



SOULPEPPER

2014 ANNUAL REPORT



A MESSAGE FROM THE ARTISTIC DIRECTOR

When I'm planning a season I have all the pieces arrayed in front of me; various spreadsheets, project lists, budget models and artist availabilities. It becomes an intricate puzzle to ensure each piece carefully fits and supports those next to it. It becomes more richly complex by Soulpepper's commitment to our artists, and our unique role in the theatrical landscape. I am guided by the final picture I am trying to create – nothing short of a season of experiences that encapsulates the breadth and diversity and universality of the human experience. Pieces continue to move as I lay them down and step back. There are still gaps in the mosaic that will be filled when the audience walks through our front door. When it works, when all the pieces work together, the picture becomes greater than the sum of its parts.

2014 was perhaps our busiest year of activity in our history, with 800 public events across theatre, dance, music, and festivals. Where most companies would be fortunate to have one production on a top-ten list, Soulpepper had *five* that garnered prominence on 2014 year-end highlight lists: *Tartuffe*, *Twelve Angry Men*, *Glenn*, *Spoon River*, and *Of Human Bondage*. These last two, world premieres developed by the company, reinforced Soulpepper's vital voice in the creation of new work. Equally important to the picture were the performances delivered by one of Canada's finest year round acting ensemble across all our stages. Thanks to support from the Slight Family, music took on a greater role in our programming with new concert and cabaret series. The Wernham/West Director of Audio Programming, Gregory J. Sinclair, helped

launch new initiatives to record and share more of our work with new audiences beyond our community. Ins Choi's *Kim's Convenience* finished off a triumphant national tour by returning home to enthusiastic audiences, and opened the doors for other works to follow in its footsteps. Soulpepper reinforced its commitment to training the next generation of artists with our acclaimed Academy, and with a new City Youth Academy program for teenagers. The inaugural Soulpepper Family Festival was a resounding success and proved there is a need for programming that audiences, young and old, can experience together throughout the holiday season. And clearly all of this activity registered with our audiences, resulting in a record-breaking year at the box office and in fundraising.

This report aims to highlight each of these important pieces and the role they played in the success of 2014. And when you step back and look at the picture that each of these pieces create, it is a compelling vision of what we have built together and the future direction of the company. The picture is that of a National Civic Theatre, and I look forward to sharing what that means for Soulpepper and for each of us that have a piece to contribute.

ALBERT SCHULTZ, C.M.
Artistic Director



Albert Schultz. PHOTO: SIAN RICHARDS.

MISSION & VISION: BUILDING A NATIONAL CIVIC THEATRE

Soulpepper is building a National Civic Theatre

We believe such an institution must meet the following criteria:

- Be a *place of belonging* for artists, audiences, aspirants, delivering *cultural enrichment*, *organizational innovation* and *civic engagement*.
- Train theatre artists of all disciplines from the *ground up*.
- Present an *eclectic repertoire* that:
 - Looks to our *collective cultural inheritance* while focusing on the *creation of original work*.
 - Listens to the world while focusing on *national voices*.
- Commit to taking its work to *national communities large and small*, and represents its nation on the *world stage*.
- Make a serious commitment to sharing the work with the nation and the world through *broadcast* and *digital platforms*.

Soulpepper has six interconnected platforms through which we realize our mission:

IN THE AIR: The dissemination of Soulpepper's artistry through digital and broadcast platforms, connecting our artists with new public audiences.

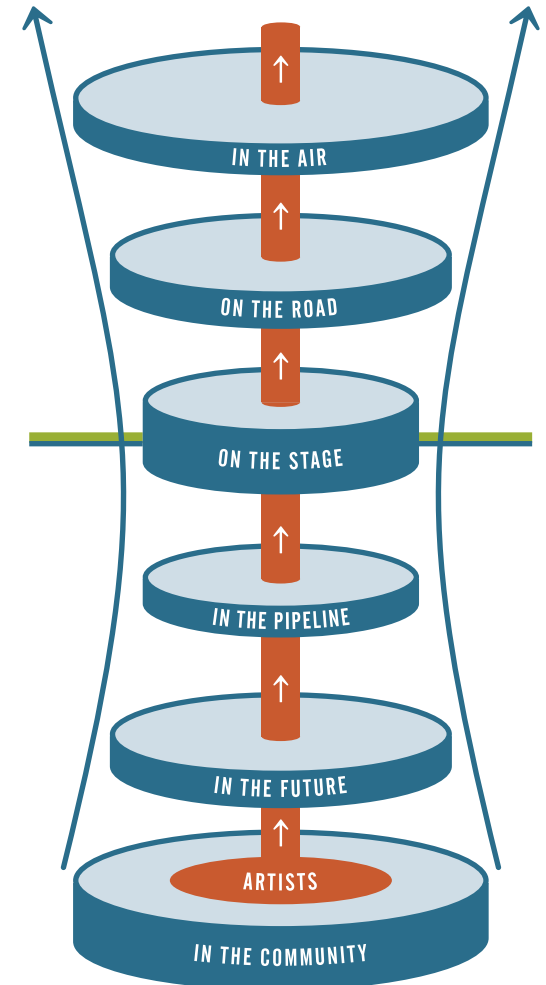
ON THE ROAD: Soulpepper is committed to sharing our work and our stories with new audiences through local, national, and international touring.

ON THE STAGE: How Soulpepper expresses our artistic activity through public presentations of major classics, signature productions, salons, cabarets, festivals, and the presentation of important work from companies from our community that we admire.

IN THE PIPELINE: How Soulpepper advances the development of new work through play development, commissions of original adaptations and translations, devised creation, and other artistic incubation.

IN THE FUTURE: How Soulpepper fosters the development of artists of all disciplines, including the Soulpepper Academy, Canada's only multi-year paid professional training program for Canada's brightest talent.

IN THE COMMUNITY: How Soulpepper fosters a sense of belonging through artistic residencies, youth mentorship and outreach, and active audience engagement.



A MESSAGE FROM THE CHAIR OF FINANCE

The summarized financial statements in this Annual Report present Soulpepper's financial position as at December 31, 2014, and the results of its operations for the year then ended. The statements are derived from the audited financial statements of Soulpepper, prepared in accordance with Canadian accounting standards for not-for-profit organizations, and approved by the Board of Directors.

Results for 2014 reflect increases in performance, fundraising and other revenues and expenses netting to an operating surplus of \$85,000, and increasing the accumulated surplus to \$782,000. A number of factors contributed to these increases.

Performance revenues grew by 11%, achieving the highest home box office in Soulpepper's history of \$3.6 million, with expanded programming of the inaugural Family Holiday Festival driving increased ticket sales. Additionally, the successful national tour of *Kim's Convenience* continued to delight new audiences in four cities, delivering the highest level of touring revenues of \$596,000. We have gained extensive knowledge of what it takes to tour successfully, and we look forward to leveraging and extending that experience with further Soulpepper touring opportunities.

Distributions from a Soulpepper endowment managed by the Ontario Arts Foundation resulted in a \$55,000 increase in endowment revenues and represented a 4.75% distribution; however these annual distributions are tied to financial market performance presenting

a continuing challenge for planning. Endowment income was also received from the private giving foundation that controls and manages our third external endowment fund, the Baillie Artistic Fellowship Fund. At year end, the combined market value of Soulpepper's externally held endowments totaled \$7.8 million, reflecting an increase of 5%.

Expenses, including artistic and production, grew by 11%. The continued generosity of our individual, corporate and foundation donors gave us the means to expand our programming, investing more in artistic and production costs and in delivering the expanded teaching disciplines of the Soulpepper Academy. Almost \$6.1 million of our 2014 operating budget provided employment to 230 artists and 73 full-time and part-time staff.

Soulpepper, together with George Brown College, its 50% joint venture partner in the Young Centre for the Performing Arts, is obligated to fund annual operating shortfalls. As at December 31, 2014, Soulpepper has contributed over \$11.1 million to develop, start up and operate this unique facility. Soulpepper accounts for its 50% investment in the Young Centre using the equity method, which results in a nil investment account.

With increased programming, the second year of the expanded Soulpepper Academy, new work development and major touring commitments, 2014 was a year of significant positive change for Soulpepper. Achieving all these mission goals, as well as delivering an

operating surplus, was not easy. Congratulations to the extraordinary efforts of the whole Soulpepper team to effect a year where revenues increased, costs were held in check and a surplus was achieved.

Our goals for 2015 and beyond are ambitious. These initiatives will require continued growth in funding in order to accomplish. We could not have achieved such a successful year or have developed our plans to build on this platform in 2015 without the consistent dedication of our artists, staff, sponsors, donors, funders and patrons, and the considerable management and Board commitment during the year. Our deepest thanks to our many supporters.

DEBORAH BARRETT, CPA, CA
Chair, Finance &
Audit Committee



SUMMARIZED FINANCIAL STATEMENTS



SUMMARIZED BALANCE SHEET

AS AT DECEMBER 31

	2014	2013
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	2,056	1,961
Accounts receivable	253	220
Prepaid expenses and other assets	125	208
	<u>2,434</u>	<u>2,389</u>
Cash and cash equivalents	-	135
Capital assets, net	655	716
	<u>3,089</u>	<u>3,240</u>
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Accounts payable and accrued liabilities	444	560
Deferred revenues	1,185	1,107
	<u>1,629</u>	<u>1,667</u>
DEFERRED CONTRIBUTIONS		
For expenses of future periods	-	135
For capital asset purchases	678	741
	<u>678</u>	<u>876</u>
	<u>2,307</u>	<u>2,543</u>
NET ASSETS		
External endowment funds, market value \$7,800		
Invested in joint venture	-	
Accumulated surplus	782	697
	<u>782</u>	<u>697</u>
	<u>3,089</u>	<u>3,240</u>

SUMMARIZED STATEMENT OF OPERATIONS

FOR THE YEAR ENDED DECEMBER 31

	2014	2013
REVENUES		
Performance	4,281	3,840
Fundraising	3,822	3,630
Grants	1,066	1,077
Endowment income	328	273
Amortization of deferred capital contributions	71	69
Education, interest and other	146	37
	<u>9,714</u>	<u>8,926</u>
EXPENSES		
Artistic and production	5,940	5,407
Marketing and promotion	927	931
Administration and office	841	814
Fundraising	735	554
Education programs	891	718
Contributions and grants to Joint Venture operations	529	518
Facility operating costs	239	231
Amortization of capital assets	69	68
Joint Venture cost recoveries	(542)	(604)
	<u>9,629</u>	<u>8,637</u>
Excess of revenues over expenses for the year	85	289
Accumulated surplus, beginning of the year	697	408
Accumulated surplus, end of year	<u>782</u>	<u>697</u>

SUMMARIZED STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED DECEMBER 31

	2014	2013
OPERATING ACTIVITIES		
Excess of revenues over expenses	85	289
Add (deduct) items not involving cash	(2)	(1)
Increase (decrease) in cash resulting from changes in non-cash working capital items relating to operations	(127)	35
	<u>(44)</u>	<u>323</u>
<i>Net cash used in operating activities</i>		
FINANCING ACTIVITIES		
Deferred contributions received for capital asset purchases	8	3
Deferred contributions received for expenses of future periods and related investment income	4	7
	<u>12</u>	<u>10</u>
<i>Net cash derived from financing activities</i>		
INVESTING ACTIVITIES		
Cash disbursed for capital asset purchases	(8)	(3)
	<u>(8)</u>	<u>(3)</u>
<i>Net cash used in investing activities</i>		
<i>Net increase in cash and cash equivalents</i>	<u>(40)</u>	<u>330</u>
Cash and cash equivalents, beginning of year	2,096	1,766
Cash and cash equivalents, end of year	<u>2,056</u>	<u>2,096</u>

All figures reported in \$000's.

These summarized financial statements are derived from audited financial statements issued with an unqualified opinion under date March 30, 2015.

SUMMARIZED FINANCIAL STATEMENTS

† Young Centre for the Performing Arts expense recoveries are apportioned by component.
 ‡ Includes Young Centre rental expense, Baillie Centre operating expense and contributions to Young Centre for the Performing Arts operations.



REVENUE COMPONENTS 2014

PERFORMANCE 44%

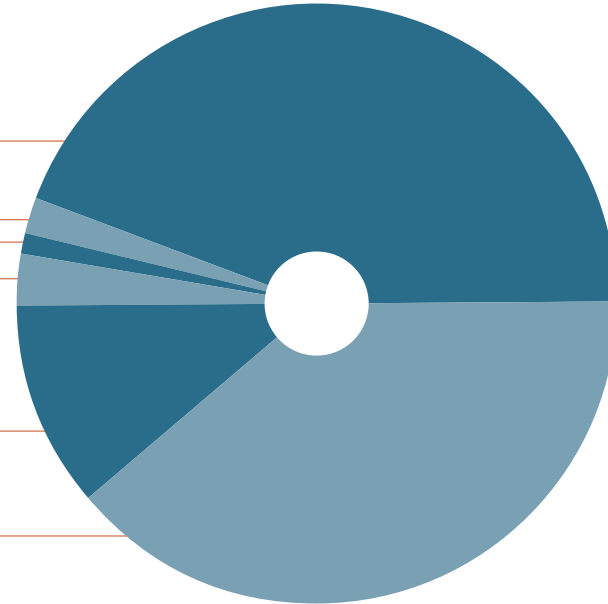
EDUCATION, INTEREST & OTHER 2%

AMORTIZATION OF DEFERRED
CAPITAL ASSET CONTRIBUTIONS 1%

ENDOWMENT INCOME 3%

GRANTS 11%

PRIVATE SECTOR FUNDRAISING 19%



EXPENSE COMPONENTS 2014

FACILITY COSTS 13% ‡

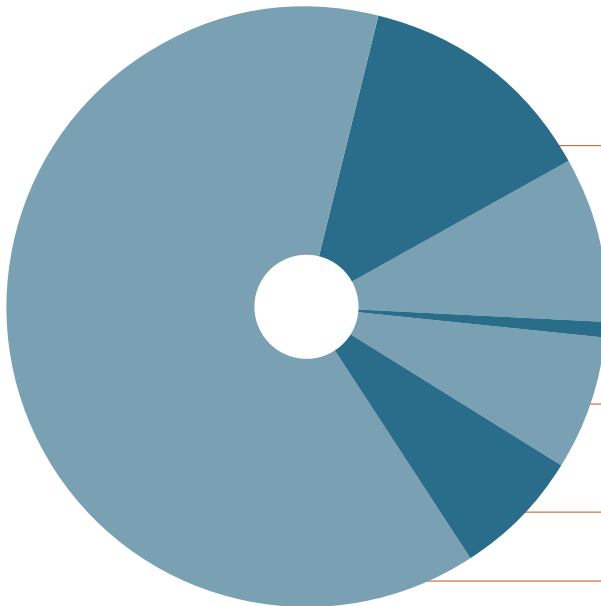
MARKETING & PROMOTION 9%

CAPITAL ASSETS 1%

ADMINISTRATION & OFFICE 7%

FUNDRAISING 7%

ARTISTIC, PRODUCTION & EDUCATION 63%



2014 SEASON

IDIOT'S DELIGHT

Robert E. Sherwood

THE NORMAN CONQUESTS

*Round and Round The Garden,
Table Manners, Living Together*
Alan Ayckbourn

THE GIGLI CONCERT

Tom Murphy

OF HUMAN BONDAGE

W. Somerset Maugham
Adapted by Vern Thiessen

THE ROAD TO MECCA

Athol Fugard

TWELVE ANGRY MEN

Reginald Rose

ANGELS IN AMERICA

*Part I: Millennium Approaches,
Part II: Perestroika*
Tony Kushner

A TENDER THING

Ben Power

TARTUFFE

Molière
Translated into English Verse
by Richard Wilbur

THE CRUCIBLE

Arthur Miller

GLENN

David Young

KIM'S CONVENIENCE

Ins Choi

SPOON RIVER

Adapted by Mike Ross and Albert Schultz,
Composed by Mike Ross
Based on Spoon River Anthology
by Edgar Lee Masters

A CHRISTMAS CAROL

Charles Dickens
Adapted by Michael Shamata

SALON SERIES

BERLIN TO BROADWAY

Written by Tom Allen
Musical Direction by Mike Ross

ABOARD THE ORIENT EXPRESS

Written by Tom Allen
Musical Direction by Mike Ross

NEW YORK CITY:

A 20TH CENTURY MUSICAL RIDE!
Written by Albert Schultz
Musical Direction by Mike Ross

FESTIVALS

GLOBAL CABARET FESTIVAL

FAMILY FESTIVAL

SOULPEPPER PRESENTS

A BRIMFUL OF ASHA

Why Not Theatre
Asha and Ravi Jain

TRUDEAU AND THE FLQ:

*The History of the Village of
the Small Huts, 1968 - 1972*
VideoCabaret
Michael Hollingsworth

BORNE

RARE Theatre Company
Judith Thompson

THE FOUR HORSEMEN PROJECT

Volcano in association with Crooked Dance
Figures and Global Mechanic
Kate Alton and Ross Manson

THE CONJUROR

Magicana
David Ben

WORKSHOPS AND READINGS

RUNCIBLE LEAR READING

Created by Michael O'Brien

BAD PARENT READING

Ins Choi

DREAM PLAY WORKSHOP

Daniel Brooks and Lorenzo Savoini

ANIMAL FARM WORKSHOP

George Orwell, adapted by Nicolas Billon
and Ravi Jain, with Ken MacKenzie

THE JUST WORKSHOP

Albert Camus
Translated by Bobby Theodore

BLOOD WEDDING WORKSHOP

Frederico Garcia Lorca
Translated by Guillermo Verdecchia

NUMBERS READING

Ins Choi

AND THE AEROPLANES FALL INTO THE SEA READING

Thomas McKechnie

INTERIOR READING

Maurice Maeterlinck
Translated by Nicolas Billon

TUZANI READING

Calderon de la Barca's Love After Death,
Translated by Richard Sanger

SCOTTY WILSON READING

Anthony MacMahon

TOURING WORKS

KIM'S CONVENIENCE

Ins Choi
Ottawa, Winnipeg, Vancouver, Edmonton

THE LOST SONGS OF TORONTO

Dennis Lee, Waleed Abdulhamid,
John Millard, Patricia O'Callaghan,
Mike Ross, Suba Sankaran
Toronto, Luminato Festival

ALBERT SCHULTZ'S FRANKLY, SINATRA

Written By Albert Schultz
Musical Direction by Steve Hunter
Port Hope

WEEKLY CABARET SERIES

36 INTIMATE MUSICAL PRESENTATIONS

DISCOVERY LABS

11 INTERDISCIPLINARY WORKSHOPS

SOULPEPPER BY THE NUMBERS

Cities toured by <i>Kim's Convenience</i> in 2014 (Ottawa, Winnipeg, Vancouver, Edmonton)	4
Dora Mavor Moore Awards won by <i>Of Human Bondage</i>	7
Students admitted into the inaugural City Youth Academy	10
New commissioned works developed	25
Audience outreach events, including pre-show chats, and talk backs	106
Volunteers who contributed to the work of the theatre	119
Individual artists employed by Soulpepper	230
Media features and reviews	419
Performances and public events	800
Individuals and households donated to Soulpepper in 2014	1,338
New Twitter followers in 2014 (11,600 total)	2,353
Students attended school group bookings at our performances	3,936
Soundcloud plays of our audio recordings	4,500
Soulpepper Subscription packages sold	5,667
Incoming phone calls received by the Young Centre Box Office	20,570
YouTube video views	34,810
Donations collected after performances of <i>A Christmas Carol</i> for The Stop's anti-hunger and anti-poverty programs	\$85,206
Attendees at Soulpepper events, festivals and touring productions coast to coast	152,000
Website visits to Soulpepper.ca	320,018



AT A GLANCE

- Over 164 reviews & over 255 features
- Five Toronto Critics' Association Awards (split between *Angels in America* and *Of Human Bondage*).
- 21 Dora Mavor Moore Award Nominations and nine Dora Mavor Moore Awards (seven for *Of Human Bondage*, including Outstanding Production).
- Only company in Canada with five different productions on five Best of 2014 Lists: including *Spoon River* on top of the Star's list (*Glenn* at eight); *Of Human Bondage* on top for Now Magazine; *Of Human Bondage* and *Tartuffe* in the Globe; *Spoon River*, *Of Human Bondage*, *Twelve Angry Men* and *Tartuffe* in the National Post.
- The Globe's Brad Wheeler chose *Spoon River* as his show of the year.
- *Kim's Convenience* wrapped in Toronto after nine cities in four provinces with major coverage in each city.
- Named Best Large Theatre Company by NOW Magazine

QUOTES

Soulpepper:

"SOULPEPPER IS INTEGRAL TO CANADIAN CULTURAL LIFE"

— THE WALRUS MAGAZINE (2014)

Spoon River:



"A MAGICAL, MUSICAL CELEBRATION OF THE POWER OF THEATRE. EVERY LAST MEMBER OF THE COMPANY IS BRILLIANT. [A] ONCE-IN-A-LIFETIME SHOW. SEE IT, HEAR IT, CELEBRATE IT."

— TORONTO STAR (2014)

Glenn:



"THEATRE DOESN'T GET MUCH BETTER THAN THIS"

— TORONTO STAR (2014)

Of Human Bondage:

"THE SHIMMER OF SHEER GREATNESS."

— TORONTO STAR (2014)

"SIMPLY WONDERFUL...MIRACULOUS... EXHILARATING...BRAVO!"

— TORONTO STAR (2014)

"ACHINGLY BEAUTIFUL... AN EERILY GORGEOUS PRODUCTION... SUCH A PLEASURE!"

— THE GLOBE AND MAIL (2014)

Tartuffe:

"SOULPEPPER BRINGS TARTUFFE TO LIFE WITH EXTREME HILARITY AND SUPERB ENSEMBLE WORK. THIS IS A GREAT PRODUCTION. [A] HUGE ACHIEVEMENT."

— NATIONAL POST (2014)



Diego Matamoros and Nancy Palk performing in *Angels in America* (2014).

PHOTO: CYLLA VON TIEDEMANN.

What do these folks have in common? A rich (pre-World War II) Belgian armaments dealer; an English dynamatologist (therapist) who wants to sing opera like Beniamino Gigli; a now famous McCarthy-era prosecution lawyer (Roy Cohn); a deceived Massachusetts judge during the infamous Salem witch trials; a seventeenth-century French religious con-man (so-called Tartuffe); and an early twentieth-century father celebrating the lives of the inhabitants (both living and deceased) of the fictional American small town of Spoon River. Yes, you guessed it: they make up the population which inhabited a single founding member's mind and body for the year 2014.

What a gift this company has been (and continues to be) for all of our artists who over the past 17 years have had the opportunity to practise their craft in plays both from Canada and all over the globe; theatre productions done as well as anyone does them anywhere, with Canadian actors, directors, designers, crews, and stage managers; all presented for Canadian audiences, as well as those folk who coming from other parts of the world drop in to see us of an afternoon or an evening now and again. Soupepper Theatre Company (big finish...) Canadian born, Canadian run... world class!"

Diego Matamoros

A stylized, handwritten signature in blue ink that reads "Diego".

Founding Artist, 2014 Resident Artist, Company Member



Michelle Monteith and Gregory Prest performing in *Of Human Bondage* (2014).

PHOTO: CYLLA VON TIEDEMANN.

Being a Resident Artist is a strange and beautiful thing. I am connected to a group of artists I wouldn't normally get to work with – cross discipline and generational. It is a fertile gathering. I always get lots of ideas after meeting with the group and insights into the many circles that make up the Toronto arts community. A highlight for me this year was the teaching I did with fellow Resident Artist Raquel Duffy. We taught theatre workshops to ESL students at Central Tech at Harbord and Bathurst. Another highlight was helping to create and direct the first two music salons – especially *Aboard the Orient Express* which was mostly made up of Resident Artists. It was wonderful to work with such an engaged, creative, talented and kind group of people.

Gregory Prest 

2014 Resident Artist & Company Member



Kelly Read. PHOTO: NATHAN KELLY

There are so many levels on which the training that Soulpepper provides is completely unique. As part of the International Professional Development component of my Academy training I was given the opportunity to travel to Scotland for the Edinburgh Festival Fringe, and produce a Canadian work on an international stage. This was a great learning opportunity, and being transposed into a new performance landscape served to highlight the vitality of Canadian stories and the Canadian perspective. At home, and abroad, Soulpepper nurtures an environment of creation in which administrators like myself work closely with artists to bring their work to life, from their very first spark, through to a fully executed performance.

Kelly Read 

2013 - 2015 *Academy Member*



Leah Cherniak. PHOTO: NATHAN KELLY

In October 2014, the Academy members had been in residency for only four months. Suddenly, *Spoon River*, a nebulous new work, was slotted for its second workshop and scheduled to be presented to the public during the Global Cabaret Festival. All of the Academy was asked to spring into action! Academy director Erin Brandenburg directed it in collaboration with Mike Ross. Regardless of musical training all the actors performed. Even one of the playwrights joined them onstage, while the other playwright provided dramaturgical support offstage. Our two Academy designers created environments and costumes.


I was amazed and proud at the accomplishment of this event. In a few short weeks, this group became a solid ensemble, performing beside long time company members, finding characters, singing songs and making music. I remember getting the last seat as word of mouth spread about this new creation. Crammed into the performance space with the actors only inches from my feet or face, I had to suppress the desire to sing along with them. It was a joyous and sweetly chaotic expression of what this magical play was to become.

Leah Cherniak 

Baillie Fellow, Associate Director of the Soupepper Academy & 2014 Resident Artist



I've been lucky enough to have been produced around the globe, in Canada, Europe, Asia and the US, but my experience with Soulpepper has been – and continues to be – the best experience I've had as a playwright in my entire career. Quite simply, Soulpepper's commitment to new work puts regional theatres of similar sizes to shame. Soulpepper is generous with their commissions, dedicated to detailed development, rigorous in their dramaturgy, and respectful of the playwright. Their long rehearsal process and commitment to a company of artists shows an unparalleled vision to creating a piece of the highest artistic standards. They are at the vanguard of how new plays should be developed, produced and promoted.

Vern Thiessen 
Playwright (Of Human Bondage)



Chantelle Han and Paul Sun-Hyung Lee performing in the touring production of *Kim's Convenience* (2014). PHOTO: BRUCE MONK.

Touring *Kim's Convenience* has been one of the highlights of my career. I had always dreamed of, but never been given the opportunity to act on the many regional mainstages of our fine nation: The National Arts Centre in Ottawa; The Grand Theatre in London; The Citadel Theatre in Edmonton; The Royal Manitoba Theatre Centre in Winnipeg; and the Arts Club in Vancouver, among others. Being able to share the story of *Kim's Convenience* with so many different people across Canada, and represent Soulpepper while doing so, has filled me with immense pride and joy. With each tour stop we were making history, proving to many theatre companies that they could have a primarily Asian cast on their stages and still connect deeply with their audiences. I am thankful to Soulpepper for giving me the opportunity of a lifetime and for having the courage and foresight to share this story with the rest of Canada.

Paul Sun-Hyung Lee

Company Member

IN THE COMMUNITY

In 2014 Soulpepper continued to engage many youth across the city through free tickets to performances on our stages, as well as through our robust offering of year-round free programming in-house, in schools, and in the community.

In 2014, while continuing to offer our ESL In-The-Schools Program in Secondary Schools, we started our new Regent Park Partnership Program offering artist-residencies to elementary schools in the Regent Park neighbourhood. With ten years of experience working in schools, Soulpepper artists are now focused on connecting and building relationships with young people in our own neighbourhood and supporting this vibrant community currently going through huge transition.

Soulpepper's in-house youth programming also introduced two ground-breaking new programs in 2014: Mainstage Men, Soulpepper's first full-length all-male youth program (to accompany our pre-existing Leading Ladies program) as well as the City Youth Academy, an intensive six-week summer training program for talented young artists in Toronto. Following the example of the Soulpepper Academy, the City Youth Academy offers ten youth performance training and artistic development as integrated members of the Soulpepper Company. The program is free and each participant receive a weekly stipend akin to a summer job. This summer training was offered in voice and movement as well scene study, improvisation, musical creation, spoken word, and writing. Each participant was also paired with an artist-mentor from the Soulpepper Ensemble.

“YOU GROW AS A PERSON AND AS A PERFORMER DRASTICALLY. THIS WAS DEFINITELY THE BEST THING THAT’S EVER HAPPENED TO ME”

— 2014 CITY YOUTH ACADEMY PARTICIPANT

“THIS HAS LITERALLY SPICED UP MY SOUL, GIVEN PEPPER TO MY LIFE AND ENRICHED ME AS A PERSON!!!!”

— 2014 CITY YOUTH ACADEMY PARTICIPANT



Soulpepper Youth Academy participants (2014).

PHOTO: NATHAN KELLY

GIFTS THAT TRANSFORM

Soulpepper is honoured to recognize the extraordinary commitment of our entire donor community to our mission and activity.

In 2014, we celebrated four unique contributions that have ensured our organizational stability, our ability to innovate and develop new work, and the opportunity for meaningful employment for our artists. Soulpepper extends our sincere gratitude to Marilyn and Charles Baillie, Kevin and Roger Garland, the Slight Family, and Richard Wernham and Julia West for their leadership and imagination.

THE BAILLIE ARTISTIC FELLOWSHIP

In 2008, Marilyn and Charles Baillie generously donated \$1 million to establish the Baillie Artistic Fellowship endowment. The role of the Baillie Fellow at Soulpepper is to fuel and maintain Soulpepper's pursuit of excellence by providing residencies for artistic teachers of international calibre.

In the years since the establishment of this Fund we have been privileged to have Daniel Brooks, László Marton, and Leah Cherniak serve as our Baillie Fellow. In 2014, Leah Cherniak continued to serve a critical role as Associate Director of the Soulpepper Academy enhancing the pedagogical curriculum with her extensive and international experience.

GARLAND/SCHULTZ ARTISTIC DEVELOPMENT FUND

The Garland/Schultz Artistic Development Fund, established by Roger Garland in 2007 with a \$1 million contribution and further enhanced by contributions from matching donors, has provided the means for Soulpepper to invest incrementally in the areas of Artistic Engagement, New Creation, and Dissemination of Soulpepper productions. Over the years this Fund has enabled Soulpepper to make significant strides in these areas assisting in our strategic and artistic growth.

In 2014 (the final year of this spend-down fund), the Fund supported Soulpepper's Artistic Residencies, including the position of Resident Designer Lorenzo Savoini, and assisted with several play development activities including *Of Human Bondage* and *Spoon River*.



SLAIGHT FAMILY MUSIC PROGRAM

In 2013, the Slaughter Family made an extraordinary 5-year, \$1.1 million contribution to Soulpepper to support our music initiatives. These initiatives will ensure the vitality of music at Soulpepper through the exploration and expansion of musical enrichment in all our programming.

Led by the inaugural Slaughter Family Director of Music, Mike Ross, the Slaughter Family Music Program has engaged some of Toronto's most acclaimed musical talents in the expansion of Soulpepper's use of music as a powerful storytelling device and as a central artistic presence in the work we produce. In 2014 this was evidenced by the introductions of our highly successful theatre concerts: *Berlin to Broadway*, *Aboard the Orient Express*, and *New York City: A 20th Century Musical Ride!* Soulpepper also produced a weekly Saturday Cabaret series, and created and premiered our original musical *Spoon River*. The Slaughter Family gift has also ensured that music is a key component of all our efforts in out-reach, education and community building for audiences of all ages.

WERNHAM/WEST AUDIO PROJECT

Richard Wernham and Julia West have generously established the Wernham/West Audio Project at Soulpepper. This gift is designed to ensure that audio spoken-word performance becomes a key part of our dissemination activities and is shared with existing

and new audiences. This gift has allowed us to create the Wernham/West Director of Audio Programming artistic residency at Soulpepper responsible for the implementation of the audio program. In 2014, we appointed Gregory J. Sinclair as the inaugural director.



SOULPEPPER BOARD OF DIRECTORS*



DEB BARRETT (VICE CHAIR)

Chief Financial Officer

AJAY CHADHA

Corporate Director

CASEY CHISICK

*Partner
Cassels Brock & Blackwell LLP*

SHAWN COOPER (CHAIR)

*Managing Director & Regional Leader
Latin America/Canada
Russell Reynolds Associates*

DENISE DONLON

Corporate Director

DAVID FLECK (VICE CHAIR)

*Partner
Delaney Capital Management*

ROGER GARLAND (CHAIR EMERITUS)

Corporate Director

RAJ KOTHARI

*Managing Partner GTA,
Canadian National Asset Management
Leader and Global Assurance Leader
PricewaterhouseCoopers*

BARBARA MACDONALD

*Proprietor and Operator
Barbara Macdonald Interior Design*

SHEENA MACDONALD

*Director of Special Projects
Canadian Film Centre*

ROBERT MASON

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