

Scarborough Music Theatre Season-58 Annual Report

August 1, 2019 to July 31, 2020







Message from the President

Hey Folks,

It has been a privilege to serve as President during SMT's 58th season. Looking back, the past year has been at times both challenging and rewarding as our company continues to grow and to add new and exciting initiatives to our slate.

We had two great main stage productions this season as well as two great pieces from the SMTY program:

***Into the Woods** started off the season with an interesting new spin on a classic show. The production saw a lot of new faces join the SMT ranks and scored numerous Thea award nominations for the Best Lighting and Sound Design, Best Performance by a Leading Male and Female and also for a Special Adjudicators Award for the combination role of Director/Music Director for Marion Abbott.*

*Once in a while we like to really challenge our audiences and tech teams and our second show of the season did just that. **Little Shop of Horrors** is a dark, campy romp about an alien man-eating plant bent on world domination. The plant was played by numerous (and huge) puppets. There was a revolving stage and crazy creative lighting by Mr. Buffham. It was stellar top to bottom winning well-deserved Theas for Best Direction, Outstanding Puppetry and Performance, and Sound Design along with a slew of design and performance award nominations. Mark Tingle, who was the puppeteer, was kind enough to allow children in the audience a chance to come down and meet Audrey II in person and get their pictures taken inside the puppet.*

*Our third Show, **Cabaret**, unfortunately had to be rescheduled to a later TBD date as a result of the closure of Scarborough Village Theatre due to the coronavirus pandemic. Having watched the auditions/callbacks and some rehearsals for this show - to say this is heartbreaking, is an understatement. We are hopeful that we will still get to see what will be a very new take on the show in the near future!*

*Our youth program SMTY took on the Jr version of our fall mainstage show and presented **Into The Woods Jr.** along with an original prequel **Out of the Woods**, written by our own Amanda Sinclair. They also added a sold-out school performance during the day for schools on the Friday. Their spring cabaret – **SMTY: Broadway, Then and Now** has had to be postponed until a time when we can present live theatre again. In the meantime, our facilitators Amanda Sinclair and Elizabeth Van Wyck have been coming up with innovative ways to keep our youth members engaged. Thanks ladies!*

There have been many changes to our upcoming season which you will hear about throughout this report.

Planning continues for our 60th anniversary which takes place during the 2021-2022 season. At this time, we are uncertain as to what the season can look like but rest assured there will be a celebration!

The Board continues to plan so we will be ready when theatres can open again and to continue to find interesting ways to engage our members and patrons until that happens.

Thank you!

Dot

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NOTE: All show photos in this report are courtesy of **PHOTOGRAPHY NOGAL**, info@raphnogal.com.
SMTY photos in this report are courtesy of **FABIO SAPOSNIK**, yzfabio@gmail.com.

I. Background of SMT

The journey has continued for the past 58 years!

Years ago - the Senior Choir at **The Church of the Master** wanted to do some shows, so they started with Gilbert and Sullivan, and included self-developed reviews of popular Broadway music. When they moved beyond church concerts, they branded themselves **The Light Opera of Scarborough**. Performances in the early years were held at Cedarbrae Collegiate.

In 1969 **The Light Opera of Scarborough** rebranded itself as **Scarborough Music Theatre**. This was also when they started performing at **Playhouse 66** - where they would continue playing to appreciative audiences until the move to the newly built Scarborough Village Theatre in 1982. This location has been our home for the last 37 years - except for our production of "**A Chorus Line**" in 1993 when we returned to Cedarbrae Collegiate while renovations were being done at our theatre at Scarborough Village.

In 1997, SMT moved into 51 Estate Dr. This location has been our "home" for 20+ years now. It is where we hold our rehearsals, build our sets, store our materials, hold administrative meetings, and run a number of additional theatre-related programs.

In 2008, SMT became a registered charity to recognize our mandate of bringing affordable, quality musical theatre to our community as well as providing performance, technical, and administrative learning opportunities to our members. Recently we have expanded our educational mandate to providing affordable and educational theatre camps and programs to youth in our community.

We continue to produce three "book musicals" each year

- Some are more traditional shows (e.g., *Oklahoma*, *Fiddler on the Roof*, *My Fair Lady*)
- Some are chosen to challenge our audience and our performers (e.g., *Nine*, *Kiss of the Spider Woman*, *Next to Normal*)

All performances are held at **The Scarborough Village Theatre**, 3600 Kinston Road, Scarborough, Ontario, the only theatre – professional or other – serving the community of Scarborough.

58 years. Over 165 shows. Hundreds of people working on stage and off stage to entertain thousands more - all for the love of a tradition of storytelling that stretches back as far as human history.



II. SMT's Strategic Plan

During Season-56, SMT engaged Management Advisory Services (MAS) to help us develop a five-year Strategic Plan. MAS is a multi-faceted team of dedicated professionals, all working together to help small to medium sized non-profit organizations and charities achieve their goals.

All strategies start with defining the mission. Following is SMT's newly approved mission statement:

Connecting. Inspiring. Evoking emotions.

Our strategy has four major Vision Statements - all of which are focused on helping ensure SMT is viable for the foreseeable future. They are:

1. Highly engaged membership;
2. Thriving youth program;
3. Membership & Audience reflective of our community; and
4. Fiscal responsibility.

These categories are broken down into greater detail and will require the help of many to make sure we achieve our objectives. The team also identified "Community Outreach" as a key cross-functional activity to enable us to deliver against our Vision Statements (or pillars).

Unfortunately, with the introduction of the coronavirus pandemic this March, we were not able to focus our energies on moving our Strategic Plan forward.

During Season 2020/21's Board Orientation meeting (which will be held over several Zoom sessions) the new Board will spend some time to revisit and confirm the relevance of the four Vision Pillars (V-Pillar), adjust priorities as necessary, and identify owners of each of the relevant V-Pillars. Those owners will then work during the year to develop and begin to execute their **1 to 2-Year Operational Plans** for their area to map out how SMT will deliver against the first leg of each still relevant V-Pillar.

Please reach out to anyone on the Board if you'd like to learn more or help out!



III. Show Reports

1. Into the Woods

When the hiring committee was looking at applications for *Into the Woods*, I truly believed that they were looking for something different. And boy did they get something different.

We have all seen the more standard versions of *Into the Woods*, with trees and woods, but I am very proud that SMT had decided to do something unique. Marion Abbott brought her creative vision to this timeless yet contemporary piece and if the number of auditions (137) were any indication, many people wanted to come along for the ride.

Marion has a vision unlike any other: an *Into The Woods* in the vibrant era of the roaring 1920's, which was especially prevalent in the design aspects of the show. Despite some changes in staff, that vision was wonderfully realized in the Art Deco and mechanized set. There was a very effective use of 2D and 3D props which emphasized the more extravagant visuals of the show and brought joy to the audience. Not to be outdone, the array of costumes designed and constructed aptly reflected the period chosen by the Board in their Director selection, but also incredible characters who fill the stage in their fairy tale world.

Marion made the decision to take the singers to the stage without microphones. This may have been seen as a brave choice, but with the additional training offered by her, the actors were up to the task and looked forward to the new dynamic for the audience. Our Sound Designer arranged a wonderful palette of sound effects to compliment the show. With a large cast and set, the Lighting Designer had to create multiple locations of action including through the audience and managed to create an intimate mood yet an all encompassing world of fairy tales.

In a cast this large, it would be an injustice to single anyone of these talented actors out. With powerful natural voices, they were able to project to every seat in the house and illustrate the complexities of each character. Suffice it to say, they were able "bring it" to every performance.

The running staff picked up the director's vision and ensured that all elements of the show ran with ease and precision. Of course, it goes without saying that each performance would also not be complete without an incredible volunteer and front of house staff guiding the patrons into the "woods" we created. Personally, I appreciate that we could start the show on time every evening.

On a personal note, I want to thank SMT for the opportunity to produce for the first time here and allow me the chance to work with such wonderful and talented people. Into the woods and out!

Todd Davies, Producer



2. Little Shop of Horrors

It all started with a total eclipse of the sun!

Our show was like that little plant. It grew and grew into something strong and fearsome. Thanks to a kick-ass cast and a stellar artistic and production team, **Little Shop of Horrors** delighted its audience at each performance, and garnered praises from audience members.

Kudos go to the artistic staff. Having never worked together before, they coalesced quickly and developed a common artistic vision for the show - which carried them all the way through to closing.

Selecting the cast was a challenge, with so many extremely talented performers auditioning. In the end, we assembled a very strong cast. Each actor creating a distinct and nuanced character - some more than one - which gave the audience plenty to look at and appreciate.

The creative team (*set, puppet, lighting, props, etc.*) created a magical environment from which our play could unfold. Audience members were surprised and delighted at the sight of the rotating stage. Special thanks must go to the puppet team: Mark Tingle and Bill Corcoran - who devoted countless hours in creating the many Audrey II puppets - and the many, many others who volunteered to help create tentacles and leaves. Without them, **Little Shop of Horrors** would not have had its star performer. David Buffam and Emma Hyslop cannot go unmentioned. They designed a lighting and sound environment whose performance was as crucial to the show's success as any of the performers as on stage.

Finally, the professionalism and dedication of the crew ensured that the show ran smoothly and efficiently.

A very heartfelt *Thank You!* to everyone involved in making **Little Shop of Horrors** come to life. Without each and every one of you, the magic would never have unfolded like the beautiful flower we it was.

Dot Routledge & Rob Lachance, Co-Producers



3. Cabaret!

What good is sitting alone in your room?

Come here the music play!

Life is a cabaret!

Life in 2020, for sure, has become a cabaret!

Rehearsals for Cabaret, up to the point of having to shut down in mid-March, were going along fabulously. The cast is amazing, with a very creative artistic staff and production team. The show is coming together with so much passion and it is going to be wonderful!

The cast, artistic staff, and production team members for SMT's deferred 2020 production of **Cabaret** hope to be able to play music, sing, and dance for you in the future and get you out of your room and see you at the theatre very soon.

Shannon Cottrell & Sheri Kowalski, Co-Producers



4. 2019/2020 ACT-CO Festival

ACT-CO – The Association of Community Theatres of Central Ontario - is the not-for-profit, umbrella organization for over 30-member groups who present theatre from Oakville in the west, to Bowmanville in the east, the Muskokas in the north, and Lake Ontario in the south.

Their main focus is education, but they also provide various services to the member groups including input into Community Theatre at the provincial level through our membership in Theatre Ontario. (Unfortunately, Theatre Ontario had to close its doors this past season. Next Year, ACT-CO will be investigating which activities it might take on to fill the gap.) As part of their educational mandate, they provide workshops in various aspects of theatre such as set design, producing, audition techniques, etc.

Every year, ACT-CO invites members to enter their October through March productions into the annual “**ACT-CO Festival**” – their most visible education-activity. ACT-CO provides an adjudicator (*one each for: musicals; plays-dramas; plays-comedies*) who attends each production entered into the festival in the category for which they are responsible. Each adjudicator is a working theatre professional. Adjudicators are responsible to do some pre-work on the productions which they are reviewing. On adjudication night, they view the performance. Following the performance, they provide a 10-20 minute public adjudication where they will provide audience members who are interested in staying some history on the production, as well as some of their preliminary thoughts on how the group presented the production and presented the production in their space. After the public adjudication, the adjudicator provides a 1-2 hour private adjudication to the cast, production staff, and members of the group – providing a more detailed viewpoint on the artistic and technical execution of the piece. Attendees are invited to ask the adjudicator questions, in order to “get the most” out of the overall exercise.

The festival normally culminates each year in April at the “Annual Thea Awards Gala”, where members of the various community theatres can attend. Part of the evening is when the adjudicators announce nominations and winners in a number of categories to recognize outstanding performances and achievements from the past year's season. The ACT-CO Gala is a great social event, and a wonderful opportunity to connect with fellow community theatre enthusiasts across Central Ontario. However, this season as a result of the pandemic, the Gala was held as a streaming event via Facebook.

During Season-58, SMT entered ***Into the Woods*** and ***Little Shop of Horrors*** in the Festival. This year saw ten musicals entered by eight companies. SMT received a total of 14 nominations, including 3 awards. Totally awesome!

Into the Woods

Nominations:

- Music and Stage Direction Award, Musical – **Marion Abbott**
- Best Performance by a Female in a Leading role, Musical – **Patricia Mongeon**
- Best Performance by a Male in a Leading role, Musical – **Martin Buote**
- Best Lighting Design, Musical – **Carolyn Carr**
- Best Sound Design, Musical – **Sidnei Auler**

Little Shop of Horrors

WINS!

- Best Director, Musical – **Michael Winn Johnson**
- Outstanding Puppetry & Performance, Musical – **Mark Tingle, Bill Corcoran, Rich Burdett**
- Best Sound Design, Musical – **Emma Hyslop**

Nominations:

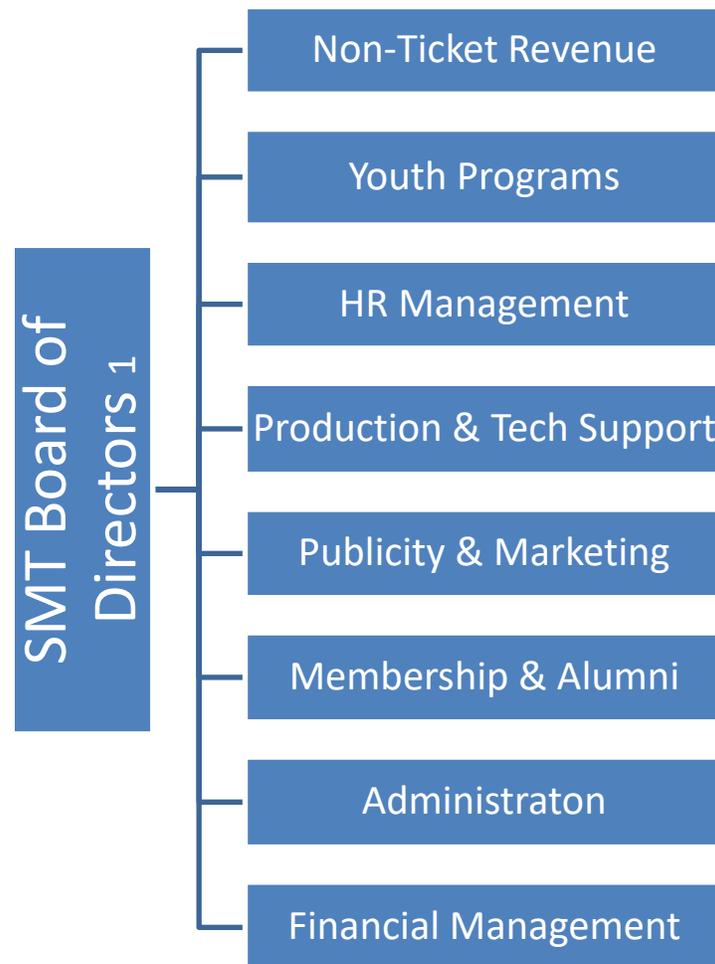
- Best Performance by a Female in a Leading role, Musical – **Danielle Knight**
- Best Performance by a Male in a Leading role, Musical – **Russ Underdown**
- Best Production, Musical – **Little Shop of Horrors**
- Best Music Director – **Michael Grieco**
- Best Performance by a Male in a Supporting Role, Musical – **Todd Appleton**
- Outstanding performance by an Ensemble, Musical

As well, congratulations to a number of SMT members who were either nominated for or won ACT-CO awards for work that they did with other theatre groups during the season. **Great work everyone!**

IV. Portfolio and Select Workpackage Reports

1. Overview

At the end of this season, the Board started some important work –re-examining our Portfolios and the Work Packages within each Portfolio. As well, developing an “All Tasks List” as a “Bus Document” for future Boards. Things like: What items must be worked on/completed each month? And which items must go to the Board for approval? This will support the continuity of best practices that we have developed over the years – as well as support the environment of *Continuous Improvement* that we continue to foster. It should also allow all Board members to find a responsibility on the Board on which they can “sink their teeth into. Below is the current list of Portfolios for next season. This important work will continue through September, as we take advantage of the COVID-pause to step back and re-examine and improve our operations.



1 The SMT Board of Directors consists of 8 - 16 members – All serve a 1-year term, and are elected at the AGM each August. The President, Vice President, Secretary Treasurer are elected by the membership. 4-12 Members at Large are elected by the membership.

2. Portfolios – Ideally Portfolio Directors (PD) are from the Board (but could be a “Board adjacent” member). PD are “accountable” for the work packages within their portfolios but are not required to LEAD all or any of those workpackages. They are accountable to report on work package activities to the Board, however could elect to have a workpackage lead report on workpackage activities to the Board. A workpackage could have 1 to 20 volunteers partnering with the WP-lead to support the various activities within that workpackage.

2. Production & Tech Support, Managing 51 Estate Drive

(Our Co-Unit Managers are Mark Tingle, Bruce Silzer, and Rhoda Silzer)

This past year, the Unit Managers and others have made efforts to make the unit more user-friendly. We have replaced and updated the lights in a number of areas in the unit and added some much needed new tools to the workshop. We have made efforts to clean up the workshop area, but it continues to be a work in progress. We are hoping to do a large purge of the workshop area once we can meet again in larger groups.

We were pleased to see that our efforts to clean up the **Elsbeth Simpson room** last year were worth it as all the shows this season were able to (and did) use the space as a rehearsal room - and the updated lobby was used for Board meetings, rehearsals, and more.

Bruce and Rhoda continue to be partners on the Unit Management team, however due to illness this past year, they have both had a reduced time commitment. Hopefully going forward they will be more involved. Rhoda has handled all requests for rentals and Bruce has been keeping the creatures under control.

3. Production & Tech Support, Props Department

(Our Props Managers are Sue & Andy Smith)

During Season-58, the Props Team handled two requests for props – however, the second request was cancelled due to the COVID-19 lockdown in March.

We did begin a major purge of items in the Props Loft, but – again due to the COVID-19 lockdown – paused mid-purge. We also declined to accept any donations of new props.

We hope to resume the clean-up of the Props Loft in the fall. We will also update the **Props Catalogue** that is located on the shelf beside the front window of the Estate.

Please call the Props Managers, if you have any questions regarding Props availability.



4. Youth Programs, Kids Camps

(Our Youth Camp Co-Leads are Elizabeth Van Wyck and Amanda Sinclair)

*In July of 2015, Elizabeth Van-Wyck started the first **SMT Kids Camp**. It was held at the Estate for a week from 9:00am to 4:00pm for five days. The children enrolled ranged in age from 8 to 13. Elizabeth was the main facilitator. She had 11 campers and a few teenage volunteers to help.*

The first youth programme this season was our Teen Intensive Week held July 15-thru July 19, 2019. Elizabeth Van Wyck coordinated and facilitated the program with Amanda Sinclair volunteering her time as full-time co-facilitator. The week included 16 participants ages 14-18. Generally we like to keep the group to 12 to afford maximum opportunity for 1:1 coaching, but this is a very popular program. Along with various drama activities including 1:1 monologue work, the teens worked on choral vocals with James Quigley, choreography with Jarrod Schroll, 1:1 vocals with Lydia Péquegnat and Shakespeare text introduction/scene work with Marisa King. As well, participants Zoe Tutte, Aliyah Husain, and Megan McDowell volunteered their skills as choreographers. It was an outstanding week.

The first SMT Summer Day Camp was held July 29 thru August 2, 2019. Elizabeth ran the camp as head facilitator and Jarrod Schroll was the full-time co-facilitator/choreographer. There were 17 participants ranging in age from 8-13. Anita Coles was our guest-artist Music Director. Our student assistant/volunteer was Declan McGroarty. As well, Zoe Tutte and Mikhaila Tutte volunteered a half day to teach a full choreography routine, and Mia Van Wyck-Smart volunteered a half day to facilitate improvisation rotations.

The second SMT Summer Day Camp, held August 19 thru 23, 2019, had 11 campers in attendance ranging in age from 8-14. Lydia Péquegnat was our guest-artist Music Director, Jarrod Schroll our choreographer, and Elizabeth head facilitator working with Amanda volunteering her time as co-facilitator. Our student assistant/volunteer was Brenna McDonald.

Lynette Fairweather worked on administrative duties involving registration and payment. Lynette's administrative support is integral to the success of the program.

We had planned to hold our SMT March Break Camp March 16 thru 20, 2020, however, due to the shut down necessitated by Covid 19, we cancelled our camp on March 13th.

On June 24, we officially cancelled all our summer programs – the July Teen Intensive, and the July and August Day Camps. At that time, the Teen Intensive program was full with a waiting list, and each Day Camp had 10 participants signed up.

To continue engagement with our youth participants and families, Dot Routledge, Mike Scott, and Elizabeth Van Wyck worked together to make several online events happen.

- **Online Guest Artist Youth Panel, July 16** - 12 participants met online with Brandon Knox, Gabe Golin, and Emma Burke-Kleinman who are past SMT cast members presently working in the industry;
- **Online Guest Artist Youth Panel, August 13** - 17 participants met online with Thom Allison, Canadian and Broadway stage actor, musician, and Canadian Screen Award Winner for his role on the television series Killjoys.
- **Video Reunion Parties** - 3 well-attended online video reunion parties over Zoom
- **The Show Must Go Online production** - 19 youth participants (ages 8-16) have rehearsed and recorded material for an original online musical entitled **The Show Must Go Online!** This was directed by Aliyah Husain (SMTY - 2018 and Crazy For You) and Megan McDonald (SMTY 2016-2019, Anne of Green Gables, The Music Man, Evita and Act- Co winner for Next to Normal), edited by Mike Scott and produced by Elizabeth Van Wyck. The Premiere Live Video release date is Monday Aug. 24th at 8:30 pm. <https://www.youtube.com/watch?v=tm2bcEBuVbs>

5. Youth Programs, SMTY

(Our SMTY Manager is Amanda Sinclair)

Scarborough Music Theatre Youth (SMTY) was established in September 2016. The group was created by Amanda Sinclair with the objective of giving youth aged 8 to 18 the opportunity to perform musical theatre.

This year SMTY had 40 members from 7 to 18 years old. For the first time we did two shows. The Board purchased the rights for ***Into the Woods junior***. As the show did not have enough roles for all of our members, Amanda wrote a prequel called ***Out of the Woods***. It was a 45 minute musical that was considered the first act with Into the Woods being act 2. There were six members who appeared in both shows. Rehearsals were held Saturday mornings from 9:00 to 11:00am for Out of the Woods and 11:00am to 1:00pm for Into the Woods. Into the Woods also rehearsed on Tuesday nights. Amanda directed both shows, Elizabeth Van Wyck was the assistant director for both, Lydia Pequegnat was the Music Director for Out of the Woods and Anita Coles was the Music Director for Into the Woods as well as the pianist for both shows. Dot Routledge was the technical director. Diane Klich was the guest choreography for Out of the Woods. We were very fortunate to have Todd Davis as our Producer. We hope to have a Producer for future shows.

This year we had three performances. The cast took Friday, November 8th off school. We had a dress rehearsal in the morning and did a show for three school groups in the afternoon. The show was well received and we hope to invite school groups in the future. The performances on both the Saturday afternoon and Sunday night were almost sold out.

Unfortunately due to the very different artistic approach that was taken for the mainstage production of Woods we were unable to use their props and set pieces as planned. Heather Hyslop came to our rescue and made us some excellent props. We used some set pieces that were already at the Estate. The Stage Manager and Producers of the main stage show were extremely helpful letting us store our set pieces, props, and costumes backstage.

The other opportunities - we offered some of our members were to be Elves in the Scarborough Players production of ***Miracle on 34th Street***. We had eight members volunteer and they did such a great job they were nominated for a special Thea award for "Most magical moment".

There were four of our members who were a part of the ***SMT Christmas Cabaret***. We had nine members ready to perform in our spring Cabaret ***Broadway Stories***, but it was cancelled due to the coronavirus pandemic. We hope we can do it in the fall.

We are very pleased to have met our artistic mandate and to have made a significant contribution to SMT's finances.

Thanks to the Board for the continued support of our programs.



6. Non-ticket Revenue, various

(Our Non-ticket Revenue Lead is Mark Tingle)

SMT is a registered charitable organization with a rich history of almost 60 years, presenting musical theatre productions mounted by volunteers. We currently receive no government funding or arts grants, and rely heavily on show ticket sales and donations. This year we continued our focus on exploring where SMT could create additional opportunities in the “Non-Ticket Revenue” (NTR) space. The creation of the NTR Portfolio is intended identify and develop additional revenue streams.

Several areas of focus for NTR have been explored and a strategic approach has been developed:

#	Initiative	Gross Revenue	Total Expenses	Net Revenue
1.	Dance Break	\$3,175	\$1,990	\$1,185
2.	Donations	\$14,332	\$219	\$14,113
3.	Non-receipt donations	\$776	\$0	\$776
4.	50/50 Draws	\$4,825	\$221	\$4,604
5.	SING!	\$1,650	\$825	\$825
6.	Christmas sing-along Cabaret	\$3,193	\$1,035	\$2,158
7.	ArtsVest	TBD	TBD	TBD
8.	Totals	\$27,951	\$4,290	\$23,661

- **Donations** – SMT is fortunate to have a number of generous donors throughout the year. We often receive significant donations during our subscription drive (March through July). However as a result of COVID-19 and the cancelling of subscriptions for S-20/21 we lost that opportunity. This season – due to other priorities – we unfortunately did not get to an end-of-year donation mail-out. However, as a result of COVID and the cancelling of Cabaret, a number of generous patrons donated their cancelled tickets back to SMT (a total of \$5,546), and a number of members kindly responded to the COVID-support ask (\$1,590). Thank you everyone!
- **Non-receipt Donations** – In a normal year, SMT is fortunate to receive nominal funds from generous individuals through the United Way of Greater Toronto, Canada Helps, or other third-party organizers. This year, \$776 came in. Additionally – linked to a COVID-crisis - a few members set up personal Go Fund Me pages to raise money for SMT. These funds are more critical than ever to SMT’s sustainability; however, these funds will be recognized in S-2020/21.
- **50/50 Draws** - The 50/50 Draws on show nights were very successful. Ticket prices were set to encourage larger purchases, and volunteers were coached on how to encourage those larger buys. The 50/50 revenue was an average of \$238 per night;
- **SING! SING! SING!** – This year, James Quigley (*MD for Addams Family, Oklahoma, and Cabaret*) decided to offer a Friday night drop in choir called Sing! Sing! Sing! (*facilitated by Mark Tingle and Dot Routledge*) from September - February (*our space is getting so busy*). The sessions were well attended, and a great fun for those who could attend.
- **Christmas Sing-along and SMTY-May Cabaret Events** – The Christmas Cabaret was held at the Scarborough Village Theatre on the set of Scarborough Players’ December production of *A Miracle on 34th Street*. We were delighted to have 201 people attend and participate. This is our third Xmas sing-a-long and it continues to be an excellent event. Work was underway for the May SMTY Cabaret, however, the development of the global pandemic caused us to postpone the event for the time being. A great loss in patron and member engagement as well as a loss in necessary revenue.

- **ArtsVest** – This year SMT was fortunate to be accepted into the ArtsVest program. ArtsVest is Business/Arts signature mentorship training program designed to build capacity in Canada’s cultural sector. ArtsVest provides small to mid-sized arts and culture organizations with resources, expertise, and training in marketing, board governance, and sponsorship - along with matching incentive funds and peer-to-peer networking. Members of SMT’s Sponsorship committee (Lynette Hines, Dot Routledge, and Mark Tingle) were able to attend webinars hosted by industry professionals and arrange one-on-one mentoring sessions as well to train us to build our own SMT sponsorship program. Unfortunately, some of the opportunities were cut short this year due to COVID-19 but we were still able to fulfill all the requirements to receive our matching funds. We won’t receive these funds until the fall, and they will be realized in S-2020/21 (where we will need it more). We will be applying for the program for the coming season as well. There is still so much to learn!

The achievements made in this space could not have been done without the creative ideas and hours of support from many, many individuals. Thank you all who contributed your time to this critical area of SMT success!

7. Marketing, Publicity

(The Publicity Manager is Mike Scott)

The 2019/20 season started strongly with 81.6% sales for ***Into the Woods*** and 74.3% sales for ***Little Shop of Horrors. Cabaret*** was projected to push Joseph into the third highest selling show on record, but we'll have to wait a while to see if it can repeat those numbers. SMTY also performed well in their first presentation of a Broadway musical with ***Out of the Woods/Into the Woods Jr.*** selling two full performances plus a student matinee.

Since the advent of Covid, we've been keeping the audience updated on what is happening and trying to keep them engaged on social media. SMTY@Home has produced a socially distant performance of one of the songs that was being prepared for their spring cabaret and The Show Must Go Online - a virtual children's musical.

With shows for the upcoming season currently up in the air as we wait for information on the theatre reopening, what shows will be presented when that happens, and what size of audience will be allowed, publicity and marketing is waiting to hear what the new season will bring. When information becomes available, please stand ready to share it with your contacts!

8. Human Resources, Highlights of Volunteers *(The Front of House Co-ordinator is Ramona Salloum)*

Thank you to the 100 plus Front of House Volunteers who helped take care of our audiences during Scarborough Music Theatre's 58th Season! Even though we had a shortened season, you did a lot of work.

With house sales (paid+comps) of **90%** (11 performances) for ***Into the Woods***, and **87%** (11 performances) for ***Little Shop of Horrors***, the three November 2019 SMTY shows, and the Christmas Cabaret, our Front of House (FOH) volunteers did an amazing job of checking tickets, handing out programs, making sure our patrons found their seats, ensuring our patrons did not walk across the stage or touch props.

Additionally dozens of volunteers came out to sell 50:50 tickets and sell refreshments – both pre-show and at intermission, as well as help people at the information and hearing assist table.

Our volunteers created an adaptable and supportive environment for all who were involved, and generated an extremely welcoming and comfortable atmosphere for our patrons. Thank you to everyone who volunteered and helped to make the 2019-2020 season a tremendous success.



V. Other Areas

1. S58 Projects & Challenges

Select projects (P) and challenges (C) that occurred this season include:

- **P - Little Shop of Horrors Puppets** (Mark Tingle) A team led by Mark Tingle and Bill Corcoran designed and created the four Audrey II puppets required for to make the plant come to life in *Little Shop of Horrors*. The puppets were built from scratch and the process took approximately 6 months to complete and came in on budget! Audrey II is a central character in the show and it was important that the puppets could move and sing in a life-like fashion. The team along with voice of Audrey II (Rich Burdett) did an amazing job and were awarded a Thea for *Outstanding Puppetry and Performance*. The puppets ranged in size from a hand puppet to one that was 7 feet long and 5 feet high and will next be featured in Drury Lane Theatrical Productions Little Shop in October/November of this year.
- **P- SMT All Tasks List** (Dot Routledge) - Currently there is a team engaged in pulling all tasks that must be done by all departments throughout the year - and their timing - into a centralized database. This is a large project and will continue into the upcoming season. This list will then become the basis for SMTs Critical Path, future Board Agendas, and updated Board Portfolios.
- **C - COVID-19 Pandemic environment** (Dot Routledge) - This year we had many challenges thrown our way due to the Covid-19 pandemic and we were required to make some substantial changes to our current season and plans for our upcoming season. These included:
 - Rescheduling of productions that could not be performed during our current season (Cabaret, SMTY: A Broadway Story).
 - Cancellation of SMTY March Break, Summer Camp and Teen Intensive Camp which were replaced with an online show, The Show Must Go On, and Zoom chats with professional performers.
 - Postponement of the large and splashy shows scheduled for our upcoming season until a time when we can again have full houses.
 - Re-programming our upcoming 2020-2021 season with smaller cast shows that will allow for social distancing on and off stage and have the option of being streamed online.
 - Working with the Theatre Scarborough Covid Sub-Committee to plan safe theatre operations for when we can return to in person programming.
 - Moving from subscriptions to a single ticket only ticketing model for the foreseeable future to take the stress off of our amazing Box Office Team.
 - There will be more changes/updates coming as we receive new information. We will continue to plan so that our return to live performances will be safe for all involved.
- **P - Project 2020** (Ed Ho and Sarah Jane Flynn) - Project 2020 is the title given to a selection of ongoing projects designed to modernize SMT's processes. These projects include migrating all SMT files from Dropbox to Google Drive, redesigning the filing system and creating a new naming convention and investigating and beginning the process of moving our accounting to a cloud-based system (Quickbooks) ,
- **P – Orienting new Production teams** – Over the years, SMT has worked hard to document our policies and practices and SMT guidelines, and share these with incoming production teams so that they are aware of SMT best practices, and can follow all the new updates as a result of our continuous improvement environment. Late this season we met with some HR mentors obtained through Artsvest who did a preliminary review of our existing onboarding process. We were encouraged to hear that they felt what we had “ticked all the necessary boxes”, but we will be examining some of their nominal suggestions and looking to incorporate them in our process during our “ free time” early in S-20/21.

- **C - Strategic Plan Progress** – Always an area to improve. This past season we had not identified leads for two of the four vision-areas. As well, we had not yet developed operational plans (with measures) for three of the four vision-areas (VA). That does not “set us up for success” to ensure we keep moving forward. All is not “dim”. A number of Board members did participate in the ArtsVest Program – which does move us forward in the Sponsorship portion of the Financial Sustainability pillar. We should see some monetary results in early S-20/21;
- **C - Members of SMT, not members of show** – Always an activity that we struggle with. We are very fortunate to have good turnout for our hiring, for our auditions, for our audiences ... but we need people to come back to support other volunteer activities, whether show or administrative related. Many hands make lite work. We are particularly lean in critical Board and Area-manager departments. We need to establish succession maps (shadowing) on a number of key roles to ensure the SMT can continue to thrive in the years to come;
- **P – Moving 51 Estate Dr.** - Our 5-year lease on 51 Estate Dr. expired on July 31, 2019. Unfortunately our landlord had been holding our rate for the past 5-7 years. Although the new rate went up approx. 30%, the new rate is either in line with, or somewhat below, the six-other locations we tested. We will be striking a lease committee to gather requirements well in advance of our next lease renewal (July 31, 2022).

All ideas and participation is welcome!



2. Relationship with Theatre Scarborough

(Dot Routledge represented SMT at Theatre Scarborough this past season)

SMT has now been in existence for 58 years; however we have only been performing at Scarborough Village Theatre (SVT) since 1982. When the City asked SMT, STG, and SP to program the SVT back in 1980, they also asked to only deal with one organization – and thus Theatre Scarborough was born.

Theatre Scarborough is its own registered charity - separate and unique from the three groups that perform there. Anyone is welcome to run for seven of the TS Board positions, however the other three positions are automatically filled by each of the Presidents of the member performing arts organizations (MPAO - SMT, SP and STG). If you are a member of SMT, SP, or STG – you are automatically a member of Theatre Scarborough. If you are a member of one of the MPAO, TS needs your mind, your time, and your hands to help run the theatre itself!

The Board of Theatre Scarborough is responsible for a number of critical activities to keep the theatre running. It is through the coordinated efforts of this Board and the volunteers who support these activities that we are able to effectively operate the theatre, and keep that work “off of the MPAO’s plates”. What are those critical activities?

- **Theatre Box Office** – Running the shared ticketing system, Arts People;
- **Theatre Refreshments** – Stocking and selling refreshments to our patrons at each show;
- **Theatre operations and maintenance** – Maintaining, repairing, and replacing all the theatre equipment in our theatre.
- **Seasonal Brochure** – Coordinating the development and distribution of the annual Season Brochure on behalf of the MPAO;
- **TS Website** – Maintaining the TS website to support information, marketing, and online ticket sales ... to allow the web-manager of each of the MPAO to keep their own information engaging and up to date;
- **Community Outreach Manager** – Liaise with: the SVRC rep (our location partner); the City of Toronto (our landlord); and City, Provincial, and Federal area representatives, as well as lead TS participation in and engagement with local community groups and activities;
- **Accessibility** – Focussing on *all things accessibility*, from our website, our publications, our space, our support services. This is a new and developing area that needs creative minds to support it.

Consider joining the Board of Theatre Scarborough, or sitting in on one of the monthly Board meetings to learn more.



Financial Statements

Message from the Treasurer (L. Fairweather-Hines)

Although Scarborough Music Theatre continues on our *QUEST* to attain a solid financial position, as a result of this year's COVID pandemic, we have been forced to take a dangerous detour. Fortunately we had put aside some Member's Equity for "a rainy day" – it just appears that the route we have been forced to take has put us in the path of a remarkable typhoon.

The balance sheet has declined with total assets of **\$187,782** and an unrestricted net surplus of \$161,807.

Total unrestricted revenues for the year were **\$136,588**, representing a 38% decrease from our previous season. Although this is our least successful season in the past 10-years, we are clear as to why it happened (COVID pandemic), and it is not due to choices made by the organization.

Total expenses for the year were **(\$151,637)**, representing an 21% decrease over expenses in Sseason-57. Again, this decrease was not due to decisions by the organization, but as a result of reduced spending resulting from the pandemic closures.

My deepest thanks to all members, volunteers, and donors who have so generously contributed their various resources to support SMT and help us reach the conclusion of this difficult season. We will need everyone pulling together to help us through this COVID environment.



1. Season-58, Income/Expense (I/E) Statement (for the period ending 31-Jul-20)

Season	S-58							
I/E	Yes							
Mth	(All)							
T\$-Amt	Class							
Category	Sub-cat	1. Into-TW	2. LS-Horrors	3. Cabaret	4. General	Grand Total		
1. Revenue, show	1. subscription	\$23,054	\$22,977			\$46,031		
	2. single show	\$32,158	\$28,418			\$60,576		
	4. TS B/O-costs	-\$4,715	-\$4,437	-\$3,672		-\$12,824	B	
1. Revenue, show Total		\$50,497	\$46,958	-\$3,672		\$93,783		
2. Expense, show	1. Royalties	-\$10,095	-\$10,880			-\$20,975		
	2. Honoraria, contract	-\$7,280	-\$7,520	-\$4,150		-\$18,950		
	3. Honoraria, orch	-\$2,800	-\$4,480	-\$1,000		-\$8,280		
	4. Show-prod-bud *	-\$5,735	-\$14,020			-\$19,754	C	
	5. Program	-\$1,383	-\$1,383			-\$2,766		
	6. Publicity, show	-\$814	-\$1,079	-\$516		-\$2,409		
	7. Theatre usage	-\$8,313	-\$8,313		\$0	-\$16,627	D	
	8. BOD show-costs *	-\$1,657	-\$1,404			-\$3,061		
	y1-G/HST-rebate	\$629	\$1,077			\$1,706		
2. Expense, show Total		-\$37,448	-\$48,002	-\$5,666	\$0	-\$91,116	E	
3. Expense, other	1-Unit-rent				-\$46,717	-\$46,717		
	2-Unit-utilities+ *				-\$7,445	-\$7,445	F	
	3-Unit-maint				-\$1,057	-\$1,057	F	
	4-Unit-annual-maint				-\$180	-\$180		
	5-Unit Repair/Equip				-\$441	-\$441		
	7-Publicity, gen				-\$2,865	-\$2,865		
	Grant appn exp				-\$714	-\$714		
	Group mem-ships				-\$270	-\$270		
	Insurance				-\$1,543	-\$1,543		
	Professional fees				-\$4,749	-\$4,749	G	
	x-Cap-equip-WD				-\$1,421	-\$1,421		
	x-misc-exp *				-\$3,086	-\$3,086		
	y1-G/HST-rebate				\$5,751	\$5,751		
	y2-G/HST-rebate				\$1,610	\$1,610		
	y-Prop-tax-rebate				\$2,947	\$2,947		
	z-bank-fees				-\$341	-\$341		
3. Expense, other Total					-\$60,521	-\$60,521		
4. Revenue, other	a. investment inc.				\$316	\$316		
	b. Membership fees	\$550	\$190	\$390	\$990	\$2,120		
	c. Fundraise, 50/50	\$2,004	\$2,821		-\$221	\$4,604		
	d. Donations, gen *	\$47			\$6,691	\$6,738		
	d. Donations, non-rct				\$816	\$816		
	e. Donations, fund *			\$6,692	\$2,950	\$9,642	H	
	g. Fund, events *	\$331	\$260		\$7,273	\$7,864		
	h. Fund, exp *	-\$278	-\$10	-\$63	-\$4,142	-\$4,493		
	i. Youth-Edu, rev *				\$27,579	\$27,579		
	j. Youth-Edu, exp *				-\$12,379	-\$12,379		
4. Revenue, other Total		\$2,654	\$3,261	\$7,019	\$29,872	\$42,806		
Grand Total		\$15,703	\$2,217	-\$2,320	-\$30,649	-\$15,048	A	

1a. Notes for Season-58, Income/Expense (I/E) Statement

Let's look a little closer:

- Examine our four macroscopic categories:
Revenue, show – our business;
Expense, show – our business expenses;
Expense, other – our overhead expenses; and
Revenue, other – our other revenue opportunities.
- A. Closing our year at a **-\$15,048** loss. Not a good outcome, but not too bad given we lost all revenue from our anchor show (May-20);
- B. **Cabaret ticket costs** – We sold a great many tickets before the show was cancelled. Then we returned the tickets, or converted the tickets to a donation, or deferred the revenue for a future season. However the ticket fees charged by Theatre Scarborough (to cover the Arts People fees) don't go away and must still be paid – sunk costs;
- C. **Show-Prod-Exp** – ITW did a GREAT job keeping their production costs down. LSH was very expensive, however the team did a GREAT job bringing the costs on the remarkable puppet in on what they had budgeted. It is believed that any production costs for Cabaret can be deferred until we are able to run the show. See pg-29 for production cost breakdown
- D. **Theatre Usage** – is always split over “run shows”, so is a higher burden for our 2-only shows;
- E. **Sunk Production costs** – Obligations that we had to pay for the work-to-date, and will have to be repaid when we run the show;
- F. **Monthly costs** – as a result of COVID we've paused our Rogers Phone-bill through August, and our monthly unit cleaning through October;
- G. **Professional Fees** – Accounting fees will be recognized in the year they are paid (to eliminate estimates and adjustments). This is a legal fee for By Law refresh prep-work. The project was paused this season, but will be completed in a future season;
- H. **Donations** - \$6,692 in donations from patrons converting their Cabaret tickets to donations to SMT. \$2,950 in donations from various asks to members to help us in this COVID-crisis – Thank you! We are planning a proactive ask for this coming Nov-20. We did not receive the normal “donation bump” from subscription sales as no subscriptions were processed;





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2. Comparative Income/Expense Statements, past 3-years (as at 31-Jul-yy)

I/E	Yes			
T\$-Amt		Season		
Category	Sub-cat	S-56	S-57	S-58
1. Revenue, show	1. subscription	\$71,148	\$71,782	\$46,031
	2. single show	\$115,639	\$103,689	\$60,576
	3. additional show	\$20,605	\$23,057	
	4. TS B/O-costs	-\$16,743	-\$16,629	-\$12,824
1. Revenue, show Total		\$190,649	\$181,898	\$93,783
2. Expense, show	1. Royalties	-\$29,144	-\$32,357	-\$20,975
	2. Honoraria, contract	-\$25,925	-\$21,995	-\$18,950
	3. Honoraria, orch	-\$22,635	-\$15,672	-\$8,280
	4. Show-prod-bud *	-\$28,623	-\$26,703	-\$19,754
	5. Program	-\$3,993	-\$4,523	-\$2,766
	6. Publicity, show	-\$2,952	-\$3,178	-\$2,409
	7. Theatre usage	-\$15,631	-\$15,551	-\$16,627
	8. BOD show-costs *	-\$6,179	-\$6,279	-\$3,061
	CAMH donation		-\$2,063	
	extra show *	-\$6,400	-\$7,062	
	y1-G/HST-rebate	\$2,876	\$2,605	\$1,706
2. Expense, show Total		-\$138,606	-\$132,777	-\$91,116
3. Expense, other	1-Unit-rent	-\$37,170	-\$37,446	-\$46,717
	2-Unit-utilities+ *	-\$7,339	-\$7,226	-\$7,445
	3-Unit-maint	-\$1,616	-\$1,492	-\$1,057
	4-Unit-annual-maint	-\$240	-\$180	-\$180
	5-Unit Repair/Equip	-\$811	-\$4,656	-\$441
	7-Publicity, gen	-\$3,270	-\$2,995	-\$2,865
	Grant appn exp		-\$1,982	-\$714
	Group mem-ships	-\$300	-\$607	-\$270
	Insurance	-\$1,507	-\$1,516	-\$1,543
	Professional fees	-\$2,260	-\$2,486	-\$4,749
	x-Cap-equip-WD		-\$1,421	-\$1,421
	x-misc-exp *	-\$5,833	-\$6,383	-\$3,086
	y1-G/HST-rebate	\$4,560	\$5,624	\$5,751
	y2-G/HST-rebate	\$1,564	\$1,643	\$1,610
	y-Prop-tax-rebate	\$5,912	\$2,965	\$2,947
	z-bank-fees	-\$426	-\$442	-\$341
3. Expense, other Total		-\$48,735	-\$58,600	-\$60,521
4. Revenue, other	a. investment inc.	\$108	\$95	\$316
	b. Membership fees	\$2,700	\$2,000	\$2,120
	c. Fundraise, 50/50	\$8,632	\$8,864	\$4,604
	d. Donations, gen *	\$10,357	\$8,811	\$6,738
	d. Donations, non-rct	\$415	\$427	\$816
	e. Donations, fund *	\$1,404		\$9,642
	f2. Sponsors *	\$750		
	g. Fund, events *	\$14,200	\$7,337	\$7,864
	h. Fund, exp *	-\$7,148	-\$3,375	-\$4,493
	i. Youth-Edu, rev *	\$24,277	\$18,368	\$27,579
	j. Youth-Edu, exp *	-\$5,974	-\$5,652	-\$12,379
	k. Program Ad-rev	\$512		
4. Revenue, other Total		\$50,235	\$36,873	\$42,806
Grand Total		\$53,544	\$27,395	-\$15,048

2a. Notes for Comparative Income/Expense Statements, past 3-years

Let's look a little closer:

- A. **Overall** - Again, although our loss position is **-\$15,048**, this is clearly due to the unexpected COVID pandemic;
- B. **Revenue, show** - Two vs three productions - clearly fewer ticket sales. However, both ITW and LSH outsold the start of year projections - which was a great job;
- C. **Expenses, show** - Two vs three productions - clearly lower projection costs. However, both ITW and LSH delivered production costs within budget;
- D. **Unit Rent** - This was our first year at the new, higher rate lease - so increased as expected. Our landlord has applied for 3 of the 5 months of *COVID Commercial Emergency Rent Relief* (currently they have not applied for the additional two allowable months), but we have not heard yet if the application was successful;
- E. **50:50 Revenue** - Two vs three productions - clearly 50:50 revenue is down;
- F. **Donations, Fundraising** - Although we did not execute a proactive donations-ask this season, we were successful:
 - i. asking patrons to consider donating their Cabaret tickets; and
 - ii. with an ask for members to help SMT weather this difficult period;
- G. **Youth Programs, rev** - Jul-19 and Aug-19 Youth revenues are recognized in this season, as youth participants are members in this season. Nov-19 SMTY ran a third show, which contributed to revenue. Unfortunately we lost the Mar-20 Camp;



3. Season-58, Balance Sheet, past 4-years (as at 01-Aug-yy)

Recall, a “true” Balance Sheet shows - **Assets – Liabilities – Reserves = \$0**

B/S	(All)							
Account	Manual-BS		17	18	19	20		
T\$-Amt		Season						
Category	Sub-cat	Tert-cat	S-55	S-56	S-57	S-58		
I. Assets	1a. Liquid assets	bank acct	\$82,431	\$139,737	\$144,616	\$38,234		
		float		\$500	\$500	\$500		
		Investments	\$28,404	\$28,500	\$58,486	\$86,483		
	1a. Liquid assets Total			\$110,835	\$168,736	\$203,602	\$125,217	B
	1b. Acct receivable	G/HST rebate	\$6,814	\$7,436	\$8,229	\$7,456		
		Prop-Tax Rebate	\$0	\$2,949	\$2,965	\$0		
		x-misc-receivable	\$400	\$3,375	\$927	\$0		
		z-due-ArtsPeople	\$19,251	\$15,047	\$3,753	\$2,418		
		z-N2R-adj	\$283					
	1b. Acct receivable Total			\$26,748	\$28,806	\$15,873	\$9,874	C
	1c. Pre-paid Exp	1. Royalties	\$30,066	\$32,446	\$32,465	\$47,782		
		8. other show-exp		\$713	\$3,124	\$2,568		
		9. fundraise-exp		\$1,026				
		9. non-show-exp	\$717	\$195	\$420	\$2,341		
	1c. Pre-paid Exp Total			\$30,783	\$34,380	\$36,009	\$52,691	D
I. Assets Total			\$168,366	\$231,923	\$255,484	\$187,782		
II. Liabilities	2a. Short-term	2. Show-exp		-\$1,739	-\$250	\$0		
		3. Unit-exp		-\$1,744				
		4. oth-rev-exp		-\$2,716				
		5. S-57 Sea-bro		-\$2,965				
		Professional fees	-\$2,712	-\$2,260	-\$2,486			
		Visa-acct	\$0	\$0				
		x-misc-exp	-\$233		-\$419	-\$141		
		z-N2R-adj	\$225			\$0		
	2a. Short-term Total			-\$2,720	-\$11,423	-\$3,155	-\$141	
	2b. Deferred revenue	1. Next Sea Sub-\$	-\$50,239	-\$68,922	-\$67,591	-\$25,834		
		2. Next Sea Youth (net)	-\$6,923	-\$8,558	-\$12,914	\$0		
		3. Next Sea alt-rev	-\$1,580		-\$3,505	\$0		
		5. ppaid advertising	-\$272		\$0	\$0		
z-N2R-adj		-\$19,251	-\$2,095					
2b. Deferred revenue Total			-\$78,265	-\$79,575	-\$84,010	-\$25,834	E	
II. Liabilities Total			-\$80,985	-\$90,998	-\$87,165	-\$25,975		
III. Reserves	3b. Mid-term	Mem-Eq, Cash-flow	-\$27,000	-\$30,000	-\$35,000	-\$40,000		
		Mem-Eq, Market-risk	-\$21,842	-\$27,380	-\$65,924	-\$91,855		
		Mem-Eq, Sound project	-\$15,000	-\$25,000	-\$35,000	-\$40,000		
		Mem-Eq, Unit capital	-\$5,000	-\$5,000	-\$5,000	-\$5,000		
		Retained Earnings	-\$18,539	-\$53,544	-\$27,395	\$15,048		
	3b. Mid-term Total			-\$87,381	-\$140,924	-\$168,319	-\$161,807	
III. Reserves Total			-\$87,381	-\$140,924	-\$168,319	-\$161,807		
Grand Total			-\$0	-\$0	\$0	\$0	A	

3a. Notes for Season-58, Balance Sheet, past 4-years

Let's look a little closer:

- A. Our **Balance Sheet** balances;
- B. **Liquid Assets** are down to \$125,217 due to no subscription monies received, as well as the loss from this season.
Investments are currently held in short-term, laddered, liquid GICs at RBC.
S59 Finance Team will re examine our investment strategy and monitor cash flow needs and consider liquidating some of those GICs;
- C. **Accounts Receivable** – to a little simpler this year. We're only waiting for the HST rebate (already applied), and we have deposited the final TS cheque;
- D. **Pre-Paid Expenses** – *We currently have 4-shows in royalties locked up here. We have reached out to the rights houses to request three of the shows be cancelled and the rights be returned. Return date, TBD. As well, we are currently carrying the royalty for Legally Blonde Jr.;*
- E. **Deferred Revenue**, Actually "unearned revenue". When the Box Office called the 1,200 TS patron affected by COVID, they asked if the patrons would consider donating the value of the tickets, or if they wanted the funds returned, or if we could hold the funds in their account for their next SMT theatrical experience. This \$25.8k represent the "deferred funds" – which can be applied to ANY SMT show in the next 2-years;



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4. EXTRA, comparative I/E stmt from "Notice to Reader" (past 4-years)

Our Accountant prefers to assess the financials at a slightly higher level than the level that is most effective for our Board of Directors to monitor our business.

I/E	Yes				
T\$-Amt		Season			
A-Category	A-Sub-cat	S-55	S-56	S-57	S-58
A. Revenue	1a. Tkt-sales	\$169,987	\$207,392	\$198,528	\$106,607
	1b. Fundraise (net)	\$8,238	\$15,655	\$12,169	\$7,974
	1c. Youth Programs (net)	\$15,245	\$18,283	\$13,373	\$15,200
	1d. Donations (net)	\$10,669	\$12,977	\$9,237	\$17,195
	1f. Memberships	\$2,460	\$2,700	\$2,000	\$2,120
	1g. G/HST rebate	\$2,029	\$1,564	\$1,643	\$1,610
	1h. Miscellaneous	\$409	\$620	\$95	\$316
A. Revenue Total		\$209,037	\$259,191	\$237,044	\$151,022
B. Expenses, show	2a. Honoraria	-\$43,660	-\$50,940	-\$39,102	-\$29,287
	2b1. Production	-\$30,975	-\$38,341	-\$40,115	-\$23,525
	2c. Royalties	-\$30,620	-\$31,724	-\$35,552	-\$20,975
	2d. Tkt-fees	-\$12,877	-\$16,743	-\$16,629	-\$12,824
	2e. Theatre lease	-\$16,242	-\$17,525	-\$17,436	-\$16,627
	2f. Advertising	-\$2,052	-\$2,952	-\$3,178	-\$2,409
	2g. G/HST rebate	\$2,273	\$2,876	\$2,605	\$1,706
B. Expenses, show Total		-\$134,154	-\$155,348	-\$149,406	-\$103,940
C. Expenses, Ops	3a. Rehearsal-sp R&U	-\$48,902	-\$40,213	-\$43,199	-\$52,624
	3b. Admin+general	-\$4,491	-\$7,184	-\$13,248	-\$5,046
	3c. Professional fees	-\$2,486	-\$2,260	-\$2,486	-\$4,749
	3d. Insurance	-\$1,507	-\$1,507	-\$1,516	-\$1,543
	3e. Interest	-\$318	-\$426	-\$442	-\$341
	3f. Grant appn exp			-\$1,982	-\$714
	3f. Publicity	-\$3,465	-\$3,270	-\$2,995	-\$2,865
	3g. G/HST rebate	\$4,824	\$4,560	\$5,624	\$5,751
C. Expenses, Ops Total		-\$56,345	-\$50,299	-\$60,243	-\$62,131
Grand Total		\$18,539	\$53,544	\$27,395	-\$15,048

5. EXTRA, Comparative ticket sales by Show/Season (past 11-years)

Group	SMT	11 * 248 = 2,728									
Real	Yes	3 * 11 * 248 = 8,184									

#-tkts	Season										
	Show-#	S-19/20	S-18/19	S-17/18	S-16/17	S-15/16	S-14/15	S-13/14	S-12/13	S-11/12	S-10/11
1	83%	94%	104%	94%	103%	93%	89%	101%	116%	99%	68%
2	76%	74%	95%	84%	72%	66%	74%	70%	81%	107%	56%
3	0%	125%	110%	90%	80%	84%	75%	95%	90%	85%	54%
G-Total	53%	98%	103%	89%	85%	81%	79%	89%	96%	97%	60%

6. EXTRA, S58 vs S57 Production Expenses

I/E	Yes				
Category	2. Expense, show				
Sub-cat	4. Show-prod-bud *				

T\$-Amt	Season	Tert-cat2	1	2	3	Grand Total
	S-58	1. Costumes	-\$3,390	-\$2,712		-\$6,102
		2. set/décor	-\$877	-\$1,315		-\$2,192
		2b. Puppet costs		-\$6,382		-\$6,382
		3. Sound	-\$17	-\$1,695		-\$1,712
		4. Props	-\$255	-\$911		-\$1,166
		6. Auditions	-\$495	-\$326		-\$821
		7. Truck	-\$278	-\$290		-\$569
		8. misc-exp *	-\$472	-\$364		-\$836
		9. script deposit	\$50	-\$25		\$25
	S-58 Total		-\$5,735	-\$14,020		-\$19,754
	S-57	1. Costumes	-\$2,974	-\$1,057	-\$3,899	-\$7,930
		2. set/décor	-\$1,628	-\$2,762	-\$1,997	-\$6,387
		3. Sound	-\$2,690	-\$1,435	-\$3,214	-\$7,340
		4. Props	-\$222	-\$236	-\$764	-\$1,221
		5. Lighting			-\$1,034	-\$1,034
		6. Auditions	-\$275	-\$305	-\$410	-\$990
		7. Truck	-\$277	-\$290	-\$290	-\$857
		8. misc-exp *	-\$724	-\$197		-\$921
		9. script deposit	\$0	\$3	-\$25	-\$22
	S-57 Total		-\$8,791	-\$6,280	-\$11,633	-\$26,703

VI. Appendices

1. Appendix-A, Season-58 List of SMT Donors

A total of \$8,839 was raised by our 150 remarkable donors.

SMT offers our deepest thanks for the most thoughtful donations from all our donors. Where would we be without their generous support?

Platinum Level Supporter - \$1,000+

*Amanda & Scott
Sinclair
Sue & Andy Smith
Duane White & Jim
Doholis*

Gold Level Supporter - \$500 to \$999

*Sean McGroarty
Michael Park
Playhouse 66
Herschel Rosen*

Silver Level Supporter - \$250 to \$499

*Sarah-jane Flynn
David & Lynette Hines
Emma Lander*

Bronze Level Supporter - \$50 to \$249

*Anonymous
Marilyn Bailey
Billy Baines
Dianne Ball
Nancy Beverly
Natasha Brahmachari
Hartmut Brasche
Patricia Cash
Carina Cautillo
Jerry Chadwick
Judy Connor
Erin Cotter
George & Jane
Crichton
Karen Direkze
Susan Fullerton
Judy Gibson
Valerie Grant*

*Peter Gunn
Ian Hale
Frank Hansen
Jan Harvey
Mary Ann & Doug
Hicks
Irene Hubel
Dolores Jelly
Kathleen Karlovich
Jessie Kirk
Sheri & Jim Kowalski
Lesley Mang
Sheila Maxwell
Wendy L Miller
Kay Minter
Julie Mitchell
Ann Moore
Stephen Nadon
Catherine Ottaway
Louvain Piggott
Ngaio Potts
Gary Prudence
Dot Routledge
Fabio Saposnik
Carole and Ed
Shephard
Bill Simpson
Dorothy & John Smith
Susan Smith
William Smith
Inie Urminsky
Sophie Van
Waeyenberghe
Tara Wachter
Ernest Walker
Bill Whitbread*

Supporter of SMT - \$20 to \$49

*Rosalie Amodeo
Mary Anderson
Janet Ashberry
Dawn Atwell
Heather Bailey
Felicity Bain
Marilyn Bajurny*

*Mary Ann Bell
Christine
Bonnemaison
Susan Booker
Raymond & Judy
Boyer
Ian & Donna
Campbell
Lorraine Campbell
Michael Chee
Ronald Clark
Kathy Clemens
Maureen Corby
Richard & Barbara
Costen
Shonagh Crawford
Corinne Deveau
Linda & Herman Engel
Darlene Fawcett
Remi Ferreira
Lilia Fitzpatrick
Tanis Freitas
Cam Gall
Ellen Gerry
John Gibson
Pauline Grierson
Carol Haley
Glenna Hall
Pat Hannaford
Elisabet Hellenberg
Jeri Heydon
Marg. Holst
Wendy Hooker
Sabrina Hooper
Olga & Andrew Hunt
Sheryl Hyland
Sandra Imada
Pauline Ireland
Eddy Isenberg
David Jones
Gloria Kelly
Kathy Knight
Stella Kryzanowski
Teresa Lam
Jerilynn Lamb
Josee Lambert
Dorothy Lavers*

*Darlene Lawson
Wayne & Janine
LeFort
Marilyn Lott
Elizabeth Marshall
Maureen Mathie
Tracy McLachlan
Hannah McMacken
Duncan & Wendy
Miller
Margaret Minter
Karen Moline
Angela Moreau
Marion Morgan
Cyril & Sandra Muhic
Kelly Mulvihill
Joyce Murton
Marie Nawrocki
Jackie Nicholson
Reg Nighswander
Mary Nowlan
Joan Paterson
Lee Anne Pileggi
Jean Porter
Fergus Reid
Joe Robinson
Laurie Robinson
Lois Robinson
Doris Shier
Bruce & Rhoda Silzer
Peggy Simionati
Debbie Simpson
Jim Skewis
Tom & Luella
Stephens
Lynne & Gordon
Stephens
Sheila Summerhays
Kenneth Thompson
John West
Elizabeth Wicik
Anne Wood
Anne Wylie
Barbara Wylie*

2. Appendix-B, Season-58 List of SMT Volunteers

A remarkable number of remarkable people put in thousands of hours every year to make our productions possible. Just some of the volunteer activities executed by these individuals include: front-of-house; the information and hearing assist table; 50:50; production support; backstage support; SMT Admin; and the Board of Directors. (For TS refreshments and Box Office, these essential volunteers are listed in the Playhouse 66 Annual Report)

SMT thanks the unbelievable support we receive from our **165+ volunteers**, and the thousands of hours that they generously give to SMT in order to support our productions throughout the year.

(Our deepest apologies for any names that we may have missed. Please let us know, and we'll update the report!)

Daphne Adolph	Leone Foxwell	Jose Lyons	Susan Sanders
Holly Allardyce	Mark Foxwell	Krysta Massey	Kurtis Sarjeant
John Anderson	Judy Gallagher	Brenna McDonald	Susan Sarjeant
Kate Arms	Carol Gamble	Kathleen McDowell	Mike Scott
Sidnei Auler	Judy Gans	Marley McDowell	Dean Short
Hedy Baker Graf	Yvonne Garson	Megan McDowell	Lindsay Short
Edna Baker-Graf	George Goddard	Declan McGroarty	Bruce Silzer
Teresa Bakker	Tracy Goddard	David Mclean	Rhoda Silzer
Fran Banner	Alice Goulet	Joanne Moffitt	Amanda Sinclair
Norma Baptista	Georgia Grant	Gail Murray	Trish Sinclair
David Borwick	Penny Harbin	Eric Newton	Andy Smith
Andra Bradish	Chris Hardess	Britt Noll	Sue Smith
Martha Breen	Linda Hardess	Stephen Noll	Susan Smith
Josephine Brennan	Jan Harvey	Chris North	Angela Smyrnis
Linda Brent	Tina Harwood	Alison Overington	Maria Stevenson
Mickey Brown	Diane Henson	John Overington	Dorothy Steward
Anna Burda	Lynette Hines	Alan Page	Dorothy Stewart
Mila Burda	Edmund Ho	Mrs. Pai	Genevieve Sy
Nicole Burda	Virginia Hogan	Sheets Pai	Anne Taylor
Russ Burda	Claude Hould	Shivdas Pai	Laura Tindall
Carolyn Carr	Linda Huston	Gillian Parekh	Laura Tindallalt
Jerry Chadwick	Ndola Hutton	Isla Parekh	Mark Tingle
Dina Chapman	Heather Hyslop Lowe	Kaia Parekh	Brenda Totman
Sabrina Cheng	Eddy Isenberg	Killian Parekh	Mikhaila Tutte
Barb Clifford	Steve Jackson	Neil Parekh	Zoe Tutte
Barbara Clifford	Steven Jackson	Pamela Parsons	Elizabeth Van Wyck
Anita Coles	Lisa Jay	Lesley Paterson	Mia Van Wyck-Smart
Jim Coles	Jacquie Johnson	Giancarlo Piccin	Wendy Waldbauer
Carol Collinson	Cliff Jones	Gianni Piccin	Nikki Warmerdam
Bodene Corbitt	Erin Jones	Deborah Potts	Hazel Webber
David Corbitt	Eve Jones	Gary Prudence	Hazel Weber
Bill Corcoran	Henrietta Josten	Debra Redford	Claire Westbrook
Marcie Cullis	Rebecca Josten	Larry Redford	Jann Westbrook
Jan Dewar	Diane Kitch	Chelsea Reyes-Morgan	Duane White
Karen Direkze	Karen Koenig	Claire Richards	Paula Wilkie
Barb Dixon	Karen Krafty	Sandy Robb	Nancy Wilson
Barbara Dixon	Emily Kring	Tom Roedding	Anne Wood
Dorothy Feenan	Rob Lachance	Dot Routledge	Rebecca Woods
Jordan Finewax	Heather Landon	David Rudat	Aidan Yuyitung
Sarah Jane Flynn	Becky Lapp	Ramona Salloum	
Judy Fowler	Venus Luna	Anna Lisa San Luis	
Ian Fox	Valerie Lusted	Bob Sanders	

3. Appendix-C, Season-58 List of SMT Members

And finally, SMT thanks our 221 members for helping us through this unique and challenging year—without you, we are nothing.

Associate-Mem (75)

Sophie Boghina
 Julianna Bovoletis
 Nicole Burda
 Esther Cabral
 Isaac Chan
 Katelyn Chisholm
 Maya Clark
 Fiona Crawford
 Teghan Crawford
 Kaelyn Crute
 Laura Currie
 James Davies
 Katherine Davies
 Christian DeFreitas
 Natilie Ellia
 Sophie Evelyn
 Callista Foti
 Molly Franssen-Keenan
 George Goddard
 Peter Grosdanof
 Jazz Hart
 Sam Hart
 Tessa Hart
 Aliyah Husain
 Riana Husain
 Elizabeth Inkpen
 Tanja Jones
 Alisha Karunananth
 Jackson Kikuchi
 Lucie Le Blanc
 Hannah Maclellan
 Ava Males
 Evan Mayes
 Rhiannon Mayes
 Holly McCrank
 Brenna McDonald
 Carys McDonald
 Megan McDowell
 Declan McGroarty
 Fallon McGroarty
 Skylar McGroarty
 Maddie McLachlan
 Sophie Miller
 Abigail Moore
 Asia Morrison-Suguitam
 Jayda Morrison-Suguitan
 Raaga Mosale

Maeryn O'Brien
 Gabriella Ocampo
 Kaielgh Ocampo
 Jonathan O'Reilly
 Emma Pace
 Isla Parekh
 Hannah Petrou
 Adrianna Phillips
 Akil Ranjith
 Aidan Ross
 Jessica Sanders
 Amy Sarjeant
 Rachel Savlov
 Rhiannon Sinclair
 Simone Sperling
 Chloe St. Rose
 Layla St. Rose
 Matthew Thomas
 Jaiquin Todd
 Skylar Trabulsi
 Mikhaila Tutte
 Zoe Tutte
 Ashley Upwood
 Izzy Upwood
 Anna Varga
 Adelyn Wang
 Brooklyn Wang
 Kaitlyn Wang

Regular, New to SMT (29)

Sidnei Auler
 June Bedford
 Emily Bozik
 Rhoda Brachman
 Holm Bradwell
 Daniel Charpentier
 Melissa Comstock
 Amanda Coochey
 Bill Corcoran
 Mikaela Cordero
 Todd Davies
 Dave Doucette
 Gabriela Farias
 Jenise Fitzpatrick
 Sarah Jane Flynn
 Colleen Glenn
 Tanner Homonko
 Steven Jackson

Chantel Kuli
 Marianne Lannigan
 Daryl Ledwon
 Michael Manning
 Christopher Martel
 Fauteux
 Ahbra Mink
 Amy Mullin
 Laurie Poirier
 Susan Sanders
 Tara Wachter
 Allie Weintraub

Regular, Returning (38)

Todd Appleton
 Jennifer Bakker
 Emily Brown
 David Buffham
 Martin Buote
 Rich Burdett
 Graham Duncan
 Jenna Edwards
 Hayley Finewax
 Jan Harvey
 Len Henderson
 Diane Henson
 Edmund Ho
 Robyn Hughes
 Eddy Isenberg
 Danielle Knight
 Clive Lacey
 Dan MacEachern
 Kathleen McDowell
 Wendy Miller
 Patricia Mongeon
 Michael Park
 Ngaio Potts
 Gary Prudence
 Tom Roedding
 Caroline Rowe
 David Rudat
 Bruce Silzer
 Rhoda Silzer
 Roslin Sinclair
 Tamara Stokoe-Said
 Katherine Turner
 Meg Underdown
 Russ Underdown

Duane White
 Katie Wise
 Anne Wood

Regular, Life (79)

Pat Agnew
 Mike Arsenault
 David Barkin
 Rochelle Barkin
 Linda Brent
 Karen Brown
 Jerry Chadwick
 Anita Coles
 Barbara Costen
 Richard Costen
 Wayne Daniels
 Lee David
 Bonnie Davies
 Elizabeth Finney
 Janet Flynn
 Jan Francies
 Jennie Garde
 Judy Gibson
 Meg Gibson
 Sue Gilck
 John Goddard
 Susan Goddard
 Douglas Gordon
 Sandra Gordon
 Richard Grierson
 Steven Grierson
 Chris Hardess
 Paul Harris
 Lynette AF Hines
 Kerry Hobbs
 David Huculak Sr.
 Catherine Huculak
 Charmaine Huculak
 Jim Hyslop
 Bruce Jackson
 Susan Jackson
 Michael Jones
 Sheri Kowalski
 Shannon Lew
 Jamie Mackrell
 Malorie Mandolidis
 Jill McMillan
 John Monczka
 Eddy Morassutti

Andrew Newbery	Mike Scott	Mark Tingle	Michael Wiseman
Paddy Nolan-Hall	Judy Scott-Jacobs	Brian Toogood	James Woods
Peter Pequegnat	Karen Segrave	Lee Trian	Kristi Woods
Linda Ramsay	Ori Siegel	Andrea Van Slyke	Michael Yaneff
Rob Ramsay	Jason Silzer	Elizabeth Van Wyck	Robert Yaneff
Diane Rancier	Bill Simpson	Bill Ware	Paul Young
Diane Rennie	Amanda Sinclair	Laura Wilde	
Herschel Rosen	Andy Smith	Paula Wilkie	
Dot Routledge	Susan Smith	Ian Williamson	
Arielle Sangster-Cowle	Patricia Sullivan	Marilyn Williamson	

4. Appendix-D, Season-58 Key financial views

Review of Budget vs Actuals

Several years ago, SMT enhanced our financial practices by establishing a budget for the next year. The B*E*T*R – for “Budget Expenses, Target Revenues”. This exercise is conducted with the SMT Finance Committee - and any and all interested members - reviewing historical activity and trends, and future plans. Most every month, the Board reviews the current LE (Latest Estimate) to determine if we are “on track”, discuss any areas of risk, and make adjustments as necessary to either spending or revenue generation or both in order to keep us on track.

The Budget for Season 2020/2021 will be very tentative – as we still don’t know the path that Canada will take out of this pandemic, or how long restricted audience sizes will be in force.

In Season 2020/2021 the Finance Committee will present SMT’s Reserves Strategy for approval to the Board. This has been in development for a number of years, as we study, learn, and better understand our areas of financial risk.



5. Appendix-E, Season-58 SMT Board of Directors

President	Dot Routledge	Member at Large	Jan Harvey
Vice-President	Ed Ho	Member at Large	Eddy Isenberg
Secretary	Sarah Jane Flynn	Member at Large	Gary Prudence
Treasurer	Lynette (Fairweather) Hines	Member at Large	Rhoda Silzer
Member at Large	Jerry Chadwick	Member at Large	Duane White
Member at Large	Bill Corcoran	Member at Large	Anne Wood

Come to a Board meeting and see how we do things! Consider helping out by either leading a workpackage (large or small), or even participating on a workpackage. Some members love to be “Board Adjacent” – and that is an awesome option too!

Scarborough Music Theatre ~ Annual Report

Season-58, Aug-19 to Jul-20

