



BYGONE THEATRE

Annual Report

2023/2024

Bygone Theatre
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Conor Fitzgerald, Joyce Zemans, Margaret McGuffin, Doug Barrett and Gaurav Dharmani at the launch of The Bridge, Nov. 2023.



**BYGONE THEATRE
REVISIT, RENEW, REIMAGINE.**

VOTED BEST LIVE THEATRE, 2021.



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WHO WE ARE

Bygone Theatre was founded in October 2012 by Emily Dix, Matthew McGrath and Thomas Beattie. Our first production, John Patrick Shanley's *Doubt: A Parable* was a co-production with University of Toronto drama company, the UC Follies (January 2013). That same year we went on to mount the classic thriller, *Dial M For Murder*, better known as the 1950s Hitchcock film of the same name. Since then, Bygone has continued to produce plays that are strongly connected to classic Hollywood, be it through the presentation of plays better known for their film adaptations (*Rope*, *Wait Until Dark*, *Loot*); stage adaptations of classic films (*His Girl Friday*, *The Rear Window*, *The Birds*); or shows heavily influenced by classic cinema tropes and aesthetics (*Kill Sister, Kill! A Musical*, *A Night With Frank & Judy*, *A Rat-Packed Christmas*, *The Cab(aret) Before Christmas*). In October of 2015, Bygone became a registered non-profit and formed its first Board of Directors. In 2019 Bygone was nominated for Best Community Theatre by Broadway World Toronto, and in 2021 we were runner-up for Best Small Theatre in the NOW Magazine Readers' Choice Awards, and were awarded the Toronto Star Readers' Choice Award, Diamond Level, for Best Live Theatre. In 2020, we became the first theatre company to publicly commit to all of the UN SDGs, and were invited to present a video about our initiative at the United Nation's Sustainable Development Goals Action Awards. In 2022 we received a Canada Council grant for a Digital Now project and became a registered charity.

OUR MISSION

Bygone Theatre strives to create and produce historically accurate theatre with classic cinema tropes and aesthetics. We serve Toronto by; producing character driven stories written or set during the early to mid twentieth century; educating students and audience members on our shows and their place in history; and providing artists with practical training and advice on how to produce quality period productions as an independent theatre artist.

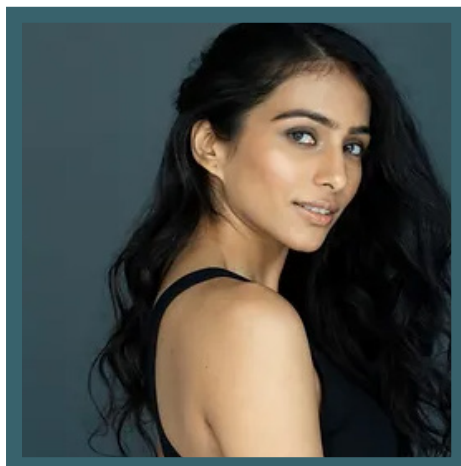
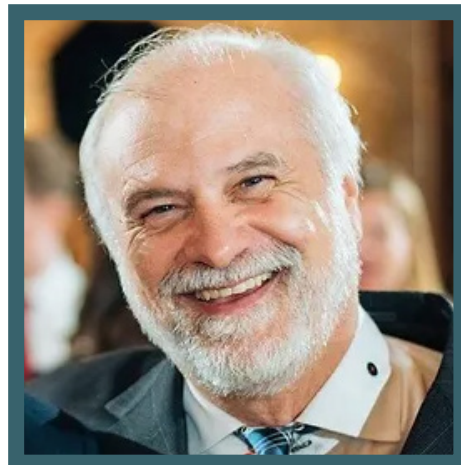
Oliver Georgiou and Cayne Kitagawa in *The Rear Window* (2024).

Bygone Theatre is run by Artistic Executive Director, **Emily Dix**, and Board Chair, **Conor Fitzgerald**, with support from their Board of Directors and a whole host of volunteers. Emily studied at the University of Toronto and has since gone on to take an accelerated paralegal program at Seneca. She has worked in Toronto film and theatre for over a decade, primarily as a producer and production coordinator, and in 2019 and 2022 won a Best Direction of an Equity Play award from Broadway World Toronto. Conor has studied business and law and has headed the Board of Bygone Theatre for six years. He has completed a law degree and MBA with a specialization in Arts, Media & Entertainment and is focused on strategic, financial, and legal planning for arts and media institutions. Board President, **Dr. Mark Terry**, runs the Youth Climate Report, a non-profit affiliated with the United Nations and their Sustainable Development Action Plan. Mark teaches courses in Environmental Documentary at York and Laurier Universities and is a postdoctoral fellow with numerous research projects. He is also an award-winning documentarian and environmental activist. **Vinay Sagar** has a degree in Nanotechnology Engineering from UofW and works as a marketing analyst by day, and improviser by night. He has graduated from the Second City Conservatory Program and performed at the Baltimore Improv Festival, Palm Beach Improv Festival and Edinburgh Fringe.

This season, we added **Shreya Patel** to our board, a model-turned actress, filmmaker and mental health advocate who is an honoree of the Top 100 Most Powerful Women of Canada, Forbes 30 Under 30, Women's Achiever Award, Top 25 Canadian Immigrant Award and Emerging Leader Under 35. She is also one of the faces of the Bell Let's Talk campaign and is committed to raising visibility and breaking the silence around mental illness and support.

To read everyone's full bio, visit bygonetheatre.com/the-team.

OUR TEAM



BYGONE BOARD OF DIRECTORS

ARTISTIC EXECUTIVE DIRECTOR - Emily Dix

CHAIR - Conor Fitzgerald, JD, MBA

PRESIDENT - Mary Terry, PhD.

SECRETARY - Elizabeth Rose Morriss

MEMBER - Vinay Sagar

MEMBER - Shreya Patel

CHAIR'S REPORT

Conor Fitzgerald

Another incredible year for Bygone Theatre and I couldn't be more proud of everyone who helped us continue to grow. After a production-filled 2022-23 Season, 2023-24 really saw us build a foundation and evaluate what we are as a company.

Our production of *The Rear Window*, our first re-mount, was our most successful show to date. With more money paid to artists, a larger audience, and fantastic creative feats, this was such a wonderful project to be a part of. We also had the opportunity to continue our development of cost-effective methods to integrate digital technologies and create more immersive theatre. The production was wrought with challenges, but what is truly spectacular is the way our team came together to create something even better than we planned.

Of course, this season was primarily concerned with our new interdisciplinary art space, **The Bridge**. We launched in August 2023 and over the year have welcomed hundreds of artists to present their work and thousands of patrons to support it.

It is a challenging time for the arts, to say the least. This year we also saw historic cuts to arts funding, decreasing philanthropy in the sector, and more artists than ever needing support. We feel that the partnerships we have secured, with **Allied Properties REIT** and **UKAI Projects**, among many others, will allow Bygone to continue serving our community and providing innovative and forward-thinking programming.

I'm excited for next year, as we continue to build our community through training, research, and development. I'm personally looking forward to collaborating with **IG Wealth Management** on our financial and business literacy training – I believe that increasing the pie of funding and empowering artists to utilize that money effectively is one of the most important topics of our time. I'm also excited to continue to explore the ways technology influences our art and society. Though this is a turbulent time, I am so looking forward to Bygone Theatre becoming a leader as we reflect on our past and build the culture of the future.



ARTISTIC EXECUTIVE DIRECTOR'S REPORT

Emily Dix



Our 11th season, the second we've had as a registered charity, has been a whirlwind. While we produced only one mainstage show this season (in contrast to the three we did last year) this season marked another major milestone for Bygone Theatre as we signed the lease for 379 Adelaide St. W., and, along with UKAI Projects, created **The Bridge**.

I have long wanted to have a space for Bygone to call home. Somewhere that could offer affordable space for artists to work and play. Thanks to **Allied Properties REIT** we were able to find that space, a 7500 sqft former-office downtown that has been used for anything from set painting to game shows, art installations to rehearsals, films to raves. It has been a huge undertaking as we try to secure funding and keep on top of the maintenance of this large, old space, without any staff to do so. Major cuts to funding has meant we have not secured any major grants to assist with subsidizing the space, so at the moment we are existing by essentially subsidizing artists through different artists, and running the space on a full-time volunteer basis: this is not sustainable.

Our partners UKAI Projects have been invaluable to the process. They've brought in very different crowds than what Bygone usually attracts, and their backgrounds and expertise are so different from ours it's been really enlightening to hear some alternative approaches to running a space such as this. For the first bit of our season, we also had **Vodkow** (Dairy Distillers) as a space partner, something we were excited about given their commitments to sustainability, but part way through the lease they stopped paying their rent, leaving us on the hook while they are in arrears of over \$10,000. Needless to say, this has been a financial strain, and served as yet another reminder of how challenging finances are for arts organizations, and how even the best laid plans (and contracts) can do little to help in a crunch. We continue to work on remedying that.

As we look for a major cash donation or grant to help cover the rent of the space, we are doing our best to keep things running smoothly, and to make the space available as often as possible, for as cheap as possible. We opened **The Bridge** only weeks after Artscape

went into receivership and clearly the community needs a space like this. However, as a small charity with no operational funding, it is not possible for us to cover these costs on our own, and without support we will not be able to continue. If that happens, I fear the space will go back to being just another empty, unused office downtown, like the millions of square footage already sitting abandoned in our core. We can't let that happen.

On the performance side of things, this season saw a remount of our show, *The Rear Window*. Originally intended to use the original cast, we ended up with only Kate McArthur and Antonino Pruiti reprising their roles, while the rest was recast. This made for a very different production than the 2019 version, but both were wonderful in their own ways. This season, the show was mounted at **Hart House Theatre**, and Bria Cole used projection design to show the "window people" in their homes. This was another experiment of ours in low-cost technological design, something that is becoming a key part of Bygone Theatre's work as we continue our commitment to hands-on theatre education and affordable, accessible access. We had our largest budget and our largest crew to-date, and a major increase in ticket sales proved that was well worth it.

In addition to the university-aged students we had working on our show, this year we invited the first high school co-op students through our doors, both from the YMCA Academy. Ella joined us first semester and learned a little bit about a lot of aspects of theatre, and found she had a real talent for crafting and scenic painting: she helped to paint the brick walls for *The Rear Window* and designed and painted our funky bar at The Bridge. Second semester we welcomed Fenn, who was looking for a broad range of work skills, and so focused on a mix of admin, building maintenance, and then joined the FOH team at Hart House to do some ushering during the run of *The Rear Window*. Basically three jobs in one co-op!

Workshops this season included the return of Design on a Dime, Indie Theatre Producing, Budgeting for Theatre, and Directing 101, which was our most popular of the bunch. With feedback from participants, we are working to expand these 2-3 hour workshops into longer programs, along with starting a new program called **Bygone Theatre Presents**, which will guide young artists through the mounting of an original show, from start to finish.

The year ahead still has some question marks as we await confirmation on a few things, but we are ready to go full-steam-ahead on our educational programs and are excited to do some in-depth development of our original play, *Lifeboat*. Thank you to all who helped make Bygone's 11th season a success, and we hope you'll join us again as we go into season 12.



TOP: Emily Dix, BOTTOM: Conor Fitzgerald at the launch of The Bridge, Nov. 2023. Photos by Gaurav Dharmanis

DIVERSITY & ACCESS

OUR COMMITMENT TO DIVERSITY

Auditions & Casting

- 50% of all audition slots will be reserved for those who self-identify as BIPOC (Black, Indigenous, Person of Colour)
- Our Diversity & Accessibility statements will be included on all audition postings
- We will begin our casting process earlier than we have in the past in order to make time to submit postings to diverse communities currently outside of our network
- We will continue to provide character breakdowns that do not include physical attributes or race (unless essential to the story) and will promote colour-conscious casting
- Casting will prioritize actors that have the shared experience of the character

Rehearsal Process

- The first day of rehearsal will include a talk about equity, diversity and inclusion
- All cast members will be required to sign a contract that includes a code of conduct which addresses equity, anti-racism and sexual harassment - this will include a clear structure breakdown for a complaint and resolution process
- Should we produce a show that centres around a character or story about a diverse community, we will hire a consultant or creative team member from that community to address any issues both in the play and the rehearsal room

Production Process

- We will prioritize the hiring of female, LGBTQ2+, Mad/Disabled and BIPOC artists*
- We will prioritize businesses run by women, LGBTQ2+, Mad/Disabled and BIPOC folks when purchasing items for our company or productions

Bygone commits to the following in support of the **Truth and Reconciliation Commission of Canada Calls to Action**:

- To include for artists and audiences, relevant Indigenous history whenever we make a presentation, production or program that cites or explores a particular place or time in Canada.
- To, within the next three years, hire an Indigenous artist as a consultant to help us examine and possibly revise our policies and practises to ensure we are acknowledging and respecting not just Indigenous people and their history, but their unique values, memory practises and artistic practises that could benefit our future works, regardless of subject.
- To acknowledge that racism and unfair practises on behalf of the government and largely our society as a whole, have, whether intentionally or not, disproportionately affected Indigenous Canadians and deprived them of opportunities that their fellow Canadians have enjoyed.

ACCESSIBILITY MANDATES

As a first step, we offer free tickets to Bygone produced productions and workshops for all those who self-identify as being of Indigenous descent.

OUR COMMITMENT TO ACCESSIBILITY

Auditions & Casting

- We will provide accessible auditions by prioritizing accessible spaces, and, when not available, allowing self-tapes or other opportunities for audition submission
- We will clearly state the accessibility issues with any space we use, and will provide accommodation whenever necessary
- We will clearly state all accessibility issues and potential solutions on all casting and production calls - for example, roles that can be fulfilled from home or that can be completed on a flexible schedule will be stated clearly so as to encourage those with accessibility issues to apply
- We will continue to hold rehearsals in spaces that are accessible by the TTC
- We will continue to create flexible rehearsal schedules that value actor's time

Rehearsal & Production Process

- We will continue to encourage open communication especially around issues of accessibility, and will provide accommodation as necessary
- We will continue to provide a judgement-free zone and will consult with cast and crew privately to ensure all of their needs are being met
- We will provide all cast and crew with a clear breakdown of roles, responsibilities and hierarchy in order to ensure clear communication, and will include protocols for submitting concerns or complaints

Audience & Community

- We will continue to prioritize accessible performance spaces and advertise possible accommodations
- We will continue to provide ticket discounts to disadvantaged groups
- We will continue to offer Relaxed Performances (dependent on show)

*At the time of writing Bygone Theatre is without any consistent funding, and so our productions rely heavily on the support of volunteers. When we achieve a status that allows us regular operating funding we will re-address this and make a more concrete commitment to diversity numbers, but at the moment many roles are filled by our Artistic Executive Director (who often produces, directs and designs our shows) and whomever chooses to volunteer.



OUR 11TH SEAS

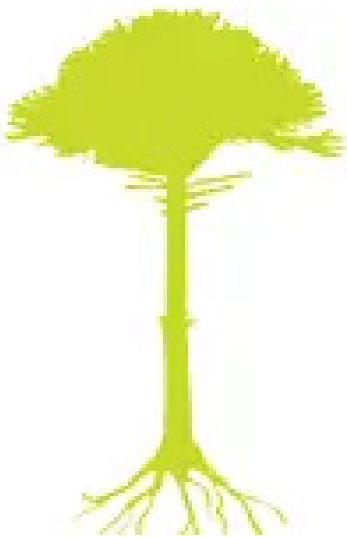


SON

Oliver Georgiou and Cayne Kitagawa in *The Rear Window* (2024).

HartHouseTheatre
FOR YOU

IG WEALTH
MANAGEMENT



DONORS & SUPPORT

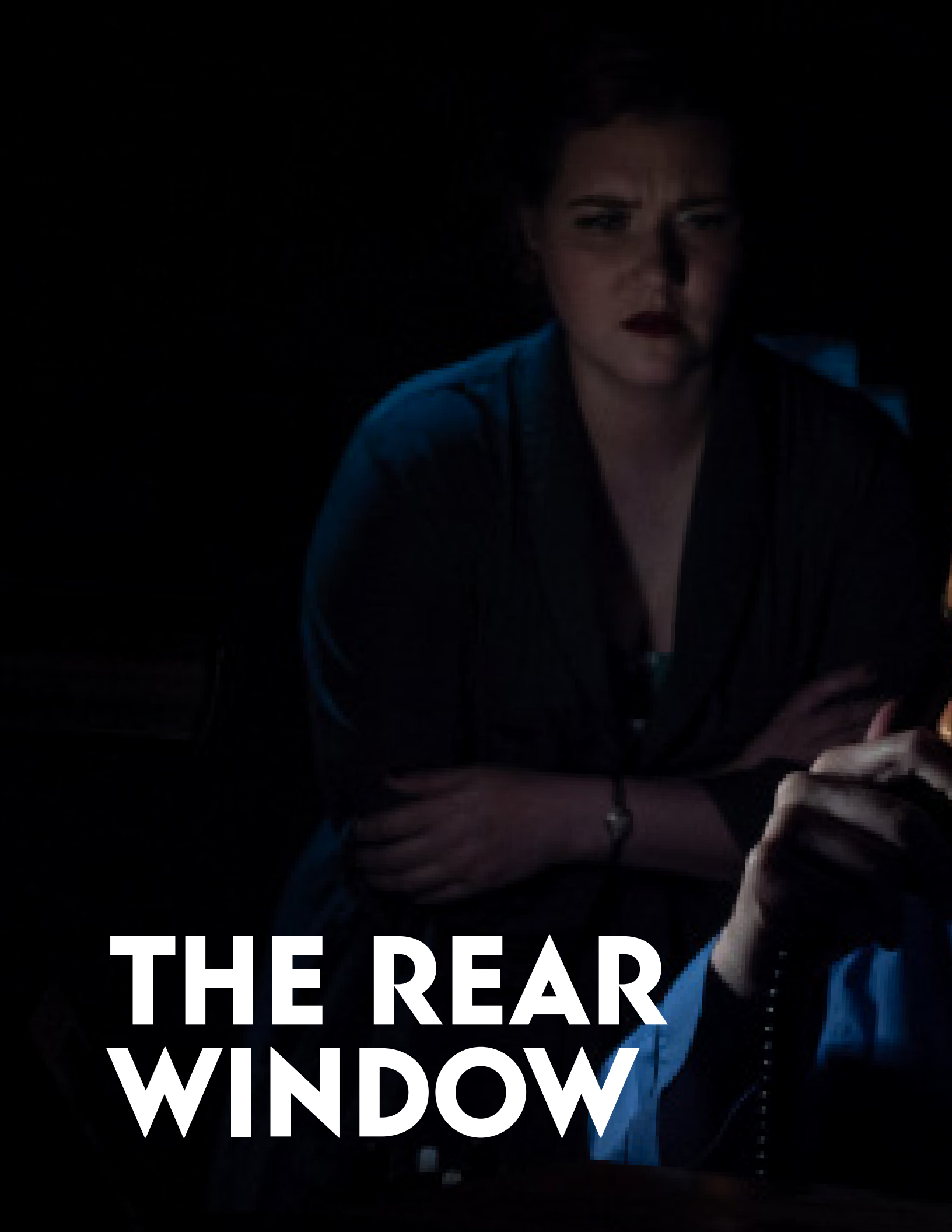
The Rear Window was made possible through a Venue and Production Partnership with Hart House Theatre and through a donation by IG Wealth Management and James O'Sullivan.

Our Empower Your Tomorrow Financial and Business Literacy program for artists was made possible through the support of IG Wealth Management. Special thanks to Adam Malcolm.

The Bridge is supported by Allied Properties REIT, and from donations from the William and Nona Heaslip Foundation, Stephen Stohn and Linda Schuyler and Trina McQueen. Lights provided by derooted.

Thank you to all those who donated throughout this season:

Trina McQueen, Adam Malcolm, James O'Sullivan, Emily Dix, Conor Fitzgerald, Karen Henderson and several anonymous donations.



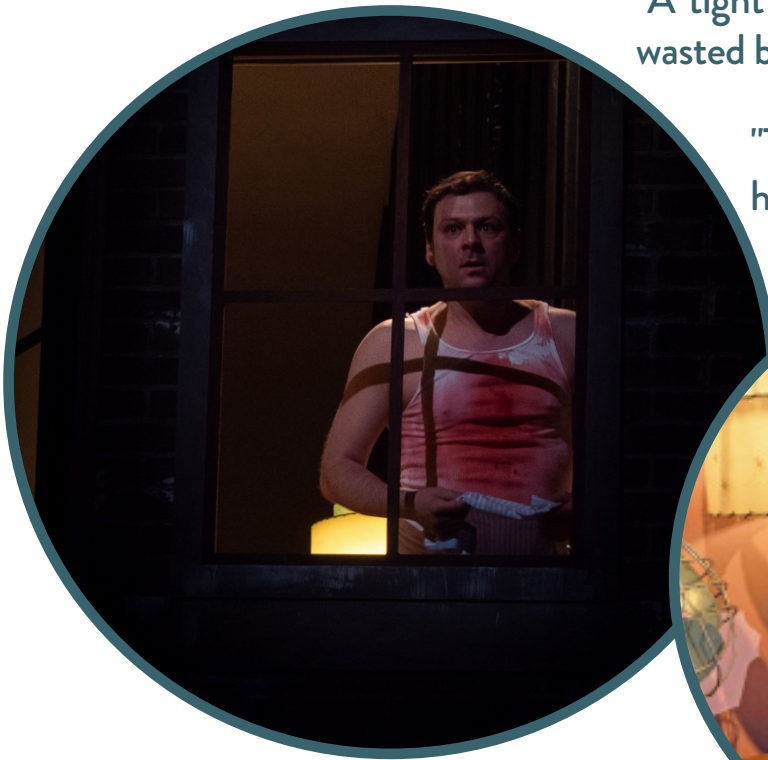
THE REAR WINDOW



Kate McArthur and Oliver Georgiou in *The Rear Window* (2024).

"A tight and tense adaptation without a wasted beat." - PETER MAZUCCO, OUR THEATRE VOICE

"There's mystery, excitement, danger - it has a bit of everything" - ALICIA PLUMMER, THEATRE ARTIST



ABOVE: Antonino Pruiti as Lars Thorwald.
RIGHT: Rachel Frederick as The Dancing Girl.

"Dix's affectionate take on classics is aesthetically rigorous, blending period detail with her own contemporary concerns" - ISTVAN DUGALIN, ISTVAN REVIEWS



The cast of The Rear Window. L-R: Simone Matheson, Antonino Pruiti, Sean Jacklin, Rachel Frederick, Oliver Georgiou, Kate McArthur, Cayne Kitagawa, Trinity Lloyd and Jacob Dowdall. Photo by Emily Dix.

THE REAR WINDOW

ABOUT: Recuperating from a broken leg, a news photographer spends his days cooped up in his New York apartment, watching his neighbours through the rear window of his home. The intense summer heat wave, a growing addiction to his painkillers, and the kind of delirium brought on by boredom and lack of sleep leads him to create fanciful stories about those he spies on, but when the line between truth and reality begins to blur, he finds himself questioning whether he has just witnessed a brutal murder, or whether his demons have finally gotten the best of him.

Based on the short story *It Had To Be Murder* by Cornell Woolrich, the same tale that inspired the 1954 Hitchcock film, *Rear Window* (James Stewart, Grace Kelly), *The Rear Window* takes a new look at this classic tale of a "peeping Tom" who saw more than he wanted to see. A gripping, psychological thriller that will leave you guessing until the final moments whether or not what we're seeing can truly be believed.

CAST & CREW

Written and directed by **Emily Dix**. Produced by **Conor Fitzgerald** and **Emily Dix**, Producer-In-Training **Isabella Cesari**.

Starring: **Oliver Georgiou** as L.B. Jefferies; **Kate McArthur** as Lena Hall; **Cayne Kitagawa** as Charles Thomas; **Antonino Pruiti** as Lars Thorwald; **Simone Matheson** as Mrs. Thorwald; **Rachel Frederick** as The Dancing Girl; **Sean Jacklin** as The Working Stiff; **Trinity Lloyd** as The Newlywed Wife; and **Jacob Dowdall** as The Newlywed Husband.

Set and Lighting Design by **Wesley Babcock**. Projection Design by **Bria Cole**. Sound, Prop and Costume Design by **Emily Dix**. Fight Direction by **Matt Richardson**. Assistant Directed by **Ayesha Maria Kahn**. Stage Management by **Julia Edda Pape**. Assistant Stage Design by **Aria Kowal**, Scenic Assistance by **Athen Chloe Go**. Assistant Lighting Design by **Arianna Skirzynska**. Assistant Projection Design by **Kaleb Harrison**. Head of Wardrobe **Val Vergara**, Wardrobe Assistant **Olia Kashevarova**. Assistant Stage Managers **Jill Duncan**, **David Oduro**, **Rida Riyas**, **Cheryl Ng**.

Made possible from a venue & production partnership with **Hart House Theatre**.

THE REAR WINDOW



\$72,394.18 - Total Cost of Production

\$58,288.16 - Paid to Artists/Arts Workers*

Our second season at Hart House Theatre has been even more successful than our first. With a bigger budget thanks to support from IG Wealth Management, James O'Sullivan, and another venue and production sponsorship from Hart House Theatre, we were able to commit to an Equity D.O.T. contract for the show and ensure that our lead actors were paid union rates (whether or not they were union members). We were also able to contract our set and lighting designer, Wesley Babcock, through the ADC. In keeping with our mission to include artists from a variety of backgrounds and levels of experience, our ensemble roles went to a group of young artists, two of whom were performing in their first Toronto productions: each "window" actor was paid an honourarium of \$400 and participated in a shorter rehearsal process.

Behind-the-scenes we had our largest crew to-date. Experienced professionals were teamed up with talented newcomers to provide hands-on training experience in lighting and projection design, set design, scenic painting, props making, costume design, stage management and producing. Students were given the opportunity to take the lead on certain design elements with the goal of learning a new skill (like scenic painting) and creating something for their portfolio.

* Includes fees paid directly to artists by Bygone Theatre, and IATSE crew and front of house staff paid via Hart House Theatre as part of the production agreement.



Kate McArthur



Trinity Lloyd and Jacob Dowdall

THE NUMBERS

- Total Cost of Show:** \$72,394.18
- Total Paid to Artists & Arts Workers:** \$58,288.16
- Total Fundraised (Donation & Sponsorship):** \$56,688.56
- Total Gross Ticket Sales:** \$29,442.14
- Total Net Ticket Sales:** \$26,077.10
- Total Cast Members:** 9 | **Total Crew members:** 19
- Percent of Cast/Crew from Equity Seeking Groups:** 64%
- Total Audience Members:** 1135
- Average House Size:** 81

COMPARISON TO LAST SEASON

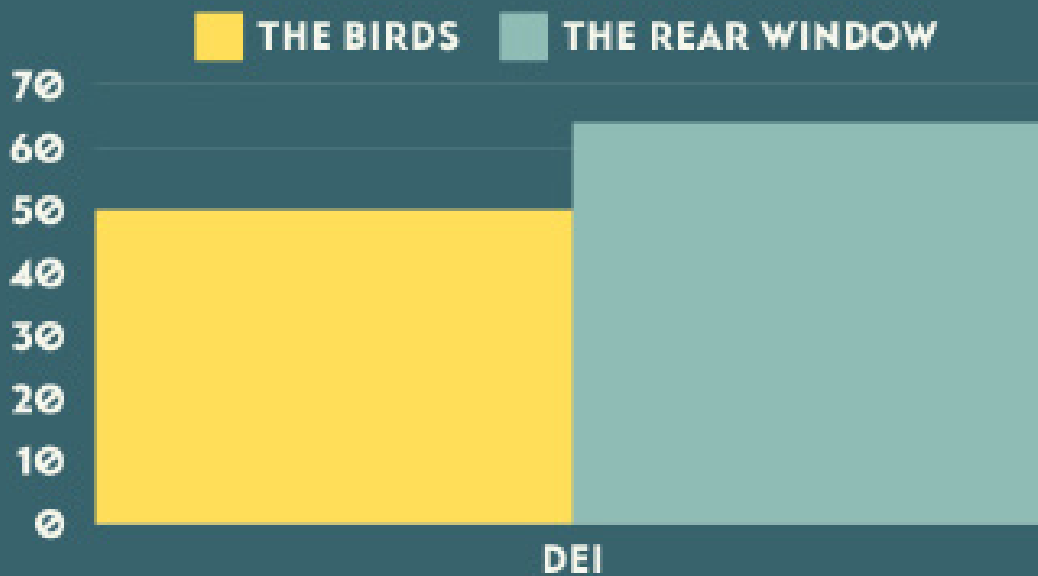
The Rear Window saw a **36% increase in total number of tickets sold**, and a **53% increase in net ticket sales** compared to *The Birds*. We suspect this was partly due to the fact that we are further away from the pandemic lockdown, and more people are willing to return to the theatre, and partly because the ability to use the same venue for several shows in a row helped us to gain some recognition with Hart House Theatre's audience base.

COMPARISON WITH THE BIRDS: DIVERSITY, EQUITY AND INCLUSION

64%

of the artists engaged on *The Rear Window* fit into a marginalized group, including BIPOC, LGBTQ2+ and/or Mad/Disabled.*

This is up from 50% from our 2022 production *The Birds*.



*Does not include student volunteers, FOH staff or IATSE members

DIVERSITY

This was our second season in which we were able to implement our commitment to reserving 50% of audition slots for BIPOC artists, and in doing so we saw a further increase in BIPOC artists applying to audition: 53% of those who applied to audition for *The Rear Window* self-identified as BIPOC, and 58% of our callbacks went to BIPOC artists.

We focused on increasing the number of artists from Equity Seeking Groups in all elements of *The Rear Window*, including in that definition those who self-identify as **BIPOC**, **LGBTQ2+** and/or **Mad/Disabled**. The statistics to the left reflect those that self-identified as belonging to those groups, and may not reflect every artist involved. They do not include some of our volunteers from whom we did not gather this information, and do not include those who worked on the productions but were contracted by another company, such as the venue.

ACCESSIBILITY

Using a pro-rated rehearsal schedule, we allowed artists time to focus on their lives outside of rehearsal, and also provided an additional week of insurance via their CAEA agreement.

When a cast member approached us early on in the process to say they would need to step out due to a medical appointment that could not be missed on what was to be the final performance day, we instead worked with the venue and made changes to end our production on a Friday, ensuring the actor could still participate fully in the show.

When, part way through the run, another cast member revealed they were offered an exciting opportunity that would require them to miss three performances, we worked with them to find a substitute for those days so they could continue with us and work on the other project as well.

EXIT





THE BRIDGE

THE BRIDGE, 379 ADELAIDE ST. W, 4TH FLOOR



Rentals starting at
\$10/hr.



Artist bartenders/site reps
paid \$25-\$30/hr.

We firmly believe nothing can be truly "affordable" if it costs more an hour than what the person paying for it earns an hour - affordable space needs to cost less than minimum wage.



THE BRIDGE

In August of 2023 we started an exciting new chapter when we signed a lease with Allied for the 4th floor of 379 Adelaide St. W., what we call "The Bridge". Our dream was to make the roughly 7500 square feet an affordable mixed-use space for artists of all disciplines.

We signed on along with two other tenants: **UKAI Projects**, and **Vodkow**. Their monthly rent contributions were intended to help cover overall costs, and UKAI helped us with programming and funding strategies.

Unfortunately, in early 2024, Vodkow stopped paying their rent, and they are currently in arrears of over \$10,000. For a small charity such as our selves, this is incredibly challenging. We are continuing to try and work with Dairy Distillers, the owners of Vodkow to receive the money owing to us, but as for our 2023/24 fiscal year end, we are in the red due to this outstanding invoice.

We decided to try something a little radical when it came to how we ran things monthly at The Bridge. As we do with our shows, we decided to prioritize paying people first, and we have done this by hiring artists to work events at rates of \$25-\$30/hr. While this meant lower income for the space, it better supports our charitable mission of putting artists first, and helps to put some money back into the pockets of local artists.

THE NUMBERS

Total Rent: \$19,310.83

Total Utilities: \$19, 616.79

Total Paid to Artist Event Staff: \$9,405.22

Total Cost of The Bridge From August 1 - June 30: \$67, 135.68

*The participation of this Artist is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance-Opera-Theatre Policy (DOT).



THE BRIDGE LAUNCH PARTY

THE BRIDGE, 379 ADELAIDE ST. W, 4TH FLOOR

The Queen's Of Jazz, Photo by Gaurav Dharmani



Shelley H

The 25th of S

2nd SHOW

Featuring classic songs

- Julie London
- Ella Fitzgerald
- Peggy Lee
- Dinah Washington
- Dusty Springfield
- Helen Merrell Lynd
- Shirley Horn


Shelley Hamilton A Shelley Hamilton Production



MPP Chris Glover at The Bridge launch party.



Coyote Ugly performing at Enigma, our NYE party.



Music at The Bridge.

EVENTS



We started things off at The Bridge with an unofficial Nuit Blanche exhibit. After Artscape went into receivership, many artists suddenly found themselves without a venue, including artists who had been working away on their projects for Nuit Blanche. We were happy to be able to provide them space to exhibit their work so they could still be a part of the night of art.

We also brought back our popular Retro Game Show Hour with host Bob Burnhart for Valentine's Day - nothing like a little friendly competition to get the heart pumping!





WORKSHOPS

Emily Dix leading a Directing 101 workshop at The Bridge.

ANALYZING THE TEXT TO FIND "THE ACTION"

- Start by summarizing the play as a single through-line: one sentence that tells the action of the story, and briefly touches on plot
- Make sure the verb of the through-line is "big enough" to sustain the story
 - Simply and look for an action that can be applied to all elements of the story
 - Consider the A and B plotlines
 - Think broadly to start

Eg. *Oedipus* is about the fall of a man. *Romeo and Juliet* is about tearing fate. *Lopely Gilwin* is about defying expectations.



Students with examples of paint techniques at Design on a Dime.

This season's workshops included:

Building a Budget; Directing 101; Indie Theatre Producing; Mend & Make Do Xmas Ornament Crafting; and Design on a Dime at Hart House Theatre.



Ella and Frances making Christmas ornaments from scrap.

WORKSHOPS



A free Christmas ornament drop-in workshop taught participants how to make "something from nothing", keeping it green while getting in the holiday spirit!

All of our workshops are run as PWYC, with participants given the opportunity to pay an amount of their choice after the completion of the workshop. For workshops that did not include a hands-on crafting element, we streamed them live in an effort to make them more accessible.

Our Directing 101 workshop, run by Emily Dix, was particularly popular, with participants noting that there is very little in the way of director training in the city. We hope to expand the 2 hour workshop into one that will take place over several days next season.



Ella making props and Ayesha Maria Khan, our AD.



EDUCATION

CO-OP STUDENTS & STUDENT VOLUNTEERS

This season we had two high school co-op students help us out at The Bridge and on-set for *The Rear Window*. We also had several student volunteers help us out at Hart House, including assistant set designer Aria Kowal, assistant lighting designer, Arianna Skirzynska (who had previously worked with us on *Wayne & Shuster, Live!*), scenic design assistant Athen Chloe Go, wardrobe assistant Olia Kashevarova, and assistant stage managers Cheryl Ng, Jill Duncan and David Oduro. A Humber student, Kaleb Harrison, also earned a class credit working alongside Bria Cole as an assistant projection designer.

ASSISTANT DIRECTOR

This season we worked with emerging director, Ayesha Maria Khan, a UofT student interested in learning more about directing and producing. She received a small stipend from the David Gardner Apprentice Director program through Hart House Theatre.

PRODUCER-IN-TRAINING

This year we continued our producer training with Isabella Cesari, providing workshop and training sessions as well as hands-on experience.

SEASON FINANCIALS

CONDENSED BALANCE SHEET

As of June 30, 2024

	2023	2024
Assets Current		
Cash	\$ 10,557	10,849
Accounts receivable	400	9,343
Prepaid expenses	0	26,567
Preproduction assets	0	0
Fixed assets, net	16,648	28,083.69
TOTAL ASSETS	27,605	74,843
Liabilities Current		
Accounts payable & accrued liabilities	2,041	7,918
Deferred revenues		
Subscriptions	0	0
Grants	0	0
Development and other	10,000	0
Long-Term Liabilities	19,000	24, 247
TOTAL LIABILITIES	31,041	32,164
Net Assets (deficit)	(3,436)	42,679
Total Liabilities Net & Deficit	27,605	74,843

CONDENSED STATEMENT OF OPERATIONS & DEFICIT

For the year ending June 30, 2024

	2023	2024
Revenue		
Earned revenue	\$ 41,761	133,383
Donation revenue	58,950	84,558
Grant revenue	27,500	0
TOTAL OPERATING REVENUE	128,406	217,941
Expenses		
Artistic & production	115,611	92,360
Advertising & promotion	4,674	6,081
Administration	2,876	23,819
Rent & Facilities	4,054	40,936
TOTAL EXPENSES	131,072	163,196
Net Profit (Deficit) - End of Year	(2,671)	54,754

Based on interim financial statements: review engagement pending.
Charitable registration number 793306895RR0001

BYGONE THEATRE, 2023/24