



PLAYWRIGHTS GUILD OF CANADA

# 2024 Annual Report



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## **Playwrights Guild of Canada**

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# Agenda

**Monday, September 23, 2024**

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

1	Welcome and Land Acknowledgement	2:00 — 2:10pm *
2	Approval of Agenda	2:10 — 2:15pm
3	Approval of 2023 AGM Minutes	2:15—2:20pm
4	Board of Directors' Report	2:20 — 2:30pm
5	Financial Report <ul style="list-style-type: none"><li>• Approval of 2023/24 Audited Statements</li><li>• Approval of 2024/25 Auditors</li><li>• Approval of 2024/25 Budget</li></ul>	2:30 — 2:45pm
6	Annual Activities Report <ul style="list-style-type: none"><li>• Questions &amp; Comments</li></ul>	2:45 — 3:00pm
7	2024 PACT Contract Discussion	3:00 — 3:20pm
8	Member's Perspectives	3:20 — 3:40pm
9	Playwrights Canada Press Report <ul style="list-style-type: none"><li>• Approval of 2023 Audited Statements</li><li>• Approval of 2024 Auditors</li><li>• Approval of Slate of Directors</li></ul>	3:40— 3:55pm
10	Confirmation of the Slate of Directors	3:55 — 4:05pm
11	Other Business	4:05 — 4:30pm
12	Adjourn & Closeout	4:30pm

**\* All times are EASTERN**

# 2023 AGM Minutes

Date: November 13, 2023

Time: 2:00pm Eastern Standard Time

Location: Zoom

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

Tolley welcomed everyone, saying that we take great pride in the PGC being a member-led organization and feels that AGMs are a great opportunity to check with members and hear what is important to them.

**Approval of the agenda:** No additions from the floor.

Motion to approve the 2023 AGM agenda as presented. Moved by Kevin Longfield, seconded by Simon Johnston. No amendments. Motion carried.

**Approval of the 2022 Minutes:**

Motion to approve the 2022 AGM minutes as presented. Moved by Marcia Johnson, seconded by Trudeau Romanek. No amendments. Motion carried.

**Board of Directors' Report Summary:**

Presented by Board President, Chris Tolley

Tolley encouraged all to read the full message from the board in the report. He indicated it was an unprecedented year for the PGC. The organization has started its second half century, and the Playwrights Resiliency Program was so significant in putting funds directly into the hands of artists. He noted that as we head into new negotiations, it is a chance to build on gains of the past decades. The Tom Hendry Awards, professional development and greater organizational infrastructure has allowed PGC to benefit playwrights across the country. We are looking at how to expand our reach and acknowledged the hard work of the staff in achieving PGC's goals. Tolley stated that he finds it highly motivating as a Board member and believes an AGM is one of the key moments to thank staff for their dedication to playwrights' causes.

**Financial Report Summary:**

Presented by Board Treasurer, Wren Brian

The organization is in a strong financial position. Unique to this audit is the receipt of the significant grant from Canadian Heritage, and the income and associated expenses are included in the statements. There is a change noted by the auditors on how PGC is to realize membership dues, which is also included in the statements. While you may notice some shifts in the figures, memberships remain stable, the changes are due to the audit reporting structure of the membership dues. It was noted that Canadian Heritage required a specific review of the funds, and the auditors completed that and sent a specific report on the expenses associated with that program. The totals are infused within the main statements.

Brian spoke to the finances of the Canadian Heritage funding. The proposal for the grant was broken down to professional development in different areas, specifically four streams (Agency, Legal, Effective Workplaces,

# 2023 AGM Minutes, continued

Mentorship) offering workshops, pitch platforms and mentor pairings. PGC paid \$275,000 to mentorship participants and \$74,000 to workshop leaders. The grant covered a full-time staff member from August to March, Brandon Crone, and covered accessibility costs and the technologies required to support the programming. Input from participants was collected and is shown on page 37 of the Annual Report. PGC knows what members want offered again and would have to find the resources to support such programming.

It was noted that it is a hard time for the arts and PGC is in an enviable position of being in a strong financial position and able to offer programming to support its members.

**Motion to approve the 2022-23 financial statements as presented. Moved by Anna Fuerstenberg and seconded by Alison Kelly. Motion carried.**

PGC is proposing that we continue to work with the same audit firm, Hogg Shain & Scheck.

**Motion to approve the 2023-24 auditors: Hogg, Shain, and Scheck. Moved by Anna Fuerstenberg and seconded by Alexis Diamond. Motion carried.**

**Motion to approve the 2023-24 budget as presented. Moved by Talia Pura and seconded by Anna Fuerstenberg. Motion carried.**

## **Activity Report Highlights:**

Presented by Executive Director, Nancy Morgan

Staff just wanted to note some highlights from the Annual Report.

**Craft Bites:** This program had been new in 2021-22 and PGC was able to continue it in 2022-23. Members had indicated they found it valuable and enjoyable. The audience finds the readings and the discussions very interesting.

**PlayConnect:** This program was fully utilized in 2022-23. It supports both live and online readings. The choice has become useful to the hosts and/or the playwright. It connects playwrights to theatres, schools, libraries and community groups.

**Resiliency Program:** This program is a key part of 2022-23 and will be unique to this year. There were over 700 participants in the learning portion, and we supported 286 pairs of mentors. The program was open to any professional playwright and not restricted to PGC membership (which was a key requirement of Canadian Heritage). The program brought people together and allowed them to meet, chat and connect, from different career stages and different places. The condensed timing of the grant was a big struggle. We didn't find out until August and had the program up by October. We were required to have programming completed by March. The participants felt it and so did we. PGC gave the feedback about the timing to Canadian Heritage. And finally, we acknowledge that something like this isn't sustainable, so will continue to review what we can do in the future.

**Tom Hendry Awards:** Submission numbers remain strong. The program highlights new work and looks for ways to feature that.

# 2023 AGM Minutes, continued

**Canadian Play Outlet and the Amateur Rights Program:** These both have international customers, and both the CPO and AR Program pay significant royalties to playwrights each year, which is important to our artists.

**General:** PGC has great interactions between volunteers, Committees, Board, staff and members. PGC has a great team, and Nancy offered her personal thank you to the rest of the staff.

## **Member comments:**

Great to see the continuation of programming that was meant for the pandemic but remains valuable and allows more people access.

Suggestion to add the year to all our social media and website imaging.

Shared Room, Shared Vision project examined director/playwright relations, particularly around premieres. In our last round of negotiations, we had two new clauses inserted into the standard clauses for our Professional Association of Canadian Theatres (PACT) contracts. We will be creating videos for use by educators for post-secondary students to provide them related skills. Rachel Ditor, who has been ill, will finalize the written report and PGC will post it on its new website.

## **Members Perspective:**

### **Contract update highlights:**

Every 3 years we meet with PACT. We have extended the current contracts for 1 year. Rebecca Burton noted 4 key areas: 1. Adaptations/Translations 2. TYA 3. Workplace ethics 4. AI

**1. Adaptations and Translations:** Holdover issue. Sometimes these works are paid less than original works. PACT was citing interpretation issues, and we will take it to the next round of discussions. 90% of the theatres are treating adaptations and translations fairly, however PGC is interested in increasing that to 100%  
Adaptation and translations are different work

### **Member comments:**

Adaptation is not easier than original creation

Adaptation is not less work

WGC contract pays full rate for adaptations and perhaps there is a way to bring that standard into the conversation. Is it specific types of adaptation i.e. from what medium?

### **Staff comments:**

Translation royalties will continue to be split between the artists, according to underlying rights or co-creator agreements.

There is a shift away from the theatre securing the underlying rights and then the adaptor or translator received a 6-8% royalty (instead of standard 10%)

The Writers Guild of Great Britain does not make a distinction between writing an adaptation or original work. PGC's intention is that there would be no distinction. Granted, we don't know how PACT's team will approach that concept.

**2. Theatre for Young Audiences (TYA):** Two rounds ago, we were mandated to put together a joint working group (Vern Thiessen, David S. Craig, Elyne Quan, Cameron Grant, Chelsea Wooley). Revamped definitions, which did not

# 2023 AGM Minutes, continued

match up with the wording of the contracts. There were key recommendations:

- Accept new definitions
- Standardized contract for digital work for school tours
- Change the payment schedule for school tours to reduce onerous paperwork for long tours (does not alter final payments)
- Joint advocacy for better financial support for theatre for young audiences across the industry.

Several years ago, theatre companies focused on TYA lost significant federal funding and had to petition to have it repaired to normal levels.

Jointly, PACT and PGC are concerned that TYA is often pushed aside in the theatre ecology

Question posed: Can we team up with teachers? An interesting idea however education is handled provincially which would make such an approach challenging. There is also an understanding that teachers are stretched thin, nor may they be in a position to assist with a campaign outside of their expertise

**3. Code of Ethics/Anti-bullying:** interested in enshrining something in our standard clauses. We do have a provision for Joint Standing Committee to cover matters as defined within the contract. Matters like bullying or harassment are not covered in our contracts in any way. PACT and CAEA have programs like Not In Our Space and Haven Hotline. We are interested in policies and approaches for PGC/PACT and it is something we need to talk through. A note that many theatres are dealing with workplace ethics by providing their own policies.

A note about different types of harassment: example – leaving the playwright out of decisions that were enshrined in the contract and repeatedly relying on the “we forgot/we’re so busy” rationale. It puts the onus [incorrectly] on the playwright to not “be a bad sport” and often just give in as there seems to be no other choice. PGC is aware of this issue and did specifically offer the Effective Workplaces segment of the Playwrights Resiliency Program because of such issues. It is a problem rooted in power imbalance. However, PGC does want to note that some “quiet” issues may, in fact, be a direct violation of the contract and we advise playwrights to let PGC staff know as soon as you are aware.

Rita Shelton Deverell, Erin Jones and Marcia Johnson volunteered to participate in this discussion .

**4. AI:** PGC negotiation team is looking to other groups to understand their statements about the use of AI to bring to the PACT negotiations.

General:

A "call" to playwrights when negotiating their own contracts to ensure the playwright is not the least paid member of the creative team

There had been a time during which they stopped providing show reports to playwrights. They can be helpful for the playwright. In the last round of contracts, PGC did secure a representative for the playwright, and they can provide show reports. Note: they may be redacted in part if the show report were to contain information that pertained to a CAEA issue.

If the playwright indicates within their work, the types of projections to be used, is it their “jurisdiction” or that of a designer? Some playwrights write detailed setting and stage direction notes. Some don’t want to be prescriptive

# 2023 AGM Minutes, continued

and choose not to include too much detail. It is a grey area. There is a creative freedom for the designer or design team. The designer does own the copyright on their work, as they have made it into a tangible form.

Important to talk to PACT about commission fees. They are simply too low. Can they double? Commission fees have not kept pace with the economy.

Commission fees are also a discussion point for the Canada Council. The commission fees do not adequately reflect the amount of work.

## **Playwrights Canada Press Report:**

Presented by (Press) Board Chair, Colleen Murphy

Activities at the Press went very well in 2022 and 2023. The new Sales and Marketing hire, Brandon Crone, (who PGC knows well!) has been a great addition to the team.

In awards news:

*Body So Fluorescent* by Amanda Cordner & David Di Giovanni is shortlisted for the Writers Trust of Canada's Dayne Ogilvie Prize for LGBTQ2S+ Emerging Writers 2023

*When Words Sing* edited by Julie Salverson and *Interdependent Magic* edited by Jessica Watkin were co-winners of the Patrick O'Neill Award 2023 for best edited collection by the Canadian Association for Theatre Research

*Iphigenia & the Furies* by Jeff Ho was the winner of the Lambda Literary Award for Drama 2023 for best LGBTQ2S+ drama

*William Shakespeare's As You Like It, A Radical Retelling* by Cliff Cardinal was a finalist in the Trillium Book Award this year

*Women of the Fur Trade* by Frances Koncan was a finalist for the Indigenous Voices Award for English published prose

Four of the five nominees for the Governor General's Literary Award for Drama were Playwrights Canada Press publications:

*Forgiveness* by Hiro Kanagawa

*Is My Microphone On?* by Jordan Tannahill

*The Enchanted Loom* by Suvendrini Lena

*William Shakespeare's As You Like It, A Radical Retelling* by Cliff Cardinal, and he was awarded the GG.

Financially the Press is in great shape. Sales are up, boosted by many theatres producing Canadian work and we are selling books to patrons during the runs. The Press's Canada Council grant has been approved for the next four years. There is not an increase for literary publishers because the program is stretched very thin and oversubscribed. The Ontario Arts Council grant has been approved for the next three years (holding steady). Waiting on news from the contributions from the Department of Canadian Heritage, which usually happens in December

Stay tuned for the upcoming Winter/Spring catalogue packed with brand new plays they will be publishing.

**Motion to approve the Playwrights Canada Press package as presented, which includes 2022 audited statements,**



# 2023 AGM Minutes, continued

2023 auditor and slate of directors. Moved by Anna Fuerstenberg and seconded by Kelley Jo Burke. Motion carried.

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

Presented by Board President, Chris Tolley

The PGC Board is a very supportive and collaborative group. They put forward different ideas, they challenge each other, they listen, and they are all there to support the work of the PGC. It feels like being part of a great improv team where everyone says, “yes and...and will build upon each other’s words”. We are very lucky to have a group of people who work so well together. The nominating committee did outreach to add voices to the Board and their names are included in the slate.

Keith Barker (returning), Jamie Bradley (returning), Wren Brian (returning), David Butler (new), Amiel Gladstone (returning), Alexandria Haber (returning), Marcia Johnson (new), Debbie Patterson (new), Jamie Robinson (new), Chris Tolley (returning), Adrienne Wong (returning).

Motion to approve the slate of directors as presented. Moved by Anna Fuerstenberg and seconded by Erin Jones. Motion carried. 9 abstentions (from those on the slate)

## **Other Business:**

Kelley Jo Burke, Chair of Women’s Caucus, was open to any questions regarding the report contained in the Annual Report. No questions.

Thanks to Tayna and Jenny, our ASL interpreters.

Motion to adjourn at 4:00pm Eastern. Moved by Kelley Jo Burke. Seconded by Robert More. Motion carried.



**PGC**

**Featured Playwright**  
**March 2024**  
**Sunny Drake**

# Board President's Message

There's nothing we understand better as playwrights than the power of people gathering together in a room, feeding off each other's energy and immersing ourselves in a shared experience.

The much-anticipated PGC Conference will be our chance to experience that energy once again as we return to our first major in-person activity since before the COVID pandemic.

This event promises to be a time for connection, growth, and celebration as playwrights from across the country come together to share ideas, network, and support one another. Whether you're looking to build new relationships, learn from your peers, or immerse yourself in the vibrancy of our community, this conference will offer something special for everyone. And of course, we have the Tom Hendry Awards to look forward to as well - a true highlight of the year, where we celebrate outstanding achievements in Canadian playwrighting.

As we reflect on the past year, there's much to celebrate at the PGC. Over the past twelve months, the PGC delivered a full slate of professional development opportunities designed to support and empower playwrights. We've offered workshops and our popular Craft Bites series, providing invaluable insights into the art and business of writing for the stage. Through outreach events and programs like PlayConnect, we've also helped introduce our members to key professional opportunities. Additionally, PGC has been actively supporting playwrights through challenging contractual negotiations, ensuring our rights are protected and our work is respected.

None of this would be possible without the dedication of our incredible staff. Rebecca, Sarah, Mindy, Emma, Monique, Lisa and our student assistants—your tireless work is what drives the PGC forward, ensuring that our members can thrive creatively and professionally. I'd especially like to extend a heartfelt thank you to Nancy Morgan, whose leadership has been instrumental in guiding us through the complexities of recent years. Nancy's expertise has not only strengthened our role as advocates for playwrights but also ensured the organization remains on solid financial ground, allowing us to continue our mission with confidence.

That being said, we must also acknowledge the difficult reality facing our industry.

This past year has been hard for both playwrights and producers alike. We've seen productions cancelled due to financial constraints, and many theatre companies have been forced to scale back programming. These challenges are likely to persist into the coming year, and in some cases, they may even intensify.

Yet, as creators and storytellers, we know that tough times are cyclical. Many of us have weathered downturns before, and we know we can pull through if we work together and lift each other up. The good news is that the PGC is in a strong financial position, and we are not going anywhere. We remain committed to supporting you through these challenging times. Whether through advocacy, professional development, or simply being a listening ear, we're here to help. If you ever find yourself facing an issue or need assistance, please don't hesitate to reach out to us. We are your partners and committed to standing by you, both in times of success and in times of difficulty.



# Board President's Message

As we look forward to the conference, I encourage you to take full advantage of this opportunity to meet and connect with the PGC's Board of Directors. The Board is a diverse group of industry professionals dedicated to advocating for you and helping guide the organization through the challenges ahead. The Board is a group of smart, hardworking people I am proud to call my colleagues and friends. Please don't hesitate to approach them or me at the conference—we want to hear your thoughts, concerns, and hopes for the future of Canadian theatre.

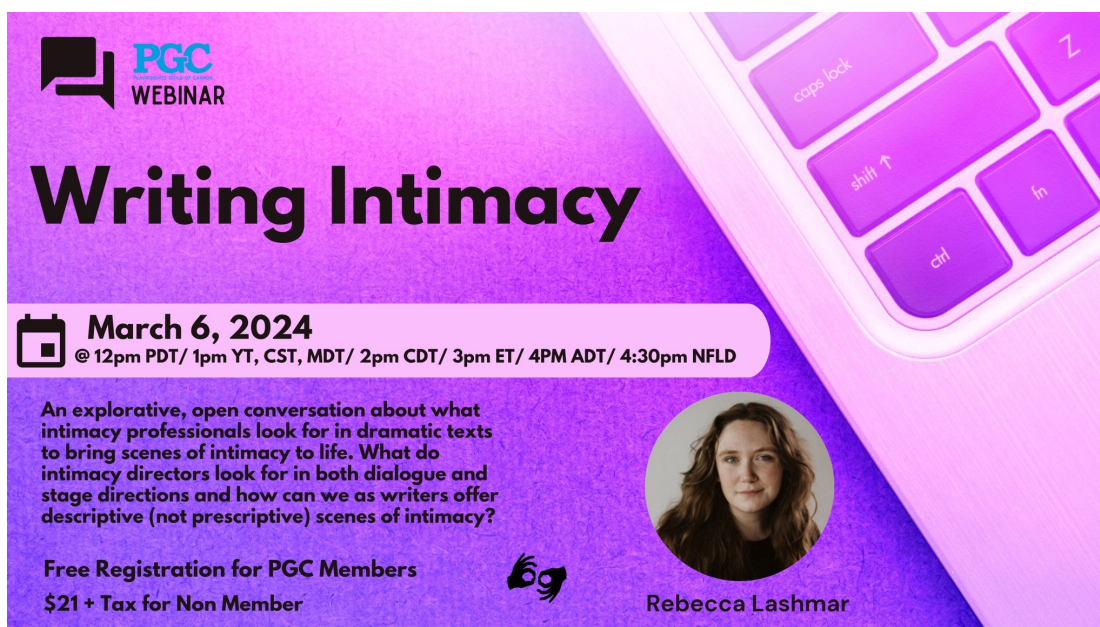
On behalf of everyone at the Playwrights Guild of Canada, I extend my warmest wishes and look forward to being in a room - in person - with you this October.


Chris Tolley

President, Playwrights Guild of Canada


## 2023-2024 Board of Directors:

Chris Tolley, President  
Alexandria Haber, Vice President  
Wren Brian, Treasurer  
Amiel Gladstone, Contracts Committee Chair  
Keith Barker  
Jamie Bradley  
David Butler  
Marcia Johnson  
Debbie Patterson  
Jamie Robinson  
Adrienne Wong





 **PGC**  
WEBINAR

# Writing Intimacy

 **March 6, 2024**  
@ 12pm PDT/ 1pm YT, CST, MDT/ 2pm CDT/ 3pm ET/ 4PM ADT/ 4:30pm NFLD

An explorative, open conversation about what intimacy professionals look for in dramatic texts to bring scenes of intimacy to life. What do intimacy directors look for in both dialogue and stage directions and how can we as writers offer descriptive (not prescriptive) scenes of intimacy?

Free Registration for PGC Members  
\$21 + Tax for Non Member



Rebecca Lashmar

# Financial Report

*Wren Brian, Treasurer*

Thankfully as has been the case for a number of years now, PGC remains in a strong financial position to keep exploring new and innovative ways of supporting the membership and strengthening the organization.

To help us plan and use our strong financial position to ensure the sustainability of the organization Nancy Morgan, Chris Tolley, student intern Michel Nguyen, and myself attended the Thriving Non-Profits program from September 2023 to February 2024. During these sessions we heard from other non-profits and professionals on how they have made their organizations more sustainable and less dependent on government funding. We look forward to exploring how we might implement some of these ideas in future.

## **Revenue – Final Audit 23/24**

- No significant changes to budget, just fluctuation depending on what funding we were awarded or not.
- PGC received \$2000 from Balancing Act to participate in their program. PGC matched these funds and utilized them for the Compassion Fund.
- PGC received a grant through the Red Cross which supported our tech project as outlined in the Activities Report
- When the budget was created, we intended to use a portion of the surplus, however, with the addition of grants and the shift of projects, it has been a “break even” year.

## **Expenses – Final Audit 23/24**

- No significant changes, other than what was reactive to the funding mentioned above.
- Compassion Fund, Tech project and website phase 1 expenses are included in this year.

## **Budget 24/25**

Similarly to last year, the 2024/2025 budget is considered a working document as Nancy carefully monitors and adjusts based on changes. She has agreed of course to let the Board know of any major changes to what we approved in March. So far there has been none.

In addition to the regular programming of PGC, the new exciting project this year is a return to a playwriting conference which has not been done since before the pandemic. It is being combined with the Tom Hendry Awards and Women’s Caucus meeting to make a full weekend of learning and connecting opportunities. While the events will be taking place in Toronto several will be available online after the conference is over.

As always, the staff and Board continue to look for ways to both maintain our security and develop new initiatives to support the membership. If you have any ideas, please get in touch!

# Proposed Auditor

Hogg, Shain & Scheck Professional Corporation  
Tax | Audit | Advisory  
1800 - 2235 Sheppard Avenue East

# Budget see pages 25-26

**PLAYWRIGHTS GUILD OF CANADA**

**Financial Statements**

**March 31, 2024**

*Draft for discussion purposes only*

Printed: September 19, 2024 11:03 AM

PLAYWRIGHTS GUILD OF CANADA

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Year Ended March 31, 2024

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*Draft for discussion purposes only*

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## INDEPENDENT AUDITOR'S REPORT

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To the Members of Playwrights Guild of Canada

### *Opinion*

We have audited the financial statements of Playwrights Guild of Canada (the "Guild"), which comprise the statement of financial position as at March 31, 2024, 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, 2024, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### *Basis for Opinion*

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

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

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

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

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

### *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 Members 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, 2024

	2024	2023
<b>ASSETS</b>		
<b>CURRENT</b>		
Cash (Note 5)	\$ 387,086	\$ 624,507
Accounts receivable (Notes 5 and 7)	41,454	46,999
Inventory	10,311	9,603
Prepaid expenses	1,625	2,410
	<b>440,476</b>	683,519
<b>CAPITAL ASSETS (Note 3)</b>	<b>976</b>	1,949
<b>INVESTMENT IN PLAYWRIGHTS CANADA PRESS LTD. (Note 9)</b>	<b>30,000</b>	30,000
	<b>\$ 471,452</b>	<b>\$ 715,468</b>
<b>LIABILITIES</b>		
<b>CURRENT</b>		
Accounts payable and accrued liabilities	\$ 85,718	\$ 341,916
Government remittances payable	11,165	10,071
Deferred membership dues and other revenues (Note 4)	78,431	68,821
	<b>175,314</b>	420,808
<b>NET ASSETS</b>		
<b>UNRESTRICTED</b>	<b>20,638</b>	19,160
<b>INTERNALLY RESTRICTED (Note 5)</b>		
Reserve Fund	217,500	217,500
Strategic Fund	58,000	58,000
	<b>296,138</b>	294,660
	<b>\$ 471,452</b>	<b>\$ 715,468</b>
<b>COMMITMENT (Note 6)</b>		

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, 2024

	Unrestricted	Reserve Fund	Strategic Fund	<b>Total 2024</b>	Total 2023
<b>NET ASSETS - BEGINNING OF YEAR</b>	\$ 19,160	\$ 217,500	\$ 58,000	\$ <b>294,660</b>	\$ 296,267
Excess (deficiency) of revenues over expenses	1,478	-	-	<b>1,478</b>	(1,607)
<b>NET ASSETS - END OF YEAR</b>	\$ 20,638	\$ 217,500	\$ 58,000	\$ <b>296,138</b>	\$ 294,660

Draft for discussion purposes only

See the accompanying notes to these financial statements

**PLAYWRIGHTS GUILD OF CANADA**

**Statement of Operations**

**Year Ended March 31, 2024**

	2024	2023
<b>REVENUES</b>		
Government grants <i>(Note 7)</i>	\$ 264,894	\$ 691,406
Membership dues	100,892	87,068
Publication sales and royalties <i>(Note 9)</i>	72,551	53,847
Foundation and other contributions	52,589	39,836
Advertising, registrations, workshops and other earned revenues	18,566	14,327
Private contributions	-	14,044
	<b>509,492</b>	<b>900,528</b>
<b>EXPENSES</b>		
Artistic programming <i>(Note 8)</i>		
Artistic salaries	139,693	138,831
Artist fees	52,197	28,805
Publications <i>(Note 9)</i>	32,209	25,420
Programming	12,561	428,918
Professional development	10,264	4,850
Membership services	6,959	5,063
Advocacy	6,424	1,813
Touring and circulation	5,887	2,811
Administrative salaries, contract fees and benefits <i>(Note 8)</i>	86,023	93,756
Facilities <i>(Note 8)</i>	49,692	48,882
Marketing <i>(Note 8)</i>	30,834	43,864
Professional fees	30,310	31,530
Administration	16,820	24,425
Fundraising <i>(Note 8)</i>	11,543	10,941
Occupancy	11,374	11,387
Annual general meeting and conference	4,251	-
Amortization of capital assets	973	839
	<b>508,014</b>	<b>902,135</b>
<b>EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES</b>	<b>\$ 1,478</b>	<b>\$ (1,607)</b>

*See the accompanying notes to these financial statements*

**PLAYWRIGHTS GUILD OF CANADA**

**Statement of Cash Flows**

**Year Ended March 31, 2024**

	<b>2024</b>	2023
<b>OPERATING ACTIVITIES</b>		
Excess (deficiency) of revenues over expenses	\$ 1,478	\$ (1,607)
Item not affecting cash:		
Amortization of capital assets	973	839
	<u>2,451</u>	<u>(768)</u>
Changes in non-cash working capital:		
Accounts receivable	5,545	138,618
Inventory	(708)	920
Prepaid expenses	785	(1,193)
Accounts payable and accrued liabilities	(256,198)	269,723
Government remittances payable	1,094	(1,993)
Deferred membership dues and other revenues	9,610	(15,331)
	<u>(239,872)</u>	<u>390,744</u>
Cash flows from (used by) operating activities	<u>(237,421)</u>	389,976
<b>INVESTING ACTIVITY</b>		
Purchase of capital assets and cash flow from investing activity	-	(1,247)
<b>INCREASE (DECREASE) IN CASH</b>	<b>(237,421)</b>	388,729
<b>CASH - BEGINNING OF YEAR</b>	<u>624,507</u>	235,778
<b>CASH - END OF YEAR</b>	<u>\$ 387,086</u>	<u>\$ 624,507</u>

*See the accompanying notes to these financial statements*

# PLAYWRIGHTS GUILD OF CANADA

## Notes to Financial Statements

Year Ended March 31, 2024

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### 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.

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### 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### Basis of presentation

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

#### Revenue recognition

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

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

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

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

#### Financial instruments

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

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

#### Impairment of financial instruments

Financial assets, measured at cost or amortized cost, are tested for impairment if there are indications of possible impairment. The impairment is measured as the difference between the carrying value and the estimated recoverable amount. 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 (deficiency) of revenues over expenses.

(continues)

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PLAYWRIGHTS GUILD OF CANADA

Notes to Financial Statements

Year Ended March 31, 2024

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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.

Impairment of long-lived assets

Long-lived assets, including capital assets, are tested for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. The impairment loss is measured as the amount by which the carrying amount of the asset exceeds its fair value. Fair value is determined by the current replacement value.

Investment in subsidiary

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

Allocation of expenses

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

Use of estimates

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

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**PLAYWRIGHTS GUILD OF CANADA**

**Notes to Financial Statements**

**Year Ended March 31, 2024**

**3. CAPITAL ASSETS**

	Cost	Accumulated amortization	2024 Net book value	2023 Net book value
Computer equipment	\$ 2,917	\$ 1,941	\$ 976	\$ 1,949

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

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

	2024	2023
Memberships	\$ 43,057	\$ 56,382
Grants	253	-
Foundations	18,450	-
Donations	500	-
Awards and royalties	16,171	12,439
	\$ 78,431	\$ 68,821

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

	2024	2023
Balance - beginning of year	\$ 68,821	\$ 84,152
Add: Contributions received during the year	500,576	178,816
Less: Contributions recognized as revenues in the year	(490,966)	(194,147)
Balance - end of year	\$ 78,431	\$ 68,821

**5. INTERNALLY RESTRICTED NET ASSETS**

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

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

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

**PLAYWRIGHTS GUILD OF CANADA**

**Notes to Financial Statements**

**Year Ended March 31, 2024**

**6. COMMITMENT**

The Guild is party to an operating lease for office premises expiring June 30, 2024. Payments are \$900 per month plus HST.

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

2025	<u>\$ 2,700</u>
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**7. GOVERNMENT GRANTS**

Government grants revenues for the year consist of the following:

	<u>2024</u>	<u>2023</u>
<b>Operating grants:</b>		
Canada Council for the Arts	\$ 162,900	\$ 162,900
Ontario Arts Council	53,680	53,680
Toronto Arts Council	25,000	25,000
	<u>241,580</u>	<u>241,580</u>
<b>Project and other grants:</b>		
City of Toronto	12,335	24,222
Cultural Human Resources Council	10,979	4,114
Minister of Canadian Heritage - Career Resiliency Support to Canadian Playwrights	-	413,100
Employment and Social Development Canada - Canada Summer Jobs	-	4,701
Ontario Ministry of Heritage, Sport, Tourism and Culture Industries - Ontario Summer Jobs	-	3,689
	<u>23,314</u>	<u>449,826</u>
	<u>\$ 264,894</u>	<u>\$ 691,406</u>

Accounts receivable includes \$Nil (2023 - \$20,655) from the Minister of Canadian Heritage.

**8. ALLOCATION OF SALARIES AND BENEFITS**

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

	<u>2024</u>	<u>2023</u>
Artistic programming	\$ 139,693	\$ 140,161
Administration salaries, contract fees and benefits	86,022	94,497
Facilities	46,469	46,410
Fundraising	11,519	10,830
Marketing	9,731	40,758
	<u>\$ 293,434</u>	<u>\$ 332,656</u>



## PLAYWRIGHTS GUILD OF CANADA

### Notes to Financial Statements

Year Ended March 31, 2024

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#### 9. 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 \$13,610 (2023 - \$9,619) of PLCN titles, which the Guild sells on a consignment basis. The cost of these titles of \$6,836 (2023 - \$7,503) is classified as publications expenses.

Accounts payable includes \$416 (2023 - \$602) due to Playwrights Canada Press Limited, which have been paid subsequent to year end.

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#### 10. 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.

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PLAYWRIGHTS GUILD OF CANADA						
REVENUE	2022-2023		2023-2024		2024-2025	
	Final	Final	Budget	YTD	Projected	Notes
<b>Earned Revenue</b>						
Performance Royalties	\$3,675	\$7,888	\$8,000	\$3,037	\$8,000	
Fees from workshops/conferences/colloquia	\$21	\$1,478	\$10,250	\$0	\$10,250	
Membership Dues	\$87,068	\$100,892	\$85,000	\$78,843	\$95,000	change in reporting between 2023 and 2024
Canadian Play Outlet	\$50,171	\$64,664	\$65,000	\$17,073	\$65,000	
Other	\$10,353	\$8,492	\$11,320	\$5,205	\$11,320	
<b>Sub-total Earned Revenue</b>	<b>\$151,288</b>	<b>\$183,414</b>	<b>\$179,570</b>	<b>\$104,158</b>	<b>\$189,570</b>	
<b>Interest Earned</b>	<b>\$3,954</b>	<b>\$8,594</b>	<b>\$4,500</b>	<b>\$3,130</b>	<b>\$6,000</b>	
<b>Private Sector Revenue</b>						
Individual donations	\$4,086	\$3,058	\$3,000	\$336	\$3,000	
Corporate donations	\$0	\$2,000	\$500	\$500	\$500	
Sponsorships	\$7,250	\$13,000	\$25,000	\$8,300	\$25,000	
Foundations	\$28,500	\$17,500	\$20,000	\$15,000	\$20,000	
Fundraiser	\$0	\$0	\$2,000	\$0	\$2,000	
In-Kind goods and services						
Other	\$14,044	\$0	\$5,000	\$0	\$5,000	
<b>Sub-total Private Sector Revenue</b>	<b>\$53,880</b>	<b>\$35,558</b>	<b>\$55,500</b>	<b>\$24,136</b>	<b>\$55,500</b>	
<b>Public Sector Revenue</b>						
<b>Federal</b>						
Canada Council Operating	\$162,900	\$162,900	\$162,900	\$162,900	\$162,900	
Canada Council Project	\$0	\$0	\$10,000		\$10,000	may have to push to 2025-26
Other Canada Council grants						
Canadian Heritage	\$413,100	\$0	\$0		\$0	
Other Federal	\$8,815	\$28,010	\$25,468	\$18,704	\$25,468	changed lines (from Foundations)
<b>Provincial</b>						
Ontario Arts Council Operating	\$53,680	\$53,680	\$53,680	\$53,680	\$53,680	
Ontario Arts Council Project						
Ministry of Culture	\$3,689	\$0	\$3,595	\$2,816	\$3,816	
Ontario Trillium Foundation						
<b>Municipal</b>						
Toronto Arts Council Operating	\$25,000	\$25,000	\$35,000	\$25,000	\$25,000	
Toronto Arts Council Project			\$5,000	\$0	\$5,000	may have to push to 2025-26
City of Toronto	\$24,222	\$12,336			\$0	
<b>Other</b>						
Other public sector revenues						
<b>Sub-total Grants Revenue</b>	<b>\$691,406</b>	<b>\$281,926</b>	<b>\$295,643</b>	<b>\$263,100</b>	<b>\$285,864</b>	
Allocation from Internally Restricted Fund			\$64,919		\$63,198	
	<b>\$900,528</b>	<b>\$509,492</b>	<b>\$600,132</b>	<b>\$394,524</b>	<b>\$600,132</b>	



# Annual Activities Report

## Amateur Rights

Playwrights Guild members can opt to allow PGC to manage their amateur rights requests. In such cases, PGC is the liaison to the theatre, school, or group. We issue contracts, send invoices, collect box office reports or marketing materials as appropriate. When productions are closed and all information and funds collected, PGC ensures playwrights receive their royalties and any information.

There were 101 productions contracted through PGC's Amateur Rights program during 2023-24, an increase from the prior year. Approximately 40% used a percentage royalty model and approximately 60% used a flat rate model.

Productions took place at community theatres and schools in eight Canadian provinces, as well as in Australia, China, the U.K. and the U.S.A. Approximately 50 playwrights earned royalties via the Amateur Rights program in 2023-24, totaling \$70,000 in royalties.

Program Manager, Sarah Duncan, meets with members to discuss the use of their work in non-professional settings, ensuring they are aware of our standard rates and clauses. There is a "Contract Tips" section in CanScene, which includes advice for playwrights considering both professional and/or amateur productions of their work.

## Canadian Play Outlet/Play Distribution Program

The Canadian Play Outlet (CPO) collection continues to grow. 154 new scripts were added to the PGC bookstore collection between April 2023 and March 2024. The CPO online store "houses" more than 3000 physical and digital items and sells to customers around the world. YTD sales were up 13% compared to the same period in 2022. Returning customer rate was up 6% and sales increased 34% in 2023 compared to 2022.



Program Manager Sarah Duncan calculates copyscript sales via the CPO each fiscal year. For 2023/24, PGC issued over \$8000 in script royalty payments to 135 playwrights.

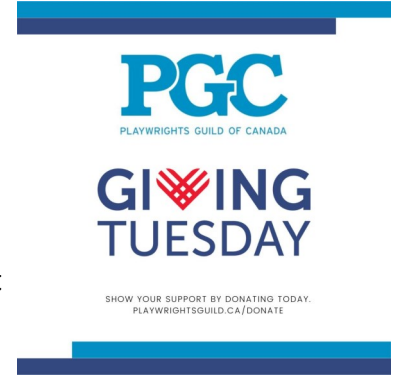
The Sample Script Program was busy during the year. 300 requests were made in 2023, compared to 171 in 2022, 39 in 2021, 105 in 2020 (the year program launched). Of the 300 requests, PGC was able to send 234 samples. PGC offers sample scripts to those who are considering using the content for reading, a future production, or for educational purposes, not for general interest, auditions, or other purposes. Sample scripts are available by request only and apply only to digital copyscripts, not published paperback books.

PGC renewed its involvement with the Thespys, allowing PGC members to opt in and have their work included on the approved list for student performance through the Educational Theatre Association organization in the U.S.A.

# Annual Activities Report, continued

## Communications

PGC uses various communication methods to share information with our members, stakeholders, and the public. PGC offers three newsletters via MailChimp; CanScene (a staff team effort) is sent monthly to members, the Community Newsletter (lead by Sarah Duncan) is sent monthly to any person who has opted into the mailing list, and the Women's Caucus Newsletter (more detail in EDI section) is sent 9 times throughout the year to caucus members.



PGC also uses its database to notify members of internal programs and deadlines (e.g., Legal Subsidy, Craft Bites International, Compassion Fund). PGC maintains three social media sites including Facebook, Instagram, and LinkedIn; PGC has 4000+ followers on Facebook and 2500+ followers on Instagram. PGC is just getting established on LinkedIn due to profile changes, however it is an effective place for us to share media links. Our organization posts interesting opportunities for playwrights to the PGC website.

PGC held a series of Town Halls in 2023 and brought the consolidated notes to its Board and Staff Retreat in September 2023. Some of the input was utilized to adaptations to operations, and some of the input remains part of longer-term Strategic Planning discussions. A survey was active from April-July 2023 for any member who wished to complete it in lieu of attending one of the meetings. The Board and staff are grateful for the input of all those who attended or sent in their thoughts.

The Communications Team underwent some staffing changes in 2023-24. Brandon Crone managed communications for PGC in April and May, until they moved to their new positions at SummerWorks and then Playwrights Canada Press. Wendy Riu handled social media posts and website posts in the summer of 2023. As of September 2023, Emma Taylor has become our part-time permanent Communications Coordinator. PGC appreciates the assistance of Office Manager, Lisa Rechenberg from Sept to March in upkeeping the website opportunities section.

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

Presented by PGC's Women's Caucus, the **Bra d'Or Award** recognizes an individual or individuals for efforts in supporting and promoting the work of Canadian women playwrights. Submissions were received in Spring 2023 and nominees were announced in Fall 2023, with the Tom Hendry Award new releases. 2023 nominees included:

Catherine Banks (NS)– Playwright and Educator

Norm Foster (NB)– Playwright and Actor

Lisa O'Connell (ON)– Artistic Director of Pat the Dog Creation

Marianne Sawchuck (BC) – Creator and Producer of Women At Play(s)

Donna Spencer (BC) – Co-founder, and Artistic Producer of Firehall Arts Centre

# Annual Activities Report, continued

The 2023 Bra d’Or Award recipient was Catherine Banks, presented as part of the online Tom Hendry Awards program.



The WC Committee reviewed the future of the Bra d’Or Award, deciding that it has served the community well since 2006. As the climate has changed, the decision was made to retire the award but have one final celebration of the BDA with the Tom Hendry Awards in October 2024.

The **Women’s Caucus Newsletter** tried a new model for 2023-24. Rebecca Burton, Julie Phan, Danielle Janess, Judy Reynolds, and Natalie Meisner shared editing duties. Each covered two months and readers enjoyed reading the variety of messages. As a newsletter feature, WC members sometimes volunteer to conduct interviews with Artist Directors, who are asked to provide submission tips and insider scoops (the idea being to encourage submissions, since women tend not to submit their work very often).

The Women’s Caucus presented an online panel for its **Annual Women’s Caucus Meeting**. The event was entitled “Can We Talk?” and held on March 8th to mark International Women’s Day. Inspired by our SureFire partnership with CEAD, the panel focused on women’s playwriting across languages and communities, specifically in relation to French, English and Indigenous language(s)— our three solitudes. The panelists included Alexis Diamond, Shalan Joudry, and Mishka Lavigne with moderation by Katia Cafe-Febrissy. The complexities of translation were revealed, as well as the need for increases in the Canada Council translation rates, and Mishka Lavigne called on PGC to join with other organizations in this advocacy work.

With the support of Theatre Direct’s Level Up! Program Balancing Act, PGC offered its first caregiver support fund, providing \$4000 to assist 9 playwrights. PGC’s Compassion Fund offered assistance for artists who have caregiver responsibilities or needs which impacted their ability to work on a script, production, or related project. Applications were reviewed without applicants’ names. Comments from recipients:

*Thank you so much for the great news!*

*This was such a good and kind idea, and one no other Arts organization has extended to me before.*

*I am thrilled that you are piloting this program — and beyond grateful to be included, thank you!*

*It means the world to me!!!!*

With a student's assistance in summer 2023, PGC caught up on data collection for its **Annual Gender-Based Play Production Survey** for the 2020-21 and 2021-22 seasons. PGC included digital productions in these surveys due to the pandemic and found that for the first time in Canadian history, in 2020-21, more productions written by women were presented than those written by men (43% compared to 39%). Once the industry started to return to live presentations in the following year, the number of plays presented by women dropped back down to 38% versus 44% by men. Regardless that is still the highest number for play productions by women yet, not counting the

# Annual Activities Report, continued

previous pandemic year. Additionally, plays by 2-spirit, trans, and nonbinary creators received the most productions yet (up from 1% to 5%), and Canadian content was the highest it has ever been! A regional breakdown of the statistics is also provided.

## EDI Work – Partnerships

The next rendition of **SureFire** will be released in the fall of 2024. PGC partnered with Alexandre Cadieaux at CEAD (Centre des auteurs dramatiques) to create a special Francophone edition (plays written in French, in French and English, or translated into English) of under- or un-produced works by women, two-spirit, trans, and non-binary creators. The usual Recommender format was followed, and additionally, PGC’s and CEAD’s members were invited to make submissions.

**CPAMO (Cultural Pluralism in the Arts Movement Ontario), Community of Practice** – After PGC’s involvement in CPAMO POC IV, Rebecca was invited along with two others— Rebecca Batiste from WestBen and Marta Keller-Hernandez of Mural Routes— to join Erin Jones, at the behest of Charles Smith, in the creation of a “Community of Practice” group. It is a space for people to come together to talk about and work through arts and culture related issues around equity, diversity, and inclusion. CPAMO is committed to expanding the group beyond a focus on racialization to also include gender, ability, and other identifying factors. The group is working out its mission statement and values, and they’re looking for applicable grants to apply to for funding.



The poster for the PLEDGE Project Expansion Launch features a dark blue background with a geometric pattern. It includes the following text: 'Join us to celebrate our recent expansion to include two-spirit, trans, and non-binary creators as well as women playwrights!', 'September 28th 12:00 pm ET', 'Make sure to fill out the registration! <https://forms.gle/YEfuowafNfDrz4SYA>', and 'Zoom link will be provided the morning of the event.' It also lists 'Play Readings by:' with three entries: 'Andrea Scott (she/her) *Controlled Damage*', 'Sunny Drake (he/him) *Every Little Nookie*', and 'Adjani Poirer (she/her) *Sinkhole, or Six Ways to Disappear*'. The poster includes logos for PLAYCONNECT PGC, TORONTO UNIVERSITY, and ARTS, CULTURE AND MEDIA.

**PLEDGE (a Production Listing for Enhanced Diversity and Gender Equity)** has expanded its parameters to include work by two-spirit, trans, and non-binary creators along with women. To celebrate the change, PLEDGE held an online reading event in September 2023. Also, the team has been creating a video with member clips to help promote the database. With PGC supporting the website’s maintenance, several changes were made alongside updates that could not be done previously. Two new pages were added to the website— “Knowledge Sharing” and “Recently Produced.” The Pledge database has grown to include over 500 large cast plays! PLEDGE is run in conjunction with the University of Toronto in Scarborough, with support from PGC.

**Staging Better Futures (SBF)** received a multi-year community collaboration grant from the Social Sciences and Humanities Research Council (SSHRC) for a massive EDI project related to post-secondary theatre training and education, which will have a trickledown effect in the industry as a whole. Rebecca is the Art Service Organization rep, attending large group meetings about the overall project, and she is also a part of the “Knowledge Mobilization (KM),” which is tasked with devising exciting ways to disseminate research and information coming out of SBF.

# Annual Activities Report, continued

## Membership

People are joining PGC in numbers comparable to pre-pandemic days. The Tom Hendry Awards provided us with an annual bump, as playwrights interested in submitting their works joined the organization. Of all the demographic groups, 2-spirit, trans, and non-binary members are showing the most significant growth. This is a small but ever-growing segment of our membership.

PGC's membership numbers are always in flux, but we had 904 members in the 2023-24 fiscal year. Membership categories now include Full, Supporting/Student and Estate. Estate Memberships are a relatively new offering for the estates of members who have passed away. We have fifteen Estate Memberships.

Membership Manager Rebecca Burton meets regularly with members over Zoom and by phone to provide resource materials and career advice. Common discussion topics include the best way to make play submissions, how to copyright protect one's work, and next steps when people are feeling stuck and that they're not getting anywhere in their careers.

## Operations

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

- Toronto Alliance for the Performing Arts' Dora Awards
- Mass Culture
- Cultural Human Resources Council
- National Arts Service Organizations bi-weekly meetings
- Access Copyright meetings
- Canadian Arts Coalition advocacy meetings
- Arts Build Ontario learning sessions

Executive Director Nancy Morgan and Board members Christopher Tolley and Wren Brian participated in a group learning program led by Thriving Non-Profits. Working with other non-profit organizations we reviewed models for revenue generation and leveraging assets. There were online modules, group meetings and coaching sessions. PGC has developed a draft for discussion and review by the Board in its Strategic Planning process in 2024-25.

The design team at Vincent Design provided a design mock-up for a new website. After the presentation, PGC staff spent much time rewriting copy and collecting materials for the developers. As this is a large project balanced within the rest of PGC's operations, it will continue into the 2024-25 year before a launch is possible.

PGC received operating grants from the Canada Council, the Ontario Arts Council, and the Toronto Arts Council. PGC received project grants from Cultural Human Resource Centre (CHRC), the Canadian Red Cross Resiliency Fund, and



# Annual Activities Report, continued

City of Toronto's Investing in Neighbourhoods (IIN) Program.

The funding from the CHRC assisted with a student Co-Op internship in the Fall of 2023. Michel Nguyen assisted Mindy with programming elements for PlayConnect, Craft Bites and the Tom Hendry Awards. He participated in the Board/Staff retreat and in the Thriving Non-Profits Program. CHRC also supported two Work-Integrated-Learning (WIL) positions from January-March 2024. Cedric Jegede assisted with multiple administrative and financial activities, especially in distributing hundreds of T4A and T5 tax forms to members. Hina Amjad assisted with program outreach and organization and began to create new visual imaging for PGC. Members may have read their messages in CanScene.

The City of Toronto IIN funding supported the Office Manager position, which was held by Lisa Rechenberg from September to March. Their support, while appreciated by PGC, is tricky for the individuals in the program as the funding only extends far enough to offer part-time employment. Lisa was offered a full-time opportunity and had to leave to pursue it.

PGC received funds from the Canadian Red Cross Resilient Communities program to design, build and implement integrated, efficient program processes that are fully integrated with the organization's Salesforce database. The new tools will address data entry, analysis, and time constraint issues. The funding allowed PGC to hire Tech Consultant specialists to develop tools specifically designed to suit our programs. The update to the technology will significantly reduce time which staff currently spend on repetitive administrative tasks. Data from the new system will be captured within our database, allowing us to analyze usage between different project streams and usage over time. New systems for PlayConnect, Amateur Rights and Professional Contracts will be finalized and implemented in 2024/25 as a result of this project.

## Outreach/Partnerships

On behalf of PGC, Rebecca Burton attended the **Great Canadian Playwright Showcase** in Grand Prairie, Alberta in May 2023. She sat on a round table panel (along with Keith Barker and others), and she presented a "Contracts Presentation" for playwrights. While attendance was small, the conference offered an opportunity to meet and get to know young emerging playwrights and PGC members.

Rebecca Burton worked with Annie Gibson, Executive Director of Playwrights Canada Press, on an article for the 200th anniversary issue of the **Canadian Theatre Review (CTR)** for 2024. The duo convened a panel of playwrights, scholars, and publishers, and held a conversation about play publication in relation to the role of CTR (moderated by Rebecca). They edited and abridged the transcript for publication, but there will be a link to the full transcript, as well as a list of all plays published by CTR from its inception through to 2023.



# Annual Activities Report, continued

PGC partnered with the **Calgary Fringe** to host a panel discussion for emerging artists. Moderated by Kanika Ambrose, the panelists included Marty Chan, Dan Bray, and Madeleine Brown. Rebecca Burton presented a webinar for the Calgary Fringe entitled “Contracts 101: (Almost) Everything You Need to Know About Playwright Contract Agreements.” For the **Montreal Fringe**, PGC assembled a panel, Julie Phan, Myekah Payne and Mindy Doherty Griffiths, to review the long list of English Text finalists and recommended a recipient, for the Frankie Award, which was presented at their Fringe Awards Event. The 2023 recipient was Chadia Kikondjo, who participated in one of PGC’s Craft Bites session.

PGC supported the **Her Words Festival** at Soulpepper, assisting two artists to travel to participate in the festival. In October 2023, PGC and the **Siminovitch Prize Foundation** presented the four award finalists for an online evening of artists in conversation. Moderated by Amy Blackmore, it was a delight to hear snippets of the works of d’bi.young anitafrika, Mishka Lavigne, Berni Stapleton, and David Yee.

PGC stepped back from the **World Theatre Day** partnership with Professional Association of Canadian Theatres (PACT) and the Association des théâtres francophone du Canada (ATFC). We paid our annual commitment and shared the materials but did not participate in organization planning due to internal capacity. PGC supported the Literary Managers and Dramaturges of the Americas (LMDA) conference in Calgary on June 2023.

## PlayConnect/Craft Bites

Overall, 61 playwrights used the 2023-2024 **PlayConnect** program. Full and half readings by PGC members took place online and in-person in eight provinces, the U.S.A and Italy. The PlayConnect program introduces the public to playwrights reading from their own work via free events that are hosted by schools, theatres, libraries, festivals, galleries, play development centres and community groups. Hosts must apply to PGC and pay an administrative fee. For approved projects, PGC pays the playwrights’ reading fees and can support travel (as funds allow).

PGC decided to build on **Craft Bites’** success by creating connections with international organizations supporting playwrights worldwide. Partners included Playwrights Association of New Zealand, Playwrights Studio of Scotland, Nordic Drama Corner (Finland), Finnish Playwrights and Screenwriters Association, Theatre Arts (South Africa), Lucille Lortel Theatre (NYC, USA) and Women Playwrights International (Malaysia group).

PGC accepted applications from PGC members for Craft Bites International from Apr 12 to May 8, 2023. Canadian participants were decided by a panel including Myekah Payne, Marie Barlizo, and Mindy Doherty Griffiths. There were 20 sessions of Craft Bites International between September 2023 and March 2024.



The poster for PlayConnect @ PARC's Playwrights Retreat features the logos for PARC (Playwrights Association Resource Centre), PlayConnect, and PGC (Professional Guild of Canada). It lists the event as a reading by Makram Ayache, Santiago Guzmán, Lara Lewis, Stephen Massicotte, and Mariló Nuñez. The event is scheduled for Wednesday, May 15, from 7 PM ADT at Motyer Fancy Theatre in Sackville, NB. It is a live stream available on the PARC Facebook page. The poster also includes a grid of five small portraits of the featured playwrights.

# Annual Activities Report, continued

As part of the program, each Canadian Playwright chose a play to be gifted to each international playwright and organization. Our international partners enjoyed the sessions and would like to continue with the series and collaborate with PGC in other ways. Several PGC members are still in contact with their international playwright partner!

## Professional Contracts

**Stratford Addendum:** Contracts Committee Chair Amiel Gladstone and Contracts Manager Rebecca Burton met with various members and agents to gain perspectives to inform discussions with Stratford Festival's Dave Auster and Jason Miller. The addendum applies flat rate fees to Commission and Premiere contracts rather than Stock, covering the Tom Patterson and the Avon theatres. As the Festival Theatre rarely features the work of Canadian playwrights, contracts for that space were not under discussion. The Studio Theatre uses the usual percentage of the box-office.

After a year's negotiation, the PGC Board formally accepted the Addendum on March 1, 2024. It acknowledges differences in contracts with the Stratford Festival and those with other PACT companies. The Addendum secures a better deal for PGC members than has been offered to playwrights by the Stratford Festival in the past.

Minimum commission fees will be \$15,000 for a play and \$18,000 for a musical. Royalty rates will be as per the chart below:

Fee per performance	2024	2025	2026
Tom Patterson	\$1950	\$2025	\$2100
Avon	\$2500	\$2650	\$2800
Note 1	Guarantee of 25 performances		
Note 2	The above figures are for plays. Musicals will be paid at 120% of those rates		
Note 3	If any performance is added beyond those [initially] publicly advertised, the playwright will be paid 125% of the rates listed above		

**The PACT/PGC Theatre for Young Audiences (TYA) Working Group** completed its work and agreed to four consensual items that were put forth as recommendations for consideration during the next round of contract negotiations. The recommendations include new TYA definitions, the removal of monthly payments for tours, the need for a Digital Rider, and a joint lobbying group.

**Inclusion Rider:** Board Member Adrienne Wong and Program Manager Sarah Duncan created a first draft of the Inclusion Rider, which was a goal of our CPAMO Action Plan. Further reviews and contributions were offered by

# Annual Activities Report, continued

Rebecca Burton, and an Ad Hoc Committee consisting of members Renelitta Arluk, Grace Chin, Rita Shelton Deverell, Santiago Guzman, Jani Lauzon, Gabe Maharjan, and Valerie Sing Turner. A second draft will be produced and sent out for review. When the Inclusion Rider is finalized, it will be posted online for use by our members. Related to this, PGC has been collecting information on Cultural Consultants to create a listing for our members. Eventually, a capacity allows, PGC will also create a template for contracting the work of Cultural Consultants.

**PACT-PGC Contract Negotiations:** Rebecca Burton and Lisa Li, PACT's Contracts Chair, discussed the timing for the next round of negotiations. PACT's membership voted to defer our contract negotiations for another year at their annual conference in May 2023, and PGC accepted their deferral request. As a result, Rebecca and Alison Peddie (PACT's Labour Relations Manager) issued a joint memo in August 2023 announcing the one-year extension, and they created a new suite of contract documents with the one-year extension. The PGC and PACT teams will arrange their meetings in 2024 to meet the next set of deadlines.

**Adaptation Issue:** A handful of large PACT companies contract playwrights creating adaptations or translations differently than other work. These theatres do not pay the usual 10% of the box-office for an adaptation or translation, while the other 98% of the theatres do. The issue is troubling to PGC and seems to be in breach of our collective agreement, especially with Premiere Contracts where 10% is mandatory. When discussed with theatres, they see this as 'a point of difference of interpretation,' yet there is no reference whatsoever in our collective agreement to adaptations and translations warranting different treatment. We had to agree to disagree in the last round of negotiations with PACT, so this will be a major issue in the next round of negotiations. PGC will convene a group of playwrights and agents to make recommendations for discussing this issue with the PACT team.

## Staffing

Executive Director: Nancy Morgan

Membership and Contracts Manager: Rebecca Burton

Program and Tom Hendry Awards Manager: Mindy Doherty Griffiths

Program Manager: Sarah Duncan

Communications Coordinator: Emma Taylor

Office Manager: Lisa Rechenberg (Sept 2023 to March 2024)


Program Manager: Brandon Crone (Apr to May 2023)

Bookkeeper (Contract): Monique Renaud

## Student Positions:

Communications Assistant: Wendy Riu (Summer 2023)


Research Assistant: Sydney Scott (Summer 2023)



Presented by Playwrights Guild of Canada

## Work With Me! Series

LED BY JOVANNI SY



MONDAY, FEBRUARY 12, 2024  
ONE HOUR SESSION

12PM PACIFIC / 1PM MOUNTAIN /  
2PM CENTRAL / 3PM EASTERN /  
4PM ATLANTIC / 4:30PM NL

A FREE ONLINE EVENT TO HELP YOU  
KICKSTART YOUR WORK!

PGC  
PLAYWRIGHTS GUILD OF CANADA

# Annual Activities Report, continued

Marketing & Special Events Intern: Michel Nguyen (Fall 2023)

Program Assistant: Hina Amjad (Winter 2024)

Administrative Assistant: Cedric Jegede (Winter 2024)

## Tom Hendry Awards

The Tom Hendry Awards were open for submissions to PGC members from February to April 2023. Special thanks to all jury members who accepted the task of reading all the plays, considering the submissions, and working together to determine finalists and a recipient in each category.

Five plays were selected by lottery from the submissions to the RBC Emerging Playwright Award. In partnership with the Stratford Festival, PGC held the First Scene Challenge in Stratford on October 2, 2023. The event featured scenes read by actors from the Stratford company. A panel provided their input to the question “Would you keep reading?” Special thanks to panelists Mike Payette (Tarragon Theatre), Joelle Peters (Native Earth), and Sheree Spencer (Volcano Theatre at that time). The First Scene Challenge included the works of Jessie Bergeron, Damien Lovejoy, Calvin Rea, Abhishek Sundaravadanan, and Uju Umenyi.

The Nominee Gala was presented online September 18th, 2023; there were 555 views on YouTube. The program featured readings from each of the three RBC Emerging Playwright Awards finalists. Special thanks to Ken Schwartz of Two Planks and Passion Theatre for reading the scripts and suggesting directors for the segments.

Cole Hayley’s *The Thin Place* was directed by Allison Moira Kelly and performed by Elizabeth Hicks.

David Sklar’s *Vial* was directed by Sam Rosenthal and performed by Filsan Dualeh, Daniel Greenberg, and Emily Howard.

Margarita Valderrama’s *One Perfect Day/Un día perfecto* was directed by Luciana Fernandes and performed by Norbert Caparica and Maria Ortega.

Cole Hayley, recipient of the 1st place RBC Emerging Playwright Award, selected Daniel MacIvor as his mentor. A six-month mentorship is a key element of the RBC prize.



# Annual Activities Report, continued

Peer Assessment Panels	
Arts & Letters Club of Toronto Foundation's Robert Beardsley Award	Sarena Parmar (Chair), Vishesh Abeyratne, Jade Silman
Carol Bolt Award	Judith Thompson (Chair), Renelitta Arluk, Marcia Johnson
Dan School of Drama and Music Musical Award	Alexandra Kane (Chair), Dorothy Dittrich, Arkady Spivak
Dorothy Lees-Blakey Theatre for Young Audiences Award	Emil Sher (Chair), Sarah Flynn, Gail Nyoka
John Palmer Award	Franco Boni (Chair), Jacoba Knaapen, Rahul Varma
Playwrights Guild Comedy Award	Marty Chan (Chair), Leahdawn Helena, Jani Lauzon
Playwrights Guild Drama Award	Daniel MacIvor (Chair), Grace Chin, Hope McIntyre
RBC Emerging Playwright Award	Jacob Zimmer (Chair), Jennifer Brewin, Ashley King

Award	Finalists	Recipient
Arts & Letters Club of Toronto Foundation's Robert Beardsley Award	<i>Desert Lily</i> by Cass Iacovelli (ON), <i>Iphigenia in Dreaming</i> by Cassandra Marcus Davey (ON), <i>Greek Tragedy</i> by Madeline Rossell (ON)	<i>Iphigenia in Dreaming</i> by Cassandra Marcus Davey (ON)
Carol Bolt Award	<i>1939</i> by Jani Lauzon & Kaitlyn Riordan (ON), <i>Legislating Love: The Everett Klippert Story</i> by Natalie Meisner (AB), <i>Shark Bite</i> by Meredith Taylor-Parry (AB)	<i>Legislating Love: The Everett Klippert Story</i> by Natalie Meisner (AB)
Dan School of Drama and Music Musical Award	<i>Captain Zuke</i> by Landon Braverman & Anna Jastrzembski (BC), <i>Armchair Confidential</i> by Aaron Jensen (ON), <i>Jook</i> by Glenn Marais & Todd Phillips (ON)	<i>Jook</i> by Glenn Marais & Todd Phillips (ON)
Dorothy Lees-Blakey Theatre for Young Audiences Award	<i>For Now</i> by Scott Button (BC), <i>The Weight of Ants</i> by Leanna Brodie (BC) & David Paquet (QC), <i>Luna</i> by Danielle Roy (SK)	<i>The Weight of Ants</i> by Leanna Brodie (BC) & David Paquet (QC)
John Palmer Award	Justin Miller (AB), Lili Robinson (BC), Sangeeta Wylie (BC)	Lili Robinson (BC)
Playwrights Guild Comedy Award	<i>Lesser Demons</i> by Dorothy Dittrich (BC), <i>Timepiece</i> by Kico Gonzalez-Risso (BC), <i>Jessica's Fine Adventure</i> by Robert More (ON)	<i>Jessica's Fine Adventure</i> by Robert More (ON)
Playwrights Guild Drama Award	<i>Area 33</i> by Natalie Meisner (AB), <i>Kowloon Bay</i> by Jovanni Sy (QC), <i>The Night from the 4th to the 5th</i> by Rachel Graton, translated by Katherine Turnbull (QC)	<i>Kowloon Bay</i> by Jovanni Sy (QC)
RBC Emerging Playwright Award	<i>The Thin Place</i> by Cole Hayley (NL), <i>Vial</i> by David Sklar (AB), <i>One Perfect Day/Un día perfecto</i> by Margarita Valderrama (ON)	<i>The Thin Place</i> by Cole Hayley (NL)

# Annual Activities Report, continued

The awards were held October 29th, 2023, live streamed from the Royal Manitoba Theatre Centre's Tom Hendry Warehouse and hosted by Beau Dixon; it received 452 views on YouTube. In addition to the seven writing awards, PGC also presented the Bra d'Or and the PGC Lifetime Membership Awards during the ceremony. The 2023 Lifetime recipient was Mary Vingoe, a successful director, Artistic Director, Festival Director, playwright, teacher and actor. She is the recipient of Nova Scotia's Portia White Award for artistic excellence. In 2011, she was made an Officer of the Order of Canada for her contribution to Canadian theatre. During the 2023 ceremony, the PGC Lifetime Achievement Award was introduced by Mary's long-time friend and fellow playwright, Wendy Lill.

Special thanks to presenters Eastern Front Theatre (NS), Sound Off Deaf Theatre Festival (AB), Black Theatre Workshop (QC), Belfry Theatre (BC), Persephone Theatre (SK), Confederation Centre for the Arts (PE) and the Arts & Letters Club of Toronto (ON).

Sponsorship for the awards is generously provided by RBC (Royal Bank of Canada) Emerging Artist Fund, Queen's University Dan School of Music and Drama, Friends and Family of John Palmer and the Ottawa Foundation, the estate of Dorothy Lees-Blakey, Playwrights Canada Press, Scirocco Drama, the Arts and Letters Club of Toronto Foundation, Alberta Playwrights Network, Manitoba Association of Playwrights, Playwrights Atlantic Resource Centre, Playwrights Theatre Centre, Playwrights Workshop Montreal, and Saskatchewan Playwrights Centre. PGC would not be able to offer the Tom Hendry Awards without their support.

## Webinars

### PGC held six webinars in our 2023-2024 season:

*Canada Council Grants Session* with Matthew Tiffin on August 30

*Relationships in New Play Development* with Elena Eli Belya and Jenna Rodgers on November 9

*PACT-PGC Contracts* with Rebecca Burton on January 24, 2024

*Mental health & being creative every day* with Bruce Dow on February 1

*Intimacy and Writing* with Rebecca Lashmar on March 6

*The Short Stack: Navigating Short Play Festivals* with Jessica Anderson on March 27

ASL translations were provided for all webinars. Webinars are recorded, captioned, and stored on PGC's private Vimeo. Any member wishing to access a webinar can contact PGC to receive the link and password.

A new initiative for 2023-24 was the addition of an online group writing session, **Work with Me**. The idea was brought to the staff by Beverley Cooper and modelled after Suzan-Lori Park's "Watch Me Work" program. A PGC member led each session and offered a writing prompt. All participants then individually worked on their own projects and reconvened for a short Q & A session. Thanks to facilitators Beverley Cooper (September), Colleen Murphy (November), Hiro Kanagawa (January), Jovanni Sy (February) and Natalie Meisner (March). Unfortunately, Andrew Moodie (October) was unable to lead his session, however those present stayed and utilized the hour to work on projects and connect with one another.

# Women's Caucus Report

By Kelley Jo Burke, Chair

Greetings from the PGC Women's Caucus (WC) Steering Committee. We would like to begin with a thank you to all our steering committee members: Kelley Jo Burke, Joanna Falck, Rachel Mutombo, Carolyn Nakagawa, and in particular, LONGtime outgoing caucus member Marcia Johnson, as she moves to the PGC board.

Marcia's dedication and level-headed contributions to the WC, especially our now completed CASA Award project, a Canadian/South African collaboration supporting women playwrights in South Africa, and the establishment and management of the now wrapping-up Bra D'or, cannot be overstated. We were so lucky to have her!

(This means we are looking for new committee members. We offer nice, short meetings, and an opportunity to hang with remarkable fellow artists from around the country. Did I mention the meetings are short?)

The committee also wants to thank Rebecca Burton, who adds to her Membership and Contracts Manager duties for PGC with her steadfast work for the WC. In many ways she is the heart and is certainly the muscle of our caucus.

So, to the report:

What's coming up soon for us?

A final celebration and wrap-up for the Bra d'Or Award (BDA), which the WC has used for the last 18 years to honour people in our industry who amplify and support the work of women playwrights in Canada, and more recently, also trans, two-spirit, and non-binary creators. After much consideration, PGC's Women's Caucus Committee has decided to retire The Bra d'Or Award.

The original intent of the Bra d'Or, a cheeky French misnomer, was to put a positive spin on the writing of women playwrights. At PGC's 2006 AGM, every agenda item pointed to how dismal it was out there. Women were getting less than 25% of the productions across Canada, and that stung. To help redress the situation in an encouraging manner, the self-same Marcia Johnson, an associate member of PGC at the time, suggested we give an award to anyone who produced female-authored plays or encouraged female writers.

Since then, the award has gone to many worthy recipients, including Eric Coates for the 2008 season at the Blyth Festival where all the plays were written by women; and most recently, to playwright Catherine Banks for her commitment to mentoring women playwrights in all career stages. A complete list of all the Bra d'Or Award recipients can be found [HERE](#).

In 2019, the Bra d'Or Award was revamped, and its mandate expanded beyond a narrow definition of women to also include trans, non-binary, and gender non-conforming playwrights. When the BDA began, productions

**PGC** PLAYWRIGHTS GUILD OF CANADA

## Annual Women's Caucus Meeting

"Can We Talk?"

MARCH 8, 2024 | ONLINE

1 PM PT / 3 PM ET / 4 PM AT

**ABOUT THE EVENT**

- A one-hour panel discussion with a Q & A about women's playwriting across languages and communities.
- This event is free and open to all, but registration is required

**Empower. Explore. Engage.**

For inquiries, reach out to us at [membership@playwrightsguild.ca](mailto:membership@playwrightsguild.ca) or call 416-703-0201.

For registration visit: <https://playwrightsguild.ca/events/annual-womens-caucus-meeting-event-2024/>

**FEATURING PANELISTS**

ALEXIS DIAMOND  
Photo Credits: Ron Diamond

MISHKA LAVIGNE  
Photo Credits: Annette Plouffe

SHALAN JOUDRY  
Photo Credits: Dan France

KATIA CAFÉ-FÉBRISSE



# Women's Caucus Report, continued

authored by women remained stalled for decades, never surpassing the 35% marker, a rate that was much lower for IBPOC creators, while plays by two-spirit, trans, and non-binary (2STNB) artists were extremely rare (less than .5% of the nation's productions). Recently, women finally surpassed the 35% bar and plays by 2STNB folks account for 5% of the nation's productions now (a huge increase).

So, why is the Bra d'Or Award being suspended? We would love to say it is because we have reached parity in Canadian theatre, but there is still much work to be done. Yet, the award achieved what it set out to do: it started a necessary conversation; it called attention to the need for greater equity, diversity, and inclusion in theatre programming; and it celebrated people doing important work in the field, people who led by example. Over time, artists started vying for the BDA, but there were also individuals who were nominated in many different years, only to be passed over each time, which seems quite unfair. As well, we started to see popularity contests emerge based on region, and concerns were voiced from nominees that women, two-spirit, trans, and non-binary practitioners were being pitted against each other, which is completely out of step with the intent of the award.

Furthermore, today's theatrical landscape is very different than it was when we started the award in 2006; there is a much greater awareness of gender and racialized inequities now.

For these reasons, the Women's Caucus Committee has decided to retire the Bra d'Or Award, effective immediately.

While the BDA will be not awarded again, for a final hurrah, this year, PGC's Women's Caucus will celebrate ALL the past Bra d'Or Award nominees for the fantastic work they have done over the years to help change our industry for the better.

If you are in the Toronto area, save the date for the morning of Saturday, October 26th, 2024 to attend this event, held in partnership with Soulpepper Theatre. It will be in one of the cabaret rooms, moderated by Marcia Johnson and feature past Bra D'Or winners. Starting at 11:00 am and going to 12:30 pm, followed by some networking and socializing time, and then people can take in a musical matinee, Billie, Sarah, and Ella (appropriately themed) at Soulpepper if they like, before heading off to PGC's AD conference event.

What's been happening this year:

While we took some time off over the summer, PGC and our partner organization, Quebec's Centre des Auteurs Dramatique (CEAD), continued working on the WC's SureFire 2024. For those of you new to PGC, SureFire is a biennial, community generated listing of un- or under-produced plays by women, two-spirit, trans, and non-binary creators. It is modeled after the American Kilroys initiative and it is intended to be a resource to help people find new and exciting works for production by the above equity-deserving communities. This year's SureFire has a Francophone theme - we requested under- or un-produced work by women, two spirit, trans, and/or non-binary creators writing in French, French and English, or in translation. We have now tabulated the results, informed the playwrights, examined the demographics of the Recommenders, and currently we are writing up a report to be released and shared widely this fall.

We've also been working to support PLEDGE this summer. An acronym that stands for a Production Listing to Enhance Diversity and Gender Equity, PLEDGE is our searchable database of large cast plays (6 characters or more) by women, two-spirit, trans, and non-binary creators. With over five hundred titles, the website is geared towards

# Women's Caucus Report, continued

educators and post-secondary institutions, since only 18% of the nation's college and university mainstage plays are written by women. Pledge is always accepting submissions, so if you have a large cast play, be sure to get it listed on Pledge. Pledge also has a social media presence on Instagram and Facebook, which went more or less silent over the summer, but we would like to get those platforms going again. Check out social media for links to post to the Pledge page.

In other Pledge news, working in partnership with Barry Freeman at U of T in Scarborough, PGC recently submitted an application for a SSHRCC Partnership Engagement Grant. If successful, the money will allow us to fund the project for another year, hire two student researchers, conduct a follow-up study of the colleges and universities (are we still at 18% eight years later?), and present our findings at the Canadian Association for Theatre Research's annual conference. We hope to retain and pay our current volunteer interns, who were working over the summer on a short video that will help us market Pledge. We will be sharing that soon.

On behalf of the Women's Caucus, PGC also conducts annual gender-based, Canadian-content Production Surveys. This work was delayed during the pandemic but we released 2020/21 and 2021/22 last year. This summer, WC Committee member Rachel Mutombo volunteered her time to research the 2022/23 and 2023/24 seasons concurrently. Most excitingly, she has added a new layer of research to the latter year, which will also identify if plays are written by racialized artists. PGC has wanted to study racialization for some time now but has lacked the capacity, so this is a remarkable development, and as a first effort, it will establish a baseline.

Once Rebecca gets the results, she will double check the work and put it in chart form, so we have the surveys ready to share at the annual conference.

WC members also volunteer their time to conduct Artistic Director interviews concerning submission tips and other insider scoops that will help members feel more confident about making play submissions to theatres. We publish these in the WC newsletter. So far, four members have volunteered to conduct interviews this season.

Finally, thanks to PGC for continuing to support the WC—and the very best of the coming seasons to everybody.

For more detailed information about many of these items, please check out Rebecca Burton's Ad/Venture article in the September issue of the WC Newsletter, as it provides a recap for everything we're doing as well. You can find a copy of that [HERE](#).



# Playwrights Canada Press

## Report

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

## Audited Statements

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

## Auditor

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

## Slate of Directors

Makram Ayache, Toronto

Arianna Bardesono, Montreal

Amiel Gladstone, Banff (PGC Appointee)

Shauntay Grant, Halifax

Josh Languedoc, Edmonton

Colleen Murphy, Toronto

Judy Wensel, Regina

# Proposed Slate of Directors

Keith Barker

Jamie Bradley

Wren Brian

David Butler

Amiel Gladstone

Alexandria Haber

Marcia Johnson

Debbie Patterson

Jamie Robinson

Chris Tolley

Adrienne Wong

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*Playwrights Guild of Canada honours and acknowledges the territory upon which our office resides, the traditional land of the Huron-Wendat, the nations of the Haudenosaunee Confederacy, the Métis, and the Anishinabek, including the Mississaugas of the New Credit First Nation. We recognize and respect all recorded and unrecorded Nations who cared for this land of Tkaronto, meaning “Where the Trees Meet the Water.” PGC is grateful for the opportunity to protect and care for the stories of this community, which is home to many indigenous people from across Turtle Island.*