Council Operating	\$53,680	\$53,680	\$53,680	\$0	\$53,680	
4460	Ontario Arts Council Project	\$0	\$0	\$0	\$0	\$0	
4490	Ministry of Culture	\$3,658	\$3,658	\$3,650	\$3,723	\$3,723	
4495	Ontario Trillium Foundation	\$0	\$0	\$0	\$0	\$0	
Municipal							
4515	Toronto Arts Council Operating	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	
4520	Toronto Arts Council Project	\$0	\$0	\$0	\$0	\$0	
4530	City of Toronto	\$46,245	\$0	\$21,000	\$0	\$24,962	
4540	Other	\$31,598	\$99,455		\$16,116	\$16,116	CEWS
	Other public sector revenues						
	Sub-total Public Sector Revenue	\$317,455	\$401,330	\$266,230	\$44,839	\$290,371	
TOTAL REVENUES							
		\$523,786	\$559,651	\$513,992	\$142,384	\$537,433	\$79,768 allocation from restricted surplus

PLAYWRIGHTS GUILD OF CANADA							
CADAC	EXPENSES	2019-2020 Actuals to Mar 31	2020-2021 Actuals to Mar 31	2021-2022 Budget	2021-2022 Actuals to Aug 31	2021-2022 Projected	Notes
	Artistic, Programming and Services						
5105	Artists and professional fees	\$15,650	\$73,321	\$65,000	\$5,125	\$68,500	
5110	Artistic salaries	\$87,602	\$102,351	\$121,166	\$57,112	\$124,166	
5115	Copyright/Royalty payments	\$0	\$0	\$6,000	\$0	\$0	\$0 corrected to PD programming
5140	Programming expenses	\$63,716	\$14,987	\$20,000	\$5,272	\$27,750	2019-2020 reported differently
5150	Touring/circulation	\$0	\$0	\$12,000	\$420	\$12,000	
5155	PD programming for arts community	\$10,650	\$4,450	\$5,000	\$0	\$13,800	
5175	Outreach	\$2,333	\$167	\$2,500	\$0	\$2,500	
5180	Advocacy	\$31,598	\$500	\$3,000	\$167	\$3,000	2019-2020: Mass Culture
5185	Member communications	\$12,704	\$3,815	\$6,700	\$1,575	\$6,950	
5190	Other artistic, program and services expenses	\$14,302	\$750	\$15,000	\$4,527	\$16,000	includes CASA, Research, Contingency
	Subtotal Artistic Expenses	\$238,556	\$200,341	\$256,366	\$74,198	\$274,666	
	Facility Expenses						
5305	Facility Operating Salaries	\$34,619	\$39,536	\$45,574	\$20,359	\$45,574	
5315	General Facility expenses	\$17,993	\$0	\$2,000	\$0	\$2,000	
5320	Storage fees	\$0	\$0	\$0	\$0	\$0	
5325	Other facility expenses	\$30	\$0	\$0	\$0	\$0	
	Subtotal Facility Expenses	\$52,642	\$39,536	\$47,574	\$20,359	\$47,574	
	Marketing Expenses						
5305	Marketing and Communications Salaries	\$42,690	\$20,674	\$34,181	\$15,108	\$34,181	
5315	Marketing Production expenses	\$6,548	\$3,174	\$2,500	\$0	\$2,000	
5320	Advertising	\$0	\$0	\$0	\$20	\$250	
5325	Other marketing expenses	\$0	\$0	\$0	\$94	\$250	
	Subtotal Marketing Expenses	\$49,238	\$23,848	\$36,681	\$15,221	\$36,681	
	Fundraising Expenses						
5405	Fundraising Salaries	\$0	\$9,119	\$11,394	\$3,978	\$13,394	
5415	Fundraising Events expenses	\$218	\$141	\$500	\$1	\$500	
5420	Other fundraising expenses	\$0	\$0	\$0	\$0	\$0	
	Subtotal Fundraising Expenses	\$218	\$8,260	\$11,894	\$3,379	\$13,894	
	Administration Expenses						
5505	Administrative Salaries	\$87,063	\$66,894	\$80,777	\$46,695	\$84,777	
5510	Administrative Professional Fees	\$18,084	\$20,007	\$19,500	\$8,381	\$19,500	
5515	Rent	\$39,444	\$38,638	\$36,000	\$15,000	\$36,000	
5520	Other administrative expenses	\$14,878	\$17,326	\$22,350	\$8,830	\$22,350	
	Subtotal Administration Expenses	\$159,469.02	\$142,864.82	\$158,627.00	\$78,906.07	\$162,627.00	
	Depreciation expenses	3508	\$2,766	\$1,500	\$0	\$1,500	
	TOTAL EXPENSES	\$503,631	\$417,616	\$512,642	\$192,663	\$536,942	
	Annual Surplus/(Deficiency)	\$20,155	\$142,035	\$1,350		\$491	
	Accumulated Surplus Beginning of Year	\$144,501	\$164,656	\$306,691		\$306,691	
	Accumulated Surplus End of Year	\$164,656	\$306,691	\$308,041		\$307,182	
	Internal Reserve	\$134,500	\$275,455	\$275,455		\$134,500	
	Unrestricted Net Assets	\$30,156	\$31,236	\$32,586		\$31,727	

Annual Activities Report

Amateur Rights

The Amateur Rights program was active in the 2020-21 year as amateur theatres and schools pivoted to online productions and readings. There were 26 contracts which grossed over \$8500 in royalties for a variety of our members. The productions took place in 5 provinces and 3 U.S. states. There were 42 canceled productions. Some of the postponed productions are now contracted for the 2021-22 fiscal year. Any PGC member may participate in the Amateur Rights program, managed by Sarah Duncan.

Details are online at [Amateur Rights Information for Playwrights | Playwrights Guild of Canada](#)

Member quote: *Thank you [Sarah] for taking such good care of my work and my interests through this process. I'm grateful to have you and the Guild in my corner.*

Canadian Play Outlet

The CPO remained active throughout the year with all sales being online. Copyscripts and printed books were sold and shipped within Canada, the U.S. and other countries, including Germany, the United Kingdom, Ireland, Mexico, Australia, Estonia, and Egypt. Some of the customers of the CPO opt to sign up for the community newsletter, ensuring they receive updates on new titles, interviews with member playwrights and production news. Sales decreased by 25% from the prior fiscal year, however given that staged productions were halted during the pandemic, it is notable that the Canadian Play Outlet was able to gross over \$30,000 in sales. As most sales are coming from outside of Toronto, the closure of a physical store had little effect on sales numbers. The CPO is managed by Sarah Duncan and scripts can be searched and ordered online at [Canadian Play Outlet](#)

Customer quote: (Script perusal program) *This program is SOOOOO important for making work of Canadian playwrights accessible to schools, teachers, students and community theatre groups!!*



Communications

PGC maintains its website, the Canadian Play Outlet website, 3 social media platforms and several monthly newsletters as well as direct member communications. In addition to promoting our own upcoming programs, deadlines and events, PGC staff work to collect stories, news, opportunities and production information to share about and with our members and the general public. That information

Annual Activities Report, continued

collection is a tall order and we encourage our members to let us know directly about any upcoming news here: [Submit an Event \(playwrightsguild.ca\)](https://playwrightsguild.ca) Brandon Crone joined PGC part time in the 2020-21 year and is now an integral part of PGC's communications.

The 2020-21 monthly *CanScene* and *Community* newsletters featured CPO new script titles, welcomes to new PGC members and playwright of the month interviews featuring David S. Craig, Shauntay Grant, Janet Munsil, Yvette Nolan, Diane Flacks, Jennifer Wynne Webber, Marilo Nunez and Vishesh Abeyratne.

The Women's Caucus Newsletter is edited by Patti Flather, with contributions from Caucus Committee members and PGC staff member, Rebecca Burton. There were interesting interviews with Artistic Directors, updates about PLEDGE, SureFire, the CASA Award, and news from Women Playwrights International. AD interviews included: Val

Lieske of Alberta's Fire Exit Theatre , Clare Preuss of Calgary's Downstage Theatre , Weyni Mengesha of Souleppper Theatre, Zach Fraser of Montreal's Infinithéâtre, Jiv Parasram of Rumble Theatre, and dramaturg Joanna Falck. A fantastic new addition this past year was the "Beyond the Binary" articles contributed by staff member, Brandon Crone. Past issues can be accessed online at [Women's Caucus Newsletter | Playwrights Guild of Canada](#)



PLAYCONNECT
Playwrights are paid fairly and supported by:
PGC   

Suddenly 50
A PGC PlayConnect Reading, a new play by Nicolle Natrass

Coming to a ZOOM NEAR you
August 28/2020
7pm, hosted by the Nanaimo Fringe Festival

Talk-back with playwright after reading

 

Membership

Not surprisingly, given the pandemic times we are in, PGC's membership numbers dropped almost 10% since the last fiscal year. This decrease has affected every membership type (including the grandfathered categories), except for supporting membership, which has seen an approximate 10% rise in numbers, likely due to the lower cost and easier affordability.

In terms of a gender breakdown of our membership: 54%> are female, 41%> are male, 2%> are non-binary, 1% did not specify their gender, .5% are trans, and .5% identify as none of the above. These statistics reveal that PGC's gender distribution has been holding steady in recent years, except for the number of non-binary PGC members, which is growing and on the rise.

Regionally, 52% of PGC members live in Ontario, 16% in BC, 11% in Alberta, 8% in Quebec, 5% in Manitoba, 3% in Nova Scotia, 2% in Newfoundland and Labrador, just over 1% in New Brunswick, almost 1% in the

Annual Activities Report, continued

Yukon Territories and Saskatchewan, and much less than 1% in PEI (currently, we have no members in Nunavut or the NWT). Just over 2% of our membership lives outside of Canada, in the United States, Germany, the United Kingdom, Japan, and India. While membership numbers have decreased overall, the regional distribution has remained more or less the same.

For more information about membership, [visit the PGC website Membership page](#), or contact the Membership Manager, Rebecca Burton (membership@playwrightsguild.ca).

Operations

PGC underwent several changes over the past fiscal year, including the resignation of long time Executive Director, Robin Sokoloski, a move, the creation of a hiring committee, an Executive Director search and the continuing global pandemic. Throughout this time, the Board of Directors, most notably President Michelle Kneale, gave countless hours to support staff and assist in ensuring operations were well maintained. The permanent staff were outstanding throughout a time of change, both within the organization and across all elements of our lives. Overseen by Michelle, funding applications were submitted for employment grants, all of which were successful and are being utilized in the 2021-22 fiscal year. PGC is in the midst of a multiyear operating cycle with the Canada Council and its operating support from the Ontario Arts Council and the Toronto Arts Council remained steady. New applications for the both the OAC and TAC were submitted by the new Executive Director, Nancy Morgan in March 2021. Thanks to Robin Sokoloski for contributing written sections on the past year for the OAC application.

PGC maintained its relationships with other arts organizations and advocated for the inclusion of self-employed artist eligibility for the Canadian Emergency Relief Benefit (CERB), as well as the extension of

both CERB and CEWS, the Canadian Emergency Wage Subsidy. In the Fall of 2020, PGC and its members participated in a national #IMissLiveTheatre campaign. Led by the Professional Association of Canadian Theatre, PGC and l'Association des théâtres francophones du Canada supported the March 2021 World Theatre Day message.

PlayConnect

Under the direction of program manager, Mindy Doherty-Griffiths, PGC supported over 150 playwrights engaged in readings hosted by a variety of organizations. PGC supported a set of play readings

ALDONA JAWORSKA

CRAFT BITES

FEBRUARY 12TH
2PM EST

MARIÑO NUÑEZ

ENTICING DIALOGUES

PLAYCONNECT PGC Conseil des arts du Canada Canada Council for the Arts

Annual Activities Report, continued

hosted by the National Arts Centre. All activities were online. Mindy created the Craft Bites concept in which a pair of PGC playwrights would read snippets of their work and engage in a dialogue between the two and with the audience. Playwrights self-submitted their interest to participate,



and Mindy was able to accommodate almost 100% of those who applied. The sessions were free to watch and participants were paid at PlayConnect rates. PGC hosted 74 Craft Bites sessions featuring 149 playwrights prior to March 31, 2021!

Audience quote: Congratulations on your wonderful work with Craft Bites!! It was an amazing series and your facilitation was GREAT, I wish I could have heard all of them. BRAVA!

Professional Contracts

This past year was a weird one for professional contracts, in so far as there weren't very many. Most of the pro contracts were pretty much exclusively for online presentations. Colin Rivers had previously created a [Digital Guide](#) for PGC – which includes two contract templates, one for Podcasts, and the second for other kinds of Digital Recordings – so we were prepared on that front. However, we quickly discovered that these documents were not adequate for live, one-off readings and/or Zoom presentations, so we scrambled and also created a third [Digital Presentation Agreement](#) (the COVID-19 Edition) specifically for plays being presented online due to COVID.

During our recent contract negotiations, PACT (the Professional Association of Canadian Theatres) asked to table discussions and formal negotiation around the matter of Digital Contracts on citing lack of jurisdictional clarity, and the need to consult with the Writers Guild of Canada (which represents screenwriters). Most PACT companies are still using our Digital Contract documents though, since there is little else to replace them with at this point in time. Lawyers are being consulted about the jurisdiction issue on all sides, so the matter should be resolved in the coming year.

Lastly, the full Ratification Package from this round of PACT/PGC negotiations, is included on [pages 42-51](#). It outlines all of the proposed changes to our collective agreement; which members will vote on. Digital matters aside, I hope you are as pleased as we are with the gains made this time around.

Annual Activities Report, continued

PACT Company quote: *I want to take this time to thank you for always being so gracious in your responses, and the clarity of them. As a person who is constantly responding to questions/demand/crisis, know that I appreciate your position and how gracefully you comport yourself. It means so much!*

Staffing

Executive Director: Robin Sokoloski (April-October 2020)

Executive Director: Nancy Morgan (as of February 2021)

Membership & Contracts Manager: Rebecca Burton

Program Manager: (PlayConnect, Tom Hendry Awards) Mindy Doherty-Griffiths

Program Manager (CPO, Amateur Rights): Sarah Duncan

Office Manager: Idil Djafer (until March 5, 2021)

Executive Assistant: Brandon Crone

The dedicated staff of PGC worked tirelessly over the last fiscal year, adapting to the pandemic and reacting to the shutdown of live theatre across the country. They supported members, conducted surveys and researched opportunities. The organization thoroughly enjoyed having Idil as part of the PGC team but were thrilled for her new opportunity at Soulepperr! Although many had a chance to wish Robin well at the last AGM, it is important to note how much she contributed to the fiscal year on which PGC is currently reporting. And it is fitting, after her many years of dedication to PGC, to thank her one final time for bringing her talents and insights to her role.

Finally, PGC is grateful to the Hiring Committee of Mary Vingoe, Yvette Nolan, Sunny Drake, Elyne Quan, Renelita Arluk, Quincy Armourer and Michelle Kneale. We thank them for giving of their time, expertise, perspective and thoughtfulness throughout the process.

Tom Hendry Awards

The Tom Hendry Awards were open for submissions to PGC members in the Spring of 2020. 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.



Annual Activities Report, continued

PGC was proud to celebrate the nominees and recipients in an online format in 2020, combing interviews with Playwrights and a celebrating the art of playwrighting. The Tom Hendry Awards were presented as a series of video features spanning 5 nights from Oct 25-30. They can be watched at

[PlaywrightsGuildofCanada - YouTube](#)

Carol Bolt Award Jury	Eda Holmes (Chair), Jennifer Dawn Bishop , Jenn Deon
Comedy Award Jury	Jeff Pitcher (Chair), Rachel Peake , Brie Watson
Plays for Young Audiences Jury	Pablo Felices-Luna (Chair), David Woods , Maggie Mercredi
RBC Emerging Playwright Award Jury	Muriel Hogue (Chair), Yvonne Wallace, Warona Setshwaelo
Musical Award Jury	Daniel Maté (Chair), Deanna Choi , Farren Timoteo
Robert Beardsley Award Jury	Yolanda Bonnell (Chair), Myekah Payne , Julia Lederer

Award	Finalists	Recipient
Carol Bolt Award	Keith Barker, Emma Donoghue, Sébastien Harrison translation Leanna Brodie	Keith Barker
Comedy Award	David Paquet translation Leanna Brodie,	Paul Van Dyke,
Plays for Young Audiences Award	Herbie Barnes, Josh MacDonald, Jared	Josh MacDonald
RBC Emerging Playwright Award	Makram Ayache, Megs Calleja, Gabe	Makram Ayache
Musical Award	Sara Farb & Britta Johnson, Matt Murray & Akiva Romer-Segal & Colleen Dauncey, Molly Reisman & Emily Chiu	Sara Farb & Britta Johnson
Robert Beardsley Award	Audrey Krieger-Pottruff, Nam Nguyen, Micaela Roberson	Audrey Krieger-Pottruff

Congratulations to the Bra D’Or Award recipient Marjorie Chan for her long standing support of women playwrights as well as all the artists listed below. The CASA Award honoured Genna Gardini of Cape Town, South Africa. Special thanks to the generous sponsors who make the awards possible.

Audience quote: *Congrats Mindy. I loved hearing all the stories too from playwrights and the different answers to why they write.*

Annual Activities Report, continued

Webinars

PGC held 3 digital webinars: a podcasting webinar led by Chris Tolley and session exploring different genres of writing led by Emma Donoghue as well as a facilitated discussion with Rachel Ditor regarding her work on “Shared Room, Shared Vision” (regarding premiere communications). PGC held a summer Playwrights’ Retreat [on Zoom] July 16, 2020 which featured Andrea Scott, Amanda B. MacDonald, Annabel Griffiths Fitzsimmons, Adrienne Wong, and Rita Shelton Deverell. There was also a Playwrights’ Retreat on December 17th featuring Carmen Aguirre, Liesl Lafferty, and Marcia Johnson.

Women’s Caucus Report

Women’s Caucus

From Kelley Jo Burke

We are in the midst of a major re-visioning that is being watched pretty eagerly by a number of theatres and companies, also looking for a way to make their organizations more inclusive. To that end, the newly formed Two-Spirit, Trans and Non-Binary (2STNB) Steering Committee has spurred upcoming changes in the language in our submission forms, programs (titles and scope), and overall definitions of our caucus members—starting with the name of the caucus itself.

In our last meeting, we sent a series of suggestions for changes back to the 2STNB Steering Committee for discussion. Thanks to PGC’s Brandon Crone and Christine Quintana for spearheading this huge change, shaking the tress for money for the Steering Committee, beginning a public education process in our newsletter, and overall going above and beyond to make this happen.

We will be announcing various name and language changes in the fall.

Our Pledge program has had an excellent year, unlike our annual production survey—which has had no kind of year, because there haven’t been any productions to survey. We’re pushing that back to next year—and instead using our usual announcement time to review some of the online trends in the results occurring during the shut-down.

The *Women’s Caucus Newsletter* is now being edited by the wonderful Patti Flather of the Yukon. Several caucus members have volunteered to do a new series of artistic director interviews for our regular series for the newsletter, coming up in the fall.

Our SureFire 2020 announcement was an uncontroversial success! Our ongoing public education regarding the breadth of diversity in our recommenders seems to have done the trick.

The Canada/South Africa (CASA) exchange project, which is overseen by caucus members Bev Cooper and

Marcia Johnson, is well under way for 2021. They are also involved, and doing tremendous work helping a past participant to come to Canada.

As ever, we are so grateful to Rebecca for her tireless work for this committee. We also discussed how much we would like to invite Nancy to one of our meetings, to meet the players, and see how we are handling what is arguably one of the biggest periods of change that we have had in the last twenty years.

National Forum Report

National Forum

The Board, staff and members of PGC are grateful for the efforts of all who serve on the National Forum and would like to offer special thanks to the following regional members who have stepped down: **Catherine Banks (NS, NB, PEI), Alexis Diamond (QC), Stephen Near (ON South), Maggie Sulc (ON GTA), Jennifer Wynne Webber (BC Gulf Islands)**

Eastern Ontario Caucus from Chelsey Fawcett

As of right now there's still not a whole lot going on and we've been quite dormant.

- Guy Newsham won first place in Ottawa Little Theatre's One Act playwriting competition. (I was the dramaturg for this play, so I'm quite proud.)
- We have a couple members in Fringe shows that will be virtual with the Ottawa Fringe Festival this June.
- Last November Alexis Diamond and I organized an inter-caucus PlayConnect which worked out very well and we hope to make it an annual event that allows people to connect.
- I'm hoping we can do an in-person event (maybe small and outside) sometime in September, but I'm navigating this internally and ethically to understand if this is something that I personally feel is ethical to organize. I will probably continue to wrestle with how to plan future events for the rest of the year as things develop.

Vancouver Island Region Caucus from Jennifer Wynne Webber

We held our spring caucus meeting on March 7 via Zoom where I passed along to our island caucus members everything I learned at the March 3rd National Forum meeting.

Dave Deveau (BC mainland caucus rep) and I decided we should get all the BC playwrights together for an online event — so we met up for a fun, informal “BC Playwrights Happy Hour” on March 24th, again via Zoom. We hope to do more of that kind of thing — but haven't got anything else scheduled just yet.

Here are various bits of news about island theatres and island playwrights...

The Belfry Theatre in Victoria recently closed a streamed production of John Murrell's *Talking*

National Forum Report, continued

Shakespeare - their season this year consisted of three streamed plays. The other two plays were: *Being Here: The Refugee Project* by Joel Bernbaum (of Saskatoon), *The (Post) Mistress* by Tomson Highway (a Manitoba Theatre Centre production),

The Victoria Fringe Festival - run by Intrepid Theatre in Victoria - is planning a 2021 Fringe (August 13- Sept. 24) with both live and online shows (and they plan to adapt to changing provincial health orders as needed)

Nanaimo's TheatreOne just ended its (abbreviated) 2020-21 season. They were unable to offer any mainstage shows but presented two children's music shows ("Rick Scott Family Concert" and "Upstream! with the Kerplunks") which were offered as 2 livestreamed concerts in April & May, and — its staged readings series of new Canadian plays, *Emerging Voices*, which has now been running for 17 years.

Their current plan for next season (mentioned to me before the latest round of Covid-19 re-openings, however), is to present an online season, again with no mainstage shows and a focus on the *Emerging Voices* readings series. (But the reduced season is also a result of budgetary constraints, it appears)

This season's ***Emerging Voices* staged readings at TheatreOne** featured three new plays, all presented via Zoom. They included ***Anahareo* by PGC Island caucus member, Anne Nesbitt** and *You Are Not a Ghost* by Jessica Schacht and Sam Young.

Jessica Schacht (not currently a PGC member, but we'll see if that can be changed ! is also the **incoming Artistic Associate at TheatreOne** who will be taking over the *Emerging Voices* program as of next season. She is of Métis/Canadian descent and will act as dramaturge / director for the staged readings.

The outgoing director/dramaturge is PGC island caucus member Nicolle Natrass. Nicolle led Emerging Voices at TheatreOne for the past 8 years. During that time, she and TheatreOne AD David Mann chose 24 new Canadian plays for the readings series. Nicolle Natrass has been committed to championing the work of island playwrights and is also a former PGC rep for the Island Caucus.

PGC Island caucus member Janet Munsil also continues to be a great champion of playwriting and playwrights throughout this pandemic. She's the founder of the Canadian Play Thing (<https://www.plaything.ca>) which has been presenting a wide variety of play readings and interview throughout the pandemic. Janet also just had a production of her play *The Ugly Duchess* presented as a filmed production by Northern Light Theatre in Edmonton in May.

PGC Island caucus member Kirsten van Ritzen has been working on a 4-part murder mystery told through dance *The Bad Guy* set to open in July, 2021:

National Forum Report, continued

<https://www.eventbrite.ca/e/passion-and-performance-presents-the-bad-guy-tickets-158040440211?fbclid=IwAR0yIFraZUQSQKeMtomWZ4mFjodrzcgzVZ7IU8nTafiCSbTim5ErRnFXBk>

PGC Island caucus member Michael Armstrong has been working on a new play, *Another Life*, about the life of his mother. His play *Extended Wings* was recently released as an online offering by Nanaimo's Western Edge Theatre. See that here:

<https://vimeo.com/ondemand/extendedwings>

PGC Island caucus member Frank Moher recently retired from teaching in the creative writing department at Vancouver Island University (VIU), a post he held for 30 years. He plans to spend more time writing and also continues to hold his post as Executive Director of Western Edge Theatre.

Western Edge theatre recently announced a new artistic leadership team of Brianna Hamilton, Brian March and Daniel Puglas, a Kwakwaka'wakw playwright, director, actor and producer:

<https://westernedge.org/western-edge-theatre-announces-new-artistic-leadership-team/>

My own news is that a **production of my newest play, *Wild Geese***, originally planned for TheatreOne this spring (2020), is still on hold. (See note above about TheatreOne's abbreviated season this year, and its still-abbreviated plans for this coming season)

Manitoba Caucus from Scott Douglas

Not a lot to say from Manitoba. I think our playwrights are just plugging along. Brian Drader at the Manitoba Association of Playwrights hosted a "Dramaturgically Speaking" zoom forum a couple of months ago, checking in with the local dramaturges about how they feel playwriting is going in the pandemic and what they imagine (if they imagine) for the future of theatre. It was remarkably upbeat, with lots of hope for a theatre transformation coming out of this. There will also be a glut of new plays, as everyone who might have been busy performing this past year has been writing instead.

Other news bits:

The Manitoba Theatre Centre and the Prairie Theatre Centre have done fairly well at offering some theatre performances in a digital format. MTC has announced a smallish live in-person 2021-2022 season starting in November. Fingers crossed.

Theatre Projects Manitoba artistic director Ardith Boxall will be leaving this year, and TPM is looking to have a new artistic director in place in the new year.

National Forum Report, continued

Northern Ontario Caucus from Cathi Winslow

Since my last report, our North Ontario members have been quietly working on their own, or not working, so there's not much to share. Mansel Robinson had a play presented in a digital festival from Kamloops: <https://www.wctlive.ca/acmeworldheadquarters.htm>.

In November, the folks at Pat the Dog hosted a wonderful online conference on Touring Theatre in Northern Ontario in which many of our members participated. It was an excellent chance to network and support each other.

Our northern theatres are still waiting for word from the province about reopening, with different plans in place.

BC Mainland Caucus from Dave Deveau

Not much to report from mainland BC though with the COVID restrictions shifting last week, the Arts Club will start presenting live (distanced, small audience) theatre starting in July, so that feels hopeful to the sector. Companies are starting to announce seasons with live programming in the fall, so hopefully this will present new opportunities for our membership's work to be seen.

Maritimes Caucus from Catherine Banks

As all of you will have heard we lost a titan of playwright development in the whole of the Atlantic Region when Jenny Munday passed earlier this month. Jenny was the first AD of PARC and gave it her absolute all for twenty years. A brilliant actor and a fine playwright in her own right she spent many years fighting to get our work from first draft to stage ready. Simply put she was a visionary. It is hugely unfair that she didn't get to finish the play she was working on for TNB or to act as much as she planned "after PARC". We are all the poorer for her being gone.

<https://www.saltwire.com/halifax/obituaries/jenny-munday-56920/>

As always PARC is the center of playwright activities in the Region: This year they have continued to welcome and promote the work of BIPOC members. This included three wonderful cabarets (online) with featured exclusively BIPOC playwrights. These are on the PARC website and I encourage you to have a listen. A series of workshops/panels arranged by Santiago Guzman, which I am sure he will report on in his Newfoundland report, continued PARC's mandate to educate and inspire the members of our playwright community to connect, to be inclusive and to consult.

National Forum Report, continued

PARC just completed the annual playwright's retreat online for a second year due to COVID. It was a roaring success by any measure. "People were commenting on the variety of scripts and the number of languages spoken. We counted them up and there were seven: English, Czech, Russian, Portuguese, Punjabi, Hindi and Urdu! The dramaturges and actors (50) were spread all across the country and all came together to support the work by 12 amazing artists. 42% of the playwrights, 40% of the dramaturges, and 35% of the actors identified as BIPOC" –from Pam Halstead's report on the Retreat

This is PARC's 30 th anniversary and there are a number of events to celebrate this remarkable milestone. There were 30 short interviews, one posted each day in April with PARC members that asked the question "What impact has PARC had on you?" It was so gratifying that Jenny got to see many people say how important PARC, and in particular working with Jenny, was in their development as an artist/arts administrator. It absolutely thrilled Jenny and I was so grateful that the interviews happened thanks to Hannah Lucas the PARC intern. Fortunately we were able to get a 25 minute interview with Jenny and you can find that online on the PARC website. There will be more interviews to come and a series of readings pairing older members with our newest members. There is also a Jenny Munday Mentorship Award in the works, which we hope to announce at the PARC AGM in October.

Theatre Nova Scotia has a new ED to replace the stellar Nancy Morgan. She is Dr. Cat MacKeigan. <https://immediac.blob.core.windows.net/theatrenovascotia/images/pdf/TNS%20New%20ED%20Announcement%20June%2016%202021.pdf>

Because of the lock downs here the theatres around our region have had a struggle to get seasons up and running. In Normal times Nova Scotia and PEI have strong summer seasons and for the most part they are all running a modified season. Some like theatre Antigonish have opted to move out of the theatre and into the open air with, in their case, a *Robin Hood* production. Others have reduced the number of weeks they are running their shows. One thing for sure everyone is eager to make theatre again.

Still the pandemic has given a much-needed pause for some companies to take extra time to evaluate programs, hiring practices and mandates. I think all the companies are committed to making sure the work they present and the people on our stages are more reflective of our Canadian population. The support of CERB allowed many to work full time on their companies without the pressure of having to put something up. Nova Scotia had a program to augment the CCA support with one-time grants that allowed even tiny companies to get an extra boost, which may well mean that they survive. However it

National Forum Report, continued

would be remiss not to note that the very large companies with buildings to maintain will face a bleak future if they don't get a lot more help, and if Theatre doesn't return to close to normal, in 20-21.

I think a lot of theatre artists have online fatigue but it comes from a good place of wanting to support our artists and signal to them that their community cares. Eastern Front theatre just has a very successful STAGES festival online. "We were proud to present over 30 performances and workshops, from over 125 artists, that were watched by over 350 international festival pass holders!" Before that they did a 30 the anniversary celebration of 2 of Eastern Fronts most celebrated plays Wendy Lill's *The Glace Bay Miners Museum* and George Boyd's *Consecrated Ground*. (As you may know George died in 2020 and the reading of his play was extra special to his sisters.) Taped for audio they also had a small sold out audience. Natalie Meisner's *Boom Baby* was also taped and released for STAGES.

"Boca del Lupo, based in Vancouver, mission is to create extraordinary performances in unconventional spaces. This led them to create Plays2Perform@Home, a project that asks audiences to take a leading role in creating a piece of theatre with the close friends and family they have chosen to be part of their bubble. These short plays are intended to be performed around the dinner table, picnic blanket, or campfire with or without an audience. Theatre New Brunswick is excited to be involved in the Eastern Canadian box set featuring plays by Marc-André Charron, Mary-Colin Chisholm, Jena Elizabeth McLean and Santiago Guzmán."

The professional theatres of PEI are coming back strong with productions by Atlantic Canadian Playwrights. Lindsay Kyte's and Mike Ross's play *Dear Rita* will premiere at the Charlottetown Festival this summer (and then immediately get a second production at the Savoy Theatre in Glace Bay). Old Stock (Hannah Moscovitch with others) is also at the Charlottetown Festival. John Spurway's *Off the Grid* is on stage at Victoria by the Sea Theatre.

It's been a tough year in so many ways but I think that many companies will look back and be grateful that they had time to look at who they are, who they serve and how they can open the world within so that the world without will feel seen and welcomed into our public spaces and performances.

Newfoundland Caucus from Santiago Guzmán

I've heard back from some of the NL writers, and they are working awayyy! Very exciting to hear that they are keeping themselves busy. Some with commissions, some others hoping to get their pieces produced down the road. One of the recommendations for PGC activities was to talk about "agents" for playwrights, wondering if there are people out there who can "take a cut of royalties in exchange for the labour involved in pitching new scripts to companies and following up with producers who say they're going to program the show and then fall off the face of the earth." They also said that they're tired of zooming, so maybe finding new ways to connect would be good (I'll add that to my to-do list).

Contracts Ratification Package

An Overview of the Proposed Changes for the PACT/PGC Collective Agreement, Post-Negotiation/Pre-Ratification, July 2021

This document provides an overview of the alterations proposed for our collective agreement with PACT (the Professional Association of Canadian Theatres), which were negotiated during our most recent round of collective bargaining, held virtually in May 2021.

PGC members must now educate themselves about the proposed changes, taking the time to read through all of the items below in order to ask appropriate questions and formulate opinions about the modifications put forth. This must be done in time for our **AGM on Wednesday, September 15th**, during which PGC's membership will vote on the ratification of the collective agreement. In advance of the AGM, PGC will also host **two townhalls** specifically focused on PACT/PGC contract matters, and these are scheduled for **Thursday, August 26th** and **Wednesday, September 8th** (so, please mark your calendars and save one of the two dates). You can also write to me with questions or concerns at: membership@playwrightsguild.ca

The following summary takes the Standard Clauses as a starting point, since it forms the backbone and governing principles of the PACT/PGC collective agreement (superseding the contracts themselves if and when there is a discrepancy between the two). The synopsis provided here then works its way through the changes suggested for the other contract documents. In each case, a rationale (background and context) is provided for the suggested amendment, along with the new wording being proposed, which is further marked for easy identification with **blue font**.

You can access all of the contract documents on the PGC website in the Resources section, under "Contracts," as well as a "Contracts Handbook" document that explains what all the various clauses mean, but *you must be signed onto the PGC website to be able to view the documents*.

* * *

1) STANDARD CLAUSES

The PACT/PGC Standard Clauses are divided into two sections: Definitions and Clauses. We start here by looking at changes proposed for the "Definitions" section of the Standard Clauses.

DEFINITIONS:

i) Under "Guarantee," increasing the minimum fees for **short runs** slowly over time:
Why? The previous rate was \$25 per show, which is way, way too low, and some companies were using this as a loophole to underpay playwrights. Over the course of three years (so it isn't too onerous for theatres), the rate will gradually increase to a more appropriate and palatable fee.

New Wording: **The Guarantee for productions with runs of fewer than 7 (seven) performances shall be as follows:**

September 30, 2021 (upon ratification of the agreement) - June 29, 2022 - \$75.00

June 30, 2022 – June 29, 2023 - \$100.00

June 30, 2023 – June 29, 2024 - \$125.00

ii) Under “Guarantee,” updating the Minimum Commission Fees:

Why? When we extended the lifespan of the contracts last year, PACT agreed to a 2% increase on all commission fees across the board (in part as recognition of inflation). So, the lowest level commission fee went from \$3000 up to \$3,060 and the \$12000 tier went up to \$12,240.

New Wording: Minimum Commission fees are based on a Theatre’s gross annual revenue from the previous year.

- 1 – under \$1,000,000, the minimum is \$3060;
- 2 – from \$1,000,001 to \$3,499,999, the minimum is \$5,100;
- 3 – from \$3,500,000 to \$4,999,999, the minimum is \$6,120;
- 4 – from \$5,000,000 to \$9,999,999, the minimum is \$8,160;
- 5 – over \$10,000,000, the minimum is \$12,240.

iii) Also, under “Guarantee” and Commission Fees, a temporary assessment change:

Why? To deal with the fact that our commission fees are based on theatre budgets, and that most theatre budgets took a hit with the pandemic this past year (and in some cases had a large one-time increase due to government assistance), we are introducing a commission fee averaging system based on pre-pandemic budgets that will phase out to ensure fairness for playwrights.

New Wording: Due to the impact of COVID-19 on the industry, Minimum Commission Fees will be determined using a Theatre's average gross annual revenue from the fiscal years ending 2017, 2018, and 2019.

The above determination of Minimum Commission Fees will apply until the Theatre’s gross annual revenue exceeds this average.

iv) Cleaning up the definition of Premiere:

Why? For some reason, a premiere was defined as “The first production of a work *not commissioned by a theatre* (emphasis mine).” This wording suggested that the first showing of a commissioned play was somehow not a premiere, and that meant that Commissioners weren’t drawing up Premiere contracts, and were thus circumventing certain obligations, such as minimum fees for premieres. We closed this loophole by removing part of the definition.

New Wording: Premiere will now be defined as: “First production of a work.”

v) Adding a new definition for Short Plays, along with respective commissioning rates, guarantees, and royalties for this new addition:

Why? Theatres are increasingly commissioning Short Plays, particularly with the pandemic moving activity online, but our current Commission Contracts minimums are too high for short plays. Thus, we did not have a working contract document or related rates for short plays.

New Wording: **Short Play:** For the purposes of this agreement a “Short Play” is defined as a Play with an intended running time of under 20 (twenty) minutes in length.

Commissions

The minimum commission for a Short Play is \$1,250 (one-thousand, two-hundred and fifty).

Guarantees & Royalties

The minimum Guarantee for a Short Play with a run of 7 (seven) or more performances is \$750 (seven-

hundred and fifty dollars.

The minimum Guarantee for a Short Play with a run of fewer than 7 (seven) performances shall not be less than \$50 (fifty) dollars per performance.

The minimum royalty for a Short Play is 10% of gross box office receipts.

CLAUSES:

- i) **Clause 3 – Rates and Conditions** – adding in a line about not deducting **CIFs (Capital Improvement Fees/Funds)** with one possible exception:

Why? According to our collective agreement, CIFs should be included in final box office calculations for a playwright's royalties, but some PACT companies disregard that practice, which lowers a playwright's overall remuneration. We have been at odds about this for years, and we thought the matter would have to go to the JSC (Joint Standing Committee) but we came to an agreeable compromise in this round, and that is stating outright that no CIFs may deducted, while allowing for one exception - if a company has to pay that money back out to a landlord.

New Wording (in blue font below):

All Members of PACT and PGC shall adhere to the rates and conditions of this Agreement provided herein. However, nothing shall prevent any Playwright from negotiating better terms in ~~his/her~~ **their** Contract. The agreed upon minimum royalty for Premiere and Commission Contracts is 10% (ten percent) or 12% (twelve percent) for Premiere Musicals of gross box office receipts. Not included in the calculation of gross box office receipts are credit card charges, group sales commissions and all sales tax, goods and services or similar government taxes. Other exceptional surcharges may be submitted to the Joint Standing Committee for consideration.

When a Third-party organization is the recipient of Capital Improvement Funds (CIFs), the Theatre may apply to PACT and PGC to exclude the CIF from gross box office receipts.

- ii) **Clause 5. RRSP** – Including language about **HST/GST on RRSP** remittances:

Why? There was confusion around this issue, so it went to the CRA, and they ruled that tax must be paid by the theatre on all RRSPs contributions, so we are adjusting the wording accordingly:

New Wording: The Theatre shall add HST/GST to all RRSP contributions made to The Playwright, if The Playwright has a registered HST/GST Account. While RRSP contributions are submitted to PGC, HST/GST is paid directly to The Playwright for remittance to the government.

- iii) **Clause 5. RRSP** – Noting that **all late payments are subject to a penalty fee:**

Why? There is language about a 2% penalty fee applied to late royalty payments, but its placement suggests the penalty only applies to the final royalty pay-out. Change the language to make it clear that ALL payments (e.g. the guarantee and RRSPs) are subject to a late penalty.

New Wording: Any payments made more than 60 (sixty) days after the due date(s), which includes the Guarantee payment schedule, are subject to a 2% (two percent) per month penalty starting from the due date and continuing until paid in full.

- iv) **Clause 16. Billing** – Removing the wording about promotional materials:

Why? The following wording is being removed. We've created a new clause that will cover this off, as well as two other aspects. More about this under "Designated Theatre Representative."

Wording to be Removed:

~~Upon the request of the Playwright, the Theatre will supply, at the Theatre's expense, 2 (two) copies of all promotional materials from the run of the Play, such as posters, programs, flyers and so forth, generated by the Theatre. It is recommended the request be made before the Play's final performance.~~

v) **New Clause (no # yet) – Adding in a Designated Theatre Representative #1**

Why? Some playwrights experience difficulties obtaining promotional materials for their production (e.g. chasing down an admin person, requests getting lost in the email ether, etc.). This is a basic right for playwrights, so we created new wording, and a new "Designated Theatre Representative," to ensure that promotional materials are provided when requested.

New Wording: The Theatre will designate a staff representative to act as contact for the Playwright.

The Theatre's representative will ensure a copy of any and all promotional materials (printed and/or digital) will be provided to the Playwright in a timely manner upon request. When printed materials are generated by the Theatre and requested by the Playwright, the Theatre will provide 2 (two) copies at the Theatre's expense.

vi) **New Clause (no # yet) – Adding in a Designated Theatre Representative #2:**

Why? Some playwrights have reported difficulties getting their hands on show reports. Since playwrights are not signatories to the CTA or ITA, they aren't included on the list of people who get reports from the stage manager. We have little power to change CAEA rules, so we added this item as another role for the newly created Designated Theatre Representative position.

New Wording: The Theatre's representative will also ensure that the Playwright is regularly updated on the progress of the production throughout the run of performances. Information on audience feedback and performances delivered in such updates may be pulled from existing in-house reports, at the discretion of the Theatre, where appropriate and available.

vii) **New Clause (no # yet) – Adding in a new clause for Premieres:**

Why? Playwrights have reported unpleasant play premiere experiences where they had little access to the director, were purposely excluded from rehearsals, and kept in the dark about important deadlines. To try and mitigate these kinds of problems, specifically on Premiere Contracts, we have created a new clause that requires the playwright and the director to discuss their process at the outset, before other important meetings take place.

New Wording: For the Premiere Contract: The Theatre shall facilitate a meeting between the Playwright and Director to discuss the process of their collaboration in advance of all significant deadlines.

viii) **Clause 22. Filing – Expanding the heading title and including digital filing:**

Why? Changing the clause heading to "Completion and Filing of Contracts" to more adequately describe what the clause is about. Also, we are allowing for digital filing now (this was brought about by the pandemic, but it is a cheaper and more environmentally friendly approach).

New Wording: **Clause 22. Completion and Filing of Contracts**

Contracts may be completed and signed electronically. Electronic signatures are valid.

Addresses for filing:

PACT

15 Case Goods Lane, Suite
201

Toronto, ON M5A 3C4

E: contracts@pact.ca

Playwrights Guild of Canada

St. Matthew's Clubhouse

450 Broadview Avenue

Toronto, ON M4K 2N1

E: membership@playwrightsguild.ca

- ix) **Clause 25. Use of Recordings by the Artist-Playwright** – Changed the word artist to playwright and inserted new regulations so playwrights can get production videos:

Why? CAEA has rules about the use of recorded material after the fact that has made it very difficult for playwrights to obtain high quality videos of their productions that they can send to (international) theatres to pitch and sell their plays. This is a major setback for Canadian playwrights and their ability to sell their shows abroad, which the new wording aims to rectify.

New Wording: For the purposes of this clause, Publicity is defined as: materials used to promote the current production.

For the purposes of this clause, Promotion is defined as: materials used to promote future opportunities of the current production.

At the request of the Playwright, where the Theatre is empowered to do so, and with the agreement of all other artists whose artistic contribution to the production is represented in the recorded material, the Theatre agrees to provide the following if the Theatre has produced such materials:

a copy of up to 5 (five) minutes of a video recording to a Playwright for their own individual souvenir or promotional use for a period of 12 (twelve) months from the opening of the production.

a copy of a production photograph or photograph(s) to the Playwright for their own individual souvenir or promotional use.

a copy of a longer promotional recording for future opportunities. Under no circumstances can this recorded material be broadcast to the public in any media (including social media, websites, etc.).

a) The Playwright shall declare in writing the nature of the limited purpose(s) for which the promotional recording may be used as well as the timeframe of such use, not to exceed 5 years beyond the close of the original production.

b) The Playwright may use these recordings to demonstrate the nature of their work to potential funders, sponsors, and/or other theatre companies, to be detailed in the declaration of use.

The Theatre shall not be responsible for any subsequent misuse of the material, whether such misuse arises from the use of the materials for the purpose(s) set forth by the Playwright in their request to the Theatre or a third party use of material sourced from the Playwright for any other uses.

The Theatre shall be responsible for securing the appropriate written permissions from all artists and will provide the Playwright with the detailed information on credit and billing of other artists, if applicable.

These Agreements and Contracts apply only to the creation, development, and production of live theatre. Any other forms of presentation, including broadcast, Internet distribution, digital media distribution and/or digital dissemination, are not covered.

x) **Clause 27. Workshops & Readings – Adding in a per diem option:**

Why? The Workshops and Reading LOA includes travel and accommodation possibilities, but it omitted per diem allowances, which should also be included as a negotiation item.

New Wording: When the Playwright must leave their ordinary place of residence to attend a Workshop or Reading, the Theatre will provide a per diem amount of \$ _____, or will arrange for mutually acceptable meal(s) to be provided in lieu of per diem.

xi) **New Clause (no # yet) – Adding in a new Accessibility Commitment to support people with disabilities and necessary accommodations:**

Why? Our collective agreement is silent on this topic, so it is high time to outwardly state and mandate our support for accessibility as a necessary part of play production whenever possible. This has potential implications for the playwright, particularly in relation to the playscript, which might be augmented with ASL interpretation, surtitles, captioning, and so forth.

New Wording: **Commitment to Accessibility**

Both the Playwright and the Theatre assert that there is a commitment to provide support for any and all accessibility initiatives as a part of the production of the play (including, but not limited to ASL interpretation, audio-description, relaxed performances, captioning, etc.) The specifics for accessibility will be attached in a rider to the contract.

Any use of the playwright's text for accessibility purposes (including, but not limited to captioning, sur-titling, availability of digital or print versions of the script with appropriate restrictions for use, audio translations, assisting ASL translations, visual story, etc.) will happen with mutual agreement. The Playwright agrees that granting the Theatre permission to use the script for accessibility purposes will not be unreasonably withheld.

xii) **All of the above changes will be applied to the other contract document forms as required.**

2) OTHER CHANGES TO BE MADE TO ALL CONTRACTS:

- i) Some minor text and formatting changes to **fix grammatical errors, typos**, and the like. Also, updating PGC's address on all the documents, since we moved last year.

- ii) We will be **changing all instances of gendered language** to proper nouns or the plural form now being used for neutral gender (e.g. he and/or she will be changed to “the Playwright,” and his or her(s) will be changed to “their/s”).
- iii) Insertion of **a new clause in the preamble** to remind people not to alter the contract documents (without saying it outright) – The Development LOA and Workshop & Readings LOA excepted:
New Wording: In the case of additional agreement requirements, the use of Riders is encouraged. Please contact your member organization for guidance, if required.
- iv) Insert into all contracts under the Royalty Clauses (and in Clause 5. RRSP in the Standard Clauses) wording to underline and clarify that all payments are subject to a **2% late penalty fee, “which includes the Guarantee payment schedule.”**
- v) Changing the heading title and expanding the Filing of Contracts Clause to allow for **digital submissions**, and we’re **including a new checklist** to help direct people as to where they need to send copies of their agreements. New Wording:

##. Completion and Filing of Contracts

Contracts may be completed and signed electronically. Electronic signatures are valid.

Executed contracts will be filed as soon as possible after signing according to the following checklist:

- Playwright will keep a signed copy
- Theatre will keep a signed copy
- Playwright will file a signed contract with PGC
- Theatre will file a signed contract with PACT
- Theatre will file a signed contract with PGC along with the initial RRSP remittance (where applicable)

vi) **Multiple Creators Rider – Adding in the spot for the Co-Creator Royalty Split**

Why? There was nowhere to outline the actual royalty split of the co-creators on the Multiple Creators Rider, which was a major oversight, so we are creating space for that information.

New Wording:

The agreed percentage for the royalties herein is _____ % (minimum 10% or in the case of a Premiere Musical 12%) where such agreed amount will be the total creators’ royalty.

The royalty split will be divided among the Co-Creators as follows (additional lines can be added if necessary):

_____% for _____
 _____% for _____
 _____% for _____

3) **COMMISSION CONTRACT:**

i) **Clause 1. Scope of the Play** - clarify wording around the **length of the commission:**

Why? The current wording is grammatically incorrect and awkward, so it will be clearer now.

New Wording:

1. Scope of the Play

The Play shall be approximately _____ (minutes or hours) in length.

ii) **Clause 4. Option to Produce** – we are adding a third option there:

Why? Often times theatres want one more go around from a play commission, so this new addition gives them that option while at the same time ensuring that the playwright will be paid for that work, and that the new terms are outlined in full and appended to the contract as a rider.

New Wording: In consideration of the payment of the commission fee as outlined in Clause 2, the Playwright grants to the Theatre the exclusive option on all stage production rights of the Play from the time of signing this Agreement to no later than 3 (three) months from the date of the final payment as outlined in Clause 2 above.

The Theatre shall notify the Playwright, in writing, no later than 3 (three) months after the final **commissioning** payment as outlined in Clause 2 (c) above, whether the Theatre:

a) agrees to produce the play;

or

b) has decided to terminate this Agreement, thus releasing the Theatre from any further financial commitments to the Playwright and forfeiting all rights to the Play;

or

c) would like to pursue additional development of the Play, the terms of which shall be negotiated by the Theatre and the Playwright and outlined in a rider appended to the original contract. The rider will contain the following: the estimated scope of the work required, a timeframe during which the work occurs, and the fee paid for this work.

If the Theatre fails to notify the Playwright of the Theatre's intentions as specified within this Clause, then this Agreement will be terminated and all rights will revert to the Playwright.

iii) **Clause 5. Extension of the Option to Produce** – rewritten for greater clarity:

Why? The wording is somewhat unclear off the top, so it was reworded for greater clarity. Also, a space was added to input the end date of the extension (removing all guess work), and new wording allows for the extension to be renewed yet again if both parties agree.

New Wording: If 3 (three) months from the date of the final payment is insufficient to commit to produce the Play, and the Theatre wishes to extend the time period set out in Clause 4 the option to produce, the Theatre may, by mutual agreement with the Playwright, extend its rights for a further period of _____ months or until the programming decisions for the following season will be made, which is on or about _____ (date), upon payment of a fee of \$ _____.

The option to produce will end on _____ (date), but may be renewed if both parties mutually agree.

If the Theatre fails to notify the Playwright of the Theatre's intentions as specified within this Clause, then this Agreement will be terminated and all rights will revert to the Playwright.

iv) **Cut clauses 6 through to 10, 12, and 13, and the preamble to that section:**

Why? The Commission Contract includes a number of clauses that look ahead to the premiere production of the work. This causes a great deal of confusion, and most importantly, it allows some theatres to *not* execute premiere agreements (since they think they have it covered in the Commission Contract), which opens up a loophole wherein theatres do not pay playwrights the minimum standards (and RRSPs) mandated on a Premiere (but not a Commission) Contract.

Remove Wording:

~~The following clauses from 6 to 13 are optional.~~

~~IN THE EVENT THAT THE THEATRE PLANS TO EXERCISE OR EXERCISES THE RIGHT TO PRODUCE THE FOLLOWING CLAUSES WILL APPLY.~~

v) **Clause 6. Production – Replace the Old Clause with a New Heading and Wording:**

Why? Insert new wording to close-up the loophole and make it crystal clear that theatres **MUST** execute a Premiere Contract if they plan on staging a work they have commissioned.

New Wording? Prior to a Commission moving forward to a production, a Premiere Contract will be executed by the Playwright and the Theatre.

vi) **Multiple Creators Rider – Remove from the Commission & TYA Commission Contracts**

Why? This form is no longer required since all production references have now been removed.

4) **DEVELOPMENT LOA**

Why? Only one change here: Expanding the Premiere production billing credit wording to encompass play readings and digital activities:

New Wording: The Playwright agrees to acknowledge the developmental assistance of the Theatre in the house program of the Premiere Production, in the first publication of the play, and/or in print or digital materials for the first public reading or other first showing of the Work-as follows: [...]

5) **WORKSHOPS AND READINGS LOA**

Why? One major change here: Inserting a space to provide full details regarding the number of workshop days and the total fee paid to the playwright (info currently not inputted):

New Wording:

Half-day @ \$ _____ (min. \$70) x _____ (days) = \$ _____

Full-day @ \$ _____ (min. \$137) x _____ (days) = \$ _____

Total Workshop and Reading fee = \$ _____

6) TWO OTHER ITEMS OF NOTE

- i) The TYA Working Group: We will reconvene the TYA (Theatre for Young Audiences) Working Group that was supposed to be struck during the previous round of negotiations. Each side will have four members plus one staff support, and the work will start in the fall (Sept. 2021), guided by the principles of the 2017 Joint Memo, which suggests a review of TYA-related definitions, the types of contracts required, and the rates for various situations.

Side Letter Re: TYA

“PGC and PACT both acknowledge the extremely important role Theatre for Young Audiences (TYA) plays in the landscape of Canadian theatre not only for our audiences and members, but for the general public. As such, both parties agree to form a committee of no fewer than four (4) PACT members representing TYA Theatres and four (4) members representing PGC, plus one (1) staff support from both associations to evaluate the current needs and realities of Theatre for Young Audiences. The committee shall commence regular meetings upon ratification of the Agreement in September, 2021.

The committee will collectively be responsible for determining the terms of reference.

- ii) Digital Contracts Deferred: PGC has created three different Digital Contracts to deal with our present (pandemic) realities, and we were looking forward to standardizing the forms and rate. However, PACT consulted a lawyer and took the stance that Digital Presentations fall outside of PGC’s territory. As such, we have been consulting with the Writers Guild of Canada, which represents screenwriters, and is now claiming jurisdiction over all things digital. This matter has yet to be settled, but it will be, so stay tuned for more about that at a later date.

Side Letter Re: Digital Contracts

“PACT and PGC agree that a formal delineation of jurisdiction regarding Digital Production Contracts for playwrights is required to be established in writing between PGC and the Writers Guild of Canada (WGC). Upon such jurisdiction being finalized and formally communicated to PACT, both parties agree to schedule negotiations to establish an Agreement applicable to PGC’s jurisdiction of Digital Contracts, within a reasonable period, and at a mutually-agreeable time.

Further, PACT agrees to reach out to the Writers Guild of Canada to pursue the establishment of an Agreement applicable to WGC’s jurisdiction of Digital Contracts for playwrights.”

7) WHAT WE DID NOT GET

- i) We were unable to enshrine 10% as a minimum royalty in the Stock Contract (but the vast majority of PACT’s members already pay this, except for a few of the larger theatres);
- ii) Implementing wording or a definition that states outright that adaptations are to be treated the same as all other plays (currently, the big theatres tend to offer lower rates on adaptations – anywhere between 6% and 8% rather than 10%);
- iii) We also unsuccessfully attempted to cap Participation Rights at 5% (two theatres in particular have been claiming 10%, which seems excessively high to us).

Playwrights Canada Press Report

Audited Statements

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

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

Auditor

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

Slate of Directors

Bilal Baig

Rick Chafe

Shauntay Grant

Michelle Kneale

Josh Languedoc

Colleen Murphy

Judy Wensel

Titles

2020 Titles and Reprints list can be accessed [HERE](#)

2021 Forthcoming Titles list can be accessed [HERE](#)

Proposed Slate of Directors

Keith Barker

Jamie Bradley

Wren Brian

Amiel Gladstone

Alexandria Haber

Michelle Kneale, ex-officio

Chris Tolley

Adrienne Wong

