



SOULPEPPER

2015 ANNUAL REPORT



“Make no little plans, they have no magic to stir men’s blood”

— DANIEL BURNHAM, ARCHITECT
OF THE CHICAGO WORLD’S FAIR

Too often in the cultural context ‘ambition’ is used in a pejorative context. But when ambition means more meaningful creative employment for our nation’s artists – more security, more agency, more variety, and more opportunity for excellence – it should be celebrated. When ambition means more opportunity for citizens of our community and our nation to have life-enriching creative experiences – it must be supported.

2015 was a pivotal year for Soulpepper. It was the year we publicly shared our ambition to build a National Civic Theatre. We launched our Creative Capital Campaign with a three-year \$10 million target to be invested into the human and creative resources (artists, ideas, time) needed for the sustainable artistic and organizational growth of this National Civic Theatre. And today, one year later, we are so proud and grateful to announce that we achieved our campaign goal!

As you will read in this report, we immediately began putting these resources to good use. We staged nearly 600 performances in 2015, including four World Premieres. We took a two-month performance hiatus to share our facilities in support of the Pan/ParaPan Am Games, and we used that time to invest in 15 workshops

of new projects. We created concerts and cabarets and podcasts and made three stunning recordings to help disseminate our work. We launched our New Canadians Welcome Program. We graduated our fourth Soulpepper Academy. We took our work to six different communities across Canada and expanded our Soulpepper Family Festival to take over an additional venue here at home, with two productions at the St. Lawrence Centre for the Arts.

On one day last December, Soulpepper performed seven productions, engaging 84 artists, in three venues, in two cities, welcoming 2,480 patrons.

Yes, we make big plans here at Soulpepper.

I can promise you that thanks to your remarkably generous support, we will continue to make and to execute more such plans.

Yours in gratitude,

ALBERT SCHULTZ, C.M.
Artistic Director

Every year Soulpepper seems to accomplish more than the last – and 2015 is no exception. I would like to thank the members of the Board of Directors for their continued dedication and support as well as the leadership team under the direction of Albert Schultz, Artist Director, for consistently and expertly delivering on Soulpepper’s mission.

A landmark accomplishment this year took the form of the Creative Capital Campaign. It provides the sustainable R&D funding that is essential for the healthy growth and development of the company and its artists. Given Soulpepper’s dynamic course, the Board is committed to ensuring its make up reflects the nature and diversity of our programs and the community and artists we serve.

Finally, I would like to thank Paul Weiss who is retiring from the board. He is a longstanding Director and past Chair who is respected for his wise counsel and undiluted commitment to Soulpepper.

SHAWN COOPER,
Board Chair

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 and cultures 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 represent 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: How Soulpepper disseminates our artistry through digital and broadcast platforms, connecting our artists with new public audiences.

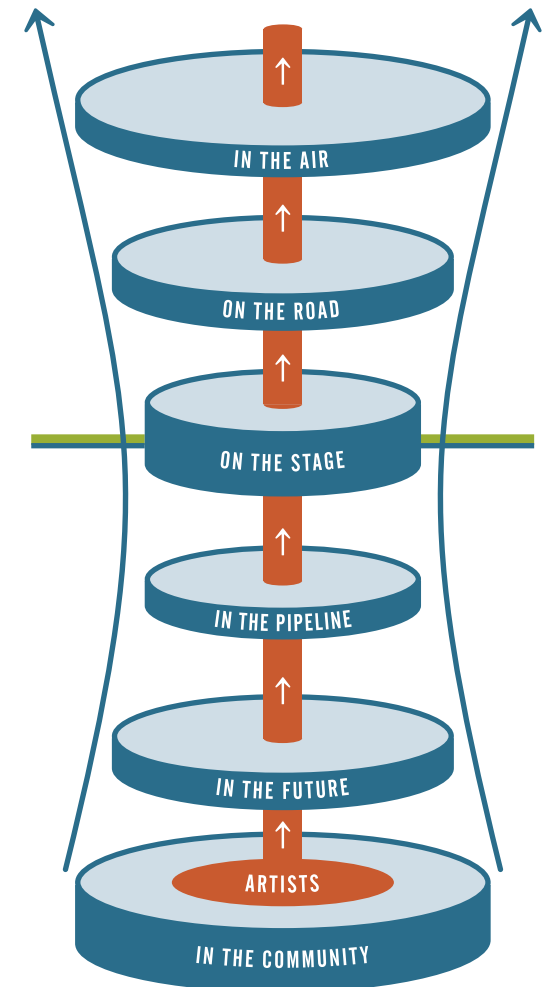
ON THE ROAD: How Soulpepper shares our work and our stories with new audiences through local, national, and international touring.

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



Soulpepper operates in a highly dynamic environment with a philosophy that encourages continuous organizational growth and reinvestment while maintaining sound fiscal responsibility. Soulpepper's budgeting and programming decisions are guided by this philosophy.

During fiscal 2015, Soulpepper announced a five-year strategic initiative to expand the scope of the organization's mission to build a National Civic Theatre - a place of belonging for artists and audiences of all ages and backgrounds. As this expanded mandate was adopted, Management and the Board agreed to draw down on the accumulated surplus to fund these mission driven imperatives. Soulpepper began the year with an accumulated surplus of \$782,000 (representing revenues earned and raised in prior years but not spent). With this anticipated increased activity and investment, Soulpepper reported a planned deficit of \$309,000 in 2015, and a closing accumulated surplus of \$473,000.

2015 FINANCIAL HIGHLIGHTS:

- Performance revenues decreased by \$624,000 due to a summer performance hiatus while the Pan/ParaPan Am Games used the Young Centre facilities and due to reduced touring activities throughout the year
- Expanded programming of the second annual Soulpepper Family Holiday Festival and residency at Toronto's St Lawrence Centre for the Performing Arts increased audiences and community engagement.

- Fundraising increased by \$53,000
- Government grants increased by \$432,000, with the Toronto Arts Council annual operating grant increasing by \$85,000 (30%) and an incremental \$255,000 recognized from the Province of Ontario's \$1.5 million grant in support of touring over four years.
- Operating expenses, including artistic and production grew by 3%
- \$6.3 million of the annual budget provided work for 255 artists and 66 full-time and part-time staff
- The combined market value of Soulpepper's externally held endowments totaled \$7.9 million reflecting growth of 1.3%
- The Soulpepper endowment, managed by the Ontario Arts Foundation distributed an incremental \$7,000, contributing to a total annual distribution rate of 4.5%
- Additional endowment income was received from the Baillie Artistic Fellowship Fund.
- The expanded Soulpepper Academy saw its 4th graduating class.

Soulpepper accounts for its 50% investment in the Young Centre using the equity method. Because the Young Centre's annual operating shortfalls are covered by equal contributions from Soulpepper and George Brown College, the Young Centre has no accumulated surplus or deficit, and consequently

Soulpepper's investment in the Young Centre is reflected as \$nil. Since inception in 2003, Soulpepper has contributed over \$11.6 million to develop, start up and operate this unique facility.

2015 was a year of [significant growth and] foundational infrastructure investment at Soulpepper, building the platform for our future. This was made possible by careful expense management and growth of our short and longer-term government and public support, both achieved thanks to the extraordinary efforts of the whole Soulpepper team.

Our goals for 2016 and beyond are ambitious. To achieve them, we will require continued growth in funding. In that endeavor, we are fortunate to be able to draw on the consistent dedication of our artists, staff, sponsors, donors, funders and patrons. We could not have enjoyed such a successful year or developed our plans for 2016 and beyond without them. Our deepest thanks to our many supporters.

The summarized financial statements in this Annual Report present Soulpepper's financial position as at December 31, 2015 and the results of its operations for the year then ended. A copy of the full audited financial statements, as approved by the Board of Directors, can be obtained by contacting Maki Ishida at maki@soulpepper.ca.

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

SUMMARIZED FINANCIAL STATEMENTS



SUMMARIZED BALANCE SHEET

AS AT DECEMBER 31

	2015	2014
ASSETS		
CURRENT ASSETS		
Cash	1,622	2,056
Accounts receivable	391	253
Prepaid expenses and other assets	421	125
	<u>2,434</u>	<u>2,434</u>
Capital assets, net	698	655
	<u>3,132</u>	<u>3,089</u>
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Accounts payable; accrued liabilities & current portion of loan finance	608	444
Deferred revenues	1,341	1,185
	<u>1,949</u>	<u>1,629</u>
Vehicle loan - long-term portion	20	-
Deferred contributions	690	678
	<u>2,659</u>	<u>2,307</u>
NET ASSETS		
External endowment funds, market value \$7,891	-	-
Invested in joint venture	-	-
Accumulated surplus	473	782
	<u>473</u>	<u>782</u>
	<u>3,132</u>	<u>3,089</u>

SUMMARIZED STATEMENT OF OPERATIONS

FOR THE YEAR ENDED DECEMBER 31

	2015	2014
REVENUES		
Performance	3,657	4,281
Fundraising	3,875	3,822
Grants	1,498	1,066
Endowment income	335	328
Amortization of deferred capital contributions	63	71
Education, interest and other	181	146
	<u>9,609</u>	<u>9,714</u>
EXPENSES		
Artistic and production	6,477	5,940
Marketing and promotion	1,006	927
Administration and office	893	841
Fundraising	657	735
Education programs	567	891
Contributions and grants to joint venture operations	512	529
Facility operating costs	258	239
Amortization of capital assets	68	69
Joint venture cost recoveries	(520)	(542)
	<u>9,918</u>	<u>9,629</u>
(Deficiency)/Excess of revenues over expenses for the year	(309)	85
Accumulated surplus, beginning of the year	782	697
Accumulated surplus, end of year	<u>473</u>	<u>782</u>

SUMMARIZED STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED DECEMBER 31

	2015	2014
OPERATING ACTIVITIES		
(Deficiency)/Excess of revenues over expenses	(309)	85
Add (deduct) items not involving cash	5	(2)
Increase (decrease) in cash resulting from changes in non-cash working capital items relating to operations	(121)	(127)
<i>Net cash used in operating activities</i>	<u>(425)</u>	<u>(44)</u>
FINANCING ACTIVITIES		
Deferred contributions received for capital asset purchases	75	8
Deferred contributions received for expenses of future periods and related investment income	-	4
Loan finance	27	-
<i>Net cash derived from financing activities</i>	<u>102</u>	<u>12</u>
INVESTING ACTIVITIES		
Cash disbursed for capital asset purchases	(111)	(8)
<i>Net cash used in investing activities</i>	<u>(111)</u>	<u>(8)</u>
<i>Net decrease in cash and cash equivalents</i>	<u>(434)</u>	<u>(40)</u>
Cash and cash equivalents, beginning of year	2,056	2,096
Cash and cash equivalents, end of year	<u>1,622</u>	<u>2,056</u>

All figures reported in \$000's.

These summarized financial statements are derived from audited financial statements issued with an unqualified opinion under date April 21, 2016.

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 2015

PERFORMANCE 38%

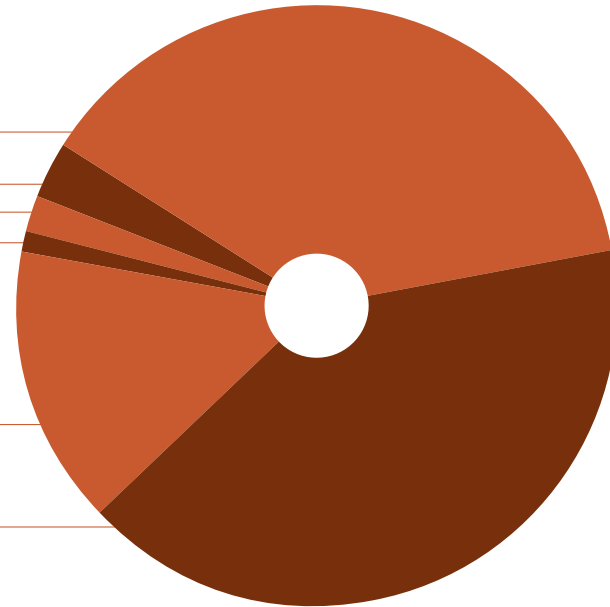
ENDOWMENT INCOME 3%

EDUCATION, INTEREST & OTHER 2%

AMORTIZATION OF DEFERRED CAPITAL ASSET CONTRIBUTIONS 1%

GRANTS 16%

PRIVATE SECTOR FUNDRAISING 40%



EXPENSE COMPONENTS 2015

FACILITY COSTS 14% ‡

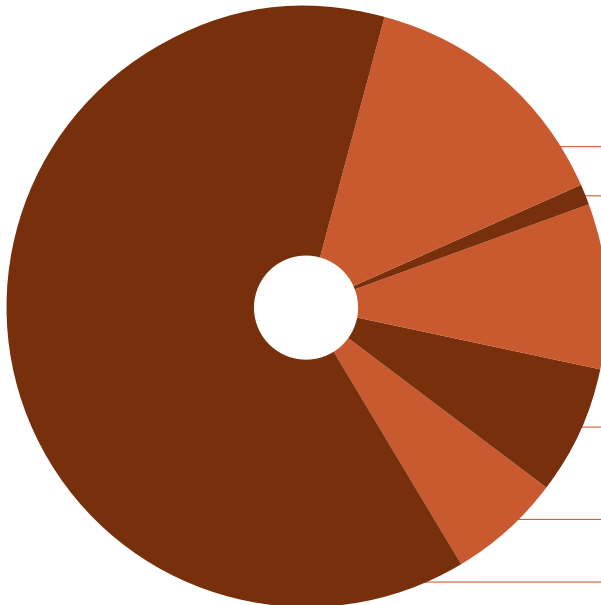
AMORTIZATION OF CAPITAL ASSETS 1%

MARKETING & PROMOTION 9%

ADMINISTRATION & OFFICE 7%

FUNDRAISING 6%

ARTISTIC, PRODUCTION & EDUCATION 63%



MAIN STAGE

ACCIDENTAL DEATH OF AN ANARCHIST

Dario Fo, Translated by Jon Laskin and Michael Aquilante
Dramaturgy by Paula Wing

THE DINING ROOM

A.R. Gurney

SPOON RIVER

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

BEDROOM FARCE

Alan Ayckbourn

OF HUMAN BONDAGE

Vern Thiessen
Based on the novel by W. Somerset Maugham

THE DYBBUK, OR BETWEEN TWO WORLDS

Anton Piatigorsky
Based on the play by S. Ansky

EURYDICE

Sarah Ruhl

THE PLAY'S THE THING

Ferenc Molnár, Adapted by P.G. Wodehouse

HAPPY PLACE

Pamela Mala Sinha

MARAT/SADE

Peter Weiss
Translated by Geoffrey Skelton
Verse Adaptation by Adrian Mitchell
Original Score by Mike Ross

YOURS FOREVER, MARIE-LOU

Michel Tremblay
Translated by Linda Gaboriau

SOULPEPPER PRESENTS

TRUDEAU AND LÉVESQUE

VideoCabaret
Michael Hollingsworth

TRUDEAU AND THE FLQ

VideoCabaret
Michael Hollingsworth

STUDIO SERIES

SUBWAY STATIONS OF THE CROSS

Ins Choi

THE GOSPEL ACCORDING TO MARK

Kenneth Welsh

THE THIRST OF HEARTS (WORKSHOP PRESENTATION)

Thomas McKechnie

THE DEAD (WORKSHOP PRESENTATION)

Anthony MacMahon

SOULPEPPER FAMILY FESTIVAL

A CHRISTMAS CAROL

Charles Dickens
Adapted by Michael Shamata

PARFUMERIE

Miklós László
Adapted by Adam Pettle & Brenda Robins

KIM'S CONVENIENCE

Ins Choi

ALLIGATOR PIE

Poems by Dennis Lee
Created by Ins Choi, Raquel Duffy,
Ken Mackenzie, Gregory Prest, & Mike Ross

TRICKS

Magicana
David Ben and Patrick Watson

A VERY SOULPEPPER CHRISTMAS (CONCERT)

Music Director, Mike Ross

WINTER WAVES FREE PUBLIC PROGRAMMING

CONCERTS

MOVEABLE MUSICAL MARITIME FEAST

THE NINA PROJECT

AMERICAN PIE

ROUTE 66 - THE HEARTLAND

NEW ORLEANS - THE BIG EASY

ALBERT SCHULTZ'S FRANKLY, SINATRA

33 WEEKLY CABARETS

SOULPEPPER BY THE NUMBERS

Audio albums made of Soulpepper productions	3
Cities toured by Soulpepper works	6
Academy Members who graduated following 93 weeks of training	16
Dora Mavor Moore Awards nominations	25
Free Podcasts released for download	29
Audience outreach events, including pre-show chats, and talk backs	72
Individual artists contracted by Soulpepper	255
Media features and reviews	350
Youth participants in Soulpepper's outreach and mentorship programs	353
Performances and public events	584
Individuals and households donated to Soulpepper in 2015	1,167
New Twitter followers in 2015 (13,6K total)	2,245
Students attended school group bookings at performances	4,585
Soulpepper Subscription packages sold	5,081
SoundCloud plays of audio recordings	7,890
YouTube video views	34,120
Donation amount collected by audiences at Soulpepper's 2015 Family Festival performances towards Second Harvest and LifeLine Syria	\$64,240
Attendees at Soulpepper events, Festivals and touring productions coast to coast	95,912
Tickets printed by the Young Centre Box Office	117,585
Website visits to Soulpepper.ca	320,018



AT A GLANCE

- In 2015 Soulpepper received the Premier’s Award for Excellence in the Arts, recognizing the company’s history of outstanding achievements, and its contributions to arts and culture in Ontario.
- Founding Member Diana Leblanc received the Governor General’s Award for Lifetime Artistic Achievement (Theatre-2015).
- A record 25 Dora Mavor Moore Award nominations were announced for six different productions. Seven wins included two for Soulpepper’s original musical *Spoon River*, two for *Accidental Death of an Anarchist* by Dario Fo directed by Ravi Jain, and Outstanding Ensemble for the cast of *Twelve Angry Men*.
- Two Toronto Theatre Critics’ Awards were given to *Spoon River*.
- The Globe and Mail picks of the year included *Marat/Sade* and VideoCabaret’s *Trudeau and Lévesque*; Now Magazine’s Top Ten Shows of 2015 included *Accidental Death of An Anarchist* and *Eurydice*; Torontoist’s Top Ten Shows of 2015 included *Accidental Death of An Anarchist*.
- Soulpepper was once again named Best Large Theatre Company by Toronto’s NOW Magazine.
- Soulpepper programming and artists garnered over 350 publicity features and reviews.

QUOTES

Accidental Death of An Anarchist:

“URGENT AND RIVETING”

– TORONTO STAR (2015)

The Dybbuk, or Between Two Worlds:



“SOULPEPPER HAS DONE IT AGAIN. THE DYBBUK IS THE MOST EXCITING, THOUGHT-PROVOKING AND MORALLY CHALLENGING SHOW YOU’RE LIKELY TO SEE IN TORONTO THIS YEAR. TRULY SUPERB...IT MUST BE EXPERIENCED”

– TORONTO STAR (2015)

The Play’s the Thing:

“ENSEMBLE WORK THAT REMINDS WHY SOULPEPPER FIRST CAUGHT ON”

– THE GLOBE AND MAIL (2015)



“AMUSING FROM START TO FINISH, IT’S SOULPEPPER AT ITS BEST”

– NOW MAGAZINE (2015)

Eurydice:



“REAL POETIC BEAUTY AND HUMOUR”

– NOW MAGAZINE (2015)

Happy Place:

“ONE OF THE BEST ENSEMBLE CASTS YOU CAN FIND ON A TORONTO STAGE; ALL SEVEN WOMEN ARE CAPTIVATING”

– TORONTO STAR (2015)

Marat/Sade:

“INVENTIVE AND SUPERBLY PERFORMED. ROSS’S MUSIC IS WONDERFUL”

– TORONTO STAR (2015)

Parfumerie:

“A DELIGHT, FUNNY AND HONESTLY TEARFUL... WITH GREGORY PREST AND MICHELLE MONTEITH A NEW AND BEAUTIFULLY DETAILED PAIR OF MAIL-ORDER LOVERS AND THE SURROUNDING ENSEMBLE STRONGER THAN EVER IN AN ADAPTATION AND PRODUCTION THAT SEEM WITTIER THAN EVER”

– NATIONAL POST (2015)



Stuart Hughes and Michelle Monteith in *Eurydice* (2015).

PHOTO: CYLLA VON TIEDEMANN.

I think the highlight of 2015 Soulpepper season was creating and performing within the sparseness of *Eurydice*. I had worked with director Alan Dilworth in 2014 in Soulpepper's *Twelve Angry Men*, and the same quality of work and emphasis of story telling was a pleasure to return to. Alan's desire to strip away excessive acting moments and encourage the actors to trust in what I would call a more essential theatrical offering is rigorous, and exhilarating. It challenges one to breathe, exist in the moment and listen keenly: to avoid embellishing a moment or respond out of habit or out of a preconceived notion that the play, or audience or director needs to see more. By paring things down, it seems to leave the actors/characters in a more naked, vulnerable and authentic place. The results are often simple, but profound and deeply moving and exhilarating.

I am grateful that Soulpepper endorses this kind of artistic exploration and look forward to continuing this quality of work in Alan's 2016 production of *Incident at Vichy*.

Stuart Hughes

Founding Artist, 2015 Resident Artist, Company Member



Paula Wing and Ravi Jain in rehearsal for *Accidental Death of An Anarchist*.

PHOTO: NATHAN KELLY.

*A*ccidental Death of An Anarchist was an incredible experience for me. We put on a bold and daring play that was both Classic and Modern- speaking directly to a contemporary audience dealing with issues ripped from the headlines. We had an incredible ensemble of actors who were brave and worked together so effortlessly- and most importantly, they looked like the city of Toronto. We were nominated for the most Dora Awards of any production, winning best actor and best production. It really was something to celebrate.

It was the first time for me as an artist that I was able to work so closely with the production team at Soulpepper. I was so inspired by their ability to say yes to any idea (it isn't normally like that). They were fast, efficient, generous and incredibly professional on all fronts. It really is a unique and special team of people who work tirelessly for us to all shine and receive our applause and awards. They too must be front and centre when we celebrate the success that was *Accidental Death*.

Ravi Jain,
*Baillie Artistic Fellow, 2015 Resident Artist,
Artistic Director's Cabinet, and Director.*



2015 City Youth Academy participants.

PHOTO: NATHAN KELLY.

“I WOULD ABSOLUTELY RECOMMEND THIS PROGRAM! IT HELPED ME TO GROW SO MUCH AND LEARN SO MUCH. IT HAS BEEN A TRULY WONDERFUL EXPERIENCE AND HELPED PREPARE ME TO CONTINUE MY TRAINING AND WORK AS AN ACTOR. IT HAS ALSO BEEN INCREDIBLE TO MAKE SO MANY NEW AND FANTASTIC FRIENDS”

— 2015 CITY YOUTH ACADEMY ARTIST

“I LEARNED SO MUCH HERE. I CAME OUT OF THIS PROGRAM AS A NEW PERSON WITH A CREATIVE MIND AND POSITIVE ATTITUDE”

— 2015 CITY YOUTH ACADEMY ARTIST

“ONE OF THE STRENGTHS OF THIS PROGRAM WAS THE ARTIST INSTRUCTORS. THEY REALLY HELPED ME GROW AND GET BETTER AT MY CRAFT. . .IT WAS THE FIRST TIME I ACTUALLY SANG IN FRONT OF PEOPLE AND I FEEL LIKE I WILL BE USING THIS MY WHOLE LIFE”

— 2015 MAINSTAGE MEN PARTICIPANT

“I LEARNED TO LET MY VOICE BE HEARD IN PERFORMING AND ACTING AND BE MORE OPEN TO TAKING ARTISTIC RISKS”

— 2015 ALUMNI INTENSIVE PARTICIPANT



Peter Fernandes in *Alligator Pie* (2015).

PHOTO: CYLLA VON TIEDEMANN.

At the Soulpepper Academy graduation ceremony, I shared the stage with 15 other artists who, over the last two years, I have had the pleasure of performing and creating with, learning alongside and from. It was surreal to say the least, standing in front of an audience representing the many circles of support that create the Soulpepper family I had grown to be a part of. This event was at the centre of a season where I was involved with everything from two brand-new adaptations, several reimagined classics, Soulpepper's *Spoon River*, and an original musical for young audiences – not to mention workshops for future productions, cabarets and concerts. I list this because, not only does it highlight the incredible opportunities Soulpepper has given me, but it emphasizes the variety and depth of work Soulpepper artists get to participate in. The Academy has provided me with such a wealth of knowledge, the chance to work with and learn from the height of the Canadian theatre community, and every avenue to create and share my abilities to stretch and strengthen myself as a performer.

Peter Fernandes

Soulpepper Academy Graduate and Company Member.



Pamela Mala Sinha in *Happy Place* (2015).

PHOTO: CYLLA VON TIEDEMANN.

I never intended to write this play.

My first play was written out of a need to express something that didn't fit – couldn't fit – anywhere but the theatre. When Sarah Polley described *CRASH* as “the most genuine, magical, hopeful, wise thing I have seen in years – in any medium,” I thought, okay, I'm done. I wanted to write a play that wasn't simply about rape – or death – but was as much about Love – and I did. Now I could go back to being an actor.

But I wasn't 'done'. There were these women... encountered by the Girl in *CRASH* – who also didn't 'fit'. But without a stage, there is no play. And without believers – those who ask you: How can we serve your story? How can we help the audience see themselves in these women? How can we help people engage with the ideas in this play when they are so challenging and unfamiliar? – there is no vision.

But those questions were asked of me – at Soulpepper. Not only by the actors, director and designers, but by the decision makers upstairs, the production department, wardrobe, sets, props – even front of house. If not for these 'believers', *Happy Place* would have stayed my secret. Soulpepper gave it the one place big enough to hold the story of these women. A theatre. A home. And because they did... guess what? I'm writing another play.

Pamela Mala Sinha

Playwright and Company Member



Courtney Ch'ng Lancaster, Sarah Wilson and Jeff Lillico in *The Dining Room*.

PHOTO: CYLLA VON TIEDEMANN.

In July of 2015, I toured to Port Hope, Ontario with Soupepper's production of *The Dining Room*. Touring a show is the most wonderful combination of work and play; it can be a little stressful, with shipping, travelling, set-up and preparation on a tight timeline, but it's also a wonderful adventure. Touring to Port Hope gave me the chance to absorb part of Ontario that I'd never seen before, and gave the ensemble a chance to bring our art to an entirely different community, a small town that seemed very welcoming. The show's ensemble bonded over meals and visits to local attractions, and on a number of occasions while we were out wandering, people stopped us to comment on the show. On one sunny afternoon, a gentleman ran over a block to catch up with me on the sidewalk and thank me for the previous night's performance. We ran our show for a few weeks in Port Hope; after we closed I came home with several jars of farmer's market jam, and a lot of appreciation for that lovely town's residents.

Courtney Ch'ng Lancaster

2015 Resident Artist, 2015 Artistic Director's Cabinet,
and Company Member



Mike Ross in *A Very Soulpepper Christmas*.

PHOTO: CYLLA VON TIEDEMANN.

The audio programming initiative is one of the most exciting paths being forged within this company right now. The reason for this excitement is that reaching beyond the four walls of the Young Centre is a large part of the coal that's making this train roll. What has farther reach than the airwaves? In the past year we've been able to record three full cast recordings that we've made available to audiences both in hard copy form and available for digital download. Those shows are *Alligator Pie*, *A Very Soulpepper Christmas*, and *Spoon River*. *Spoon River* I'm proud to say is the first recording that we've made that is now available on iTunes.

The world's changing, we all know that, and we as entertainment makers and art curators have a responsibility to stay in touch with the method in which the medium is being received. It's great that Soulpepper is at the vanguard, and this initiative is a thrilling step in the right direction.

Mike Ross

*Slaight Family Director of Music, 2015 Resident Artist,
2015 Artistic Director's Cabinet, and Company Member.*



Marat/Sade ensemble.

PHOTO: CYLLA VON TIEDEMANN

- Technical Director
- Associate Technical Directors
- Assistant Technical Director
- Head Carpenter
- Carpenter
- Carpentry Assistant
- Head Scenic
- Scenic Painter
- Painter
- Head of Props
- 1st Props Hand
- Head of Wardrobe
- Wardrobe Coordinator
- Cutter
- Lead Hand
- Sewer
- Wardrobe Attendants
- Wig Mistress
- House Technicians
- Stage Hands

Before a Soulpepper patron ever steps into a theatre, over 20 people have had a hand in facilitating the dreams and concepts of Soulpepper's director, designers and performers. Most people don't know they are there. That's the way it's supposed to be. That's the career they have chosen. It's production.

Soulpepper's Production Department typically opens at 8:00AM and the day ends after the work is done. Our Technical Directors begin early, coordinating the department staff and meeting the daily needs of each show in production. Soulpepper is a fast growing, active company. There can be six or seven different productions in the works at any one time. Wardrobe has to be altered; scenery built and painted; props purchased or built; and then get it all to the rehearsal hall, before the actors start please! In the theatres there are lights to focus; sound arrays to be tweaked; drapery to be hung; and stages to be built. Six days a week, all year long.

The Production department spends A LOT of time at the theatre. That's the way it's supposed to be. That's the career they have chosen. It's production.

LJ Savage

Director of Production

YOUTH AND COMMUNITY ENGAGEMENT

S

In 2015 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 2015, we offered eight *In-The-Schools programs*: four ESL programs in secondary schools and four Regent Park Partnership Programs in elementary schools in the Regent Park neighbourhood. These artist-in-the-classroom residencies allowed Soulpepper artists to connect and build relationships with young people and teachers across our city, as well as with our neighbour community going through huge transition.

Offered for its fourth consecutive year, the *Ada Slaight Youth Link Program* connected four organizations in the city to Soulpepper Artists and Youth Alumni (*Youth Link Artists*). The Youth Link Program is a next step for senior youth alumni who are interested in learning to teach and train as arts educators and facilitators in the community. In 2015, our *Youth Link* organization partners were CultureLink, Dixon Hall, Pathways to Education and UforChange. Together, Soulpepper Artists, Youth Link Artists and Community Organizations collaborated in designing and implementing a four-to-six-week theatre arts based program for different groups of youth in the community.

Our *Community Access Program* also allowed Soulpepper to connect with six other organizations in the GTA to foster new partnerships. Youth from these organizations did either a workshop with Soulpepper artists and/or received tickets to a Soulpepper performance.

Soulpepper's in-house youth programming for 16-19 year olds included the *March Break*, *Mainstage Men* (Soulpepper's all-male youth program) and *Leading Ladies* (Soulpepper's all-female program) programs, all six-day theatre-based programs. We also offered the *Curtain Up* program in the spring and fall, where youth had the opportunity participate in day-long programs with a workshop in the morning and a performance in the afternoon with a talkback. This program is a great introduction to Soulpepper for youth. Workshops were offered in disciplines including Design, Technical Theatre, Directing and Playwriting.





The *City Youth Academy* was offered for its second consecutive year. The *City Youth Academy* is an intensive program where we offer ten young people (ages 16-19) from across the GTA performance training led by Soulpepper Artists. Following the model of the Soulpepper Academy, these young artists are given six paid weeks of rigorous skills training and artistic development as integrated members of the company. This program is designed to inspire personal creativity, artistic discipline, and support young artists in the development of their artistic practice. They also are paired with an Artist Mentor from the company.

Additionally, the *Alumni Intensive Program* was offered for a week in July offering alumni youth the opportunity to reconnect and participate in an advanced theatre training program at Soulpepper. In all of our in-house programs participants get the opportunity to see at least two performances on stage for free.

In its inaugural year, Soulpepper in partnership with CultureLink, developed *The Soulpepper-CultureLink New Canadians Welcome Program*: an initiative inviting newcomers in Toronto to be part of the creative community at the Young Centre for the Performing Arts, offering them access to enjoy the cultural activity on our stages as well as connections to our artists and staff.

This program offers newcomers and their families one year of free tickets to Soulpepper's performances on stage including theatre, music, dance, and storytelling. In the first six months of the program participants also connect with CultureLink, attend two special Welcome Events at Soulpepper, and are paired with a Soulpepper Artist or Staff Member who will be their direct connection to the company.



TOP: 2015 LEADING LADIES PARTICIPANTS. PHOTO MOLLY GARDNER.
BOTTOM: 2015 ALUMMI INTENSIVE PROGRAM. PHOTO: NATHAN KELLY.

SOULPEPPER'S \$10M CREATIVE CAPITAL CAMPAIGN



BUILDING A NATIONAL CIVIC THEATRE

In June 2015 Soulpepper announced its \$10 Million Creative Capital Campaign to support Soulpepper's artistic and creative projects. In less than a year, Soulpepper raised close to \$8 million thanks to several of its bold and visionary donors. These transformational gifts have and will provide both sustainability to all our current operations and essential incremental support for mission driven activity.

Soulpepper expresses its deepest thanks to the following donors for their outstanding support in 2015:

YOUNG/SCHULTZ VENTURE FUND

This unique innovation fund, established through a \$3 million gift from The Michael Young Family Foundation, will provide support for bold new initiatives and pilot projects, allowing Soulpepper to realize new opportunities across the organization. The fund also supports the artistic residency of Lorenzo Savoini, the inaugural Young Family Director of Design. In its first year, with the endorsement of Robin and David Young, the fund allowed Soulpepper to respond to its audiences and expand its annual Family Festival during the Holiday season, with even more programming at the St. Lawrence Centre for the Arts!

SLAIGHT FAMILY MUSIC & THE ADA SLAIGHT YOUTH LINK PROGRAM

The Slight family's extraordinary \$1.1 million gift supports initiatives that ensure the vitality of music at Soulpepper through the exploration and expansion of musical enrichment in all its programming both on the stage and in the community. The Slight Family Music Program is led by Mike Ross the inaugural Slight Family Director of Music. This transformational gift has changed the face of the company through cabarets, concerts, and recordings. In 2015 alone, Soulpepper almost doubled the number of concerts in its season from the year before, and audiences grew exponentially.

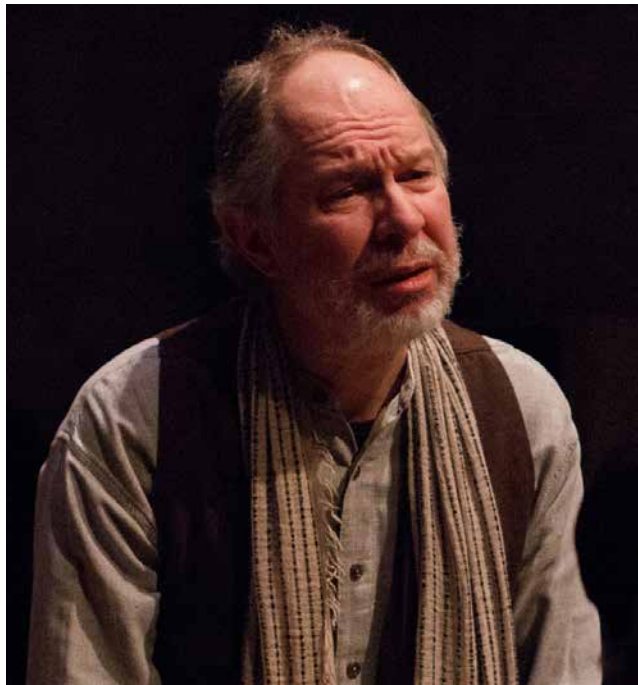
Ada Slight's \$500 thousand contribution to continue the Ada Slight Youth Link Program at Soulpepper connects youth program alumni with Soulpepper artists and community-based partner organizations. Workshops, mentorships and performances support the development of long term relationships with youth in the community, allowing the company to continue fostering impactful outreach initiatives.



ALLIGATOR PIE ENSEMBLE (2015). PHOTO: CYLLA VON TIEDEMANN
ROBIN YOUNG, ALBERT SCHULTZ, AND DAVID YOUNG. PHOTO: NATHAN KELLY.

DRUMMOND-DORRANCE FAMILY ARTISTIC DEVELOPMENT FUND

A \$1 million gift from Gail Drummond and Bob Dorrance supports the Artistic Development of the company under the leadership of the two Drummond-Dorrance Fellows, Diego Matamoros and Alan Dilworth. For the next several years, the Drummond-Dorrance Fellows will lead the company through an exploration and innovation of Form, Process and Influence, by using Content as the very foundational sources of Soulpepper's theatre practices with a focus on the Greeks and Shakespeare. Each year two international artists will be invited to participate in this exploratory process.



WERNHAM/WEST AUDIO PROJECT

Richard Wernham and Julia West committed \$450,000 over 6 years to launch a multi-year project to create live-performance audio recordings of plays and musical performances with the Soulpepper ensemble. Their gift also supports the residency of Gregory J. Sinclair, the inaugural Wernham/West Director of Audio Programming.



PROVINCIAL TOURING PROJECT

In July 2015 Albert Schultz confirmed funding from the Government of Ontario to establish a groundbreaking provincial touring project over the next four years. The support of \$1.5 million was provided as an investment aimed at connecting theatre audiences in Ontario with Soulpepper's award-winning programming. In 2015 Soulpepper toured to Oakville; Port Hope; Kingston; Richmond Hill; and Sault Ste. Marie, Ontario; and Chester, Nova Scotia. Support from the Province will allow the company to build upon previously established touring connections, and reach out to additional theatres to program from Soulpepper's acclaimed productions. Beyond providing access to Soulpepper's award-winning programming and new employment opportunities, the funding will also allow for youth mentorship, artist training and outreach events in communities across Ontario.



INTRODUCING: THE ARTISTIC DIRECTOR'S CIRCLE

The Artistic Director's Circle makes up Soulpepper's most engaged collective of visionary philanthropists, enabling transformational initiatives, and championing the company's vision to build a National Civic Theatre. Since the inception of the Artistic Director's Circle in February 2015 the following donors have made a \$100,000 commitment to Soulpepper's Creative Capital Campaign:

- Marilyn & Charles Baillie
- Diane Blake & Stephen Smith
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- Nicholas M. Walker – BWI
- Eric Wetlaufer
- 1 anonymous friend of Soulpepper



THE BAILLIE ARTISTIC FELLOWSHIP

In 2008 Marilyn and Charles Baillie generously donated \$1 million to establish the Baillie Artistic Fellowship, an endowment in support of Soulpepper. 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 caliber.

In the years since the establishment of this fund we have been honoured to have Daniel Brooks, László Marton, Leah Cherniak, and currently Resident Artist Ravi Jain work with us. Ravi is a multi-award-winning artist known for making politically bold and accessible work. As founding

Artistic Director of Why Not Theatre his work has toured around the world, and locally the company is synonymous with community building through innovative producing models.

As the Baillie Artistic Fellow, I will be spearheading "the training room"; a space to build community through artistic training and conversations. An artist's life can be very lonely, its difficult to practice your art without the funds to create a project. The training room will be a range of classes provided to the community taught by local, national and international artists in order to be a space for artistic conversations.

– RAVI JAIN

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The following pages acknowledge the community of people who provide invaluable support to the company and make possible Soulpepper's work on-stage and in our community.

This list reflects total annual giving of \$3,600,000, including contributions to our special events and all private sector campaigns during the 2015 season. We extend our deepest gratitude to those listed here and our Soulpepper Supporters who cannot be listed due to space limitations.

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