

TORONTO
FRINGE

ANNUAL REPORT 2021-2022





DRAMA



STUPID IS
GOOD!
GOOD IT



Drama
Drama shows that are embracing their
Drama shows that are embracing their
Drama shows that are embracing their

STEAM WHISTLE
CANADA'S PREMIUM BEER

STEAM WHISTLE
CANADA'S PREMIUM BEER

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MISSION

The Toronto Fringe is a platform for everyone to access, discover, and experiment with the arts. By valuing creative experiences, we contribute to a healthy arts economy and, ultimately, a thriving society.

VALUES

ACCESS

in every sense of the word

ACCOUNTABILITY

we work with integrity and respect

CREATIVITY

freedom of expression permeates everything we do

EXPLORATION

we let curiosity be our guide

SUPPORT

empowering you to take a chance

EXECUTIVE DIRECTOR'S SUMMARY

In many ways, this year was one of the hardest since the pandemic began. The ongoing uncertainty of what we were able to do, plus personal challenges for many of us, made it an exhausting, relentless time. However, the team at the Toronto Fringe is incredible, supporting one another and always committing to be there for our artists and patrons.

We started this year with the Primetime Festival in the fall of 2021, a fully digital festival supported by Canadian Heritage where we were able to give back to several artists in a difficult time. We had planned an in-person return to Next Stage in January 2022 only to have the Omicron variant have other ideas for us, and resulting in another fully digital festival instead of the hybrid planned. But again, the team and the artists showed great tenacity and we were able to film four of the five main show pieces to remarkable success.

Going back into a full, in-person Toronto Fringe Festival in July 2022 was intense. Many artists finally got the chance to tell their story after years of waiting, and so many people were happy we were back. We had to contend with opinions about masking and vaccinations, but chose to protect the most vulnerable in the sector, continuing with mandatory masking in all our indoor spaces and vaccination requirements for all staff and artists in the Festival. We all tested each day and we managed to avoid an outbreak among staff, volunteers, and artists.

We have kept meeting with the Canadian Association of Fringe Festivals members bi-weekly, which has been a tremendous resource and support. It seems as though Fringes across Canada and the US faced similar difficulties with their return to in-person, seeing less attendance, partly in fact that most opted to present smaller festivals, as well as less patronage at our outdoor patios. But those that were able to come out to the Toronto Fringe Festival were happy and grateful, and the team assembled was one of the finest I have had the pleasure of working with. It has given us hope that we can go back, and it can be better than before.



A handwritten signature in black ink, appearing to read 'Lucy Eveleigh'.

Lucy Eveleigh
Executive Director

HIGHLIGHTS

- Continued to pivot to digital events where necessary, and had the foresight to plan a hybrid Next Stage Theatre Festival so that when we could no longer do in-person shows we were still able to present a festival
- Received various funding for projects, including the Community Ticket Program from the Toronto Arts Foundation, The Reconnect Funding, The Tourism Relief Fund, and Canadian Heritage additional funding
- Retained and deepened our sponsor relations with Steam Whistle, Nickel 9 Distillery, 13th Street Winery, TD Bank, RBC Foundation
- Welcomed a new sponsor, Duxbury Cider
- Created a sustainability fund and ran a successful donation campaign
- Retained multiple donors
- Successfully recruited another intern through the Metcalf Foundation who will be working with us as of October 2022
- The Executive Director was asked to be on the advisory committee for Destination Toronto/ Now Playing Toronto, as well as continue on the TAPA Board, the Centennial College PAC, and serve as the President of CAFF (Canadian Association of Fringe Festivals)
- Did an IN-PERSON FESTIVAL for the first time since July 2019!
- Participated in first year of the Balancing Act as part of their Level UP Program

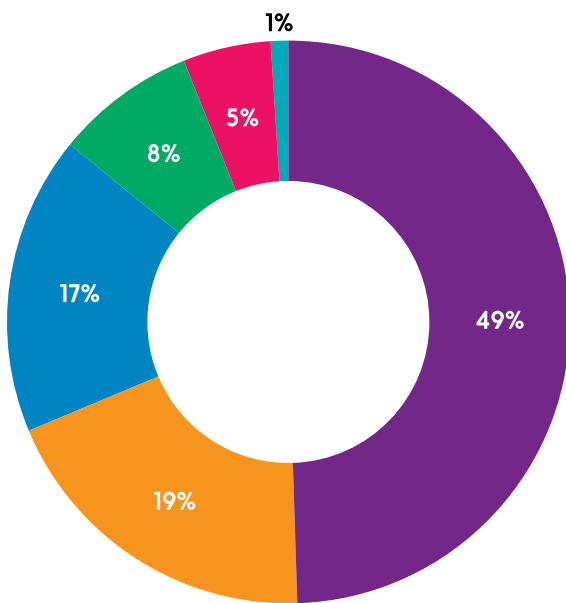
CHALLENGES

- Tried to implement Tip Tap to boost Tip the Fringe donations at venues at the Toronto Fringe Festival, which did not do as well as expected but will try again in 2023
- Reporting an overall deficit due to increasing costs and no more subsidies as of Spring 2022
- Rogers outage (more on pg. 18)
- Loss of venue during Toronto Fringe Festival (more on pg. 18)
- Square outage (more on pg. 18)
- The team experienced fatigue and burnout from the constant pivoting and having to respond quickly to make changes

FINANCIAL POSITION

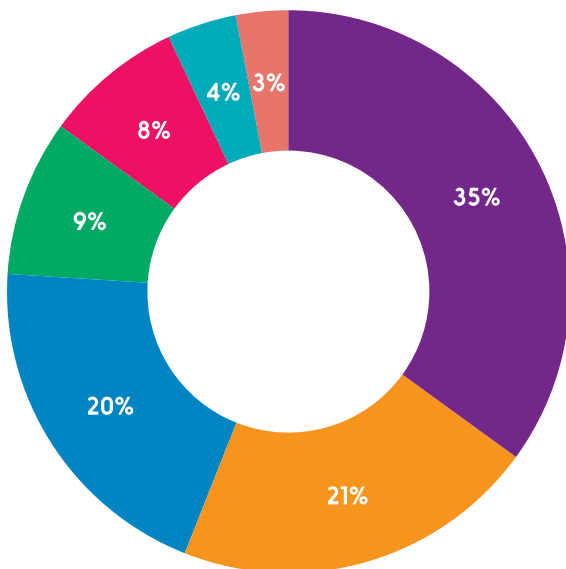
Our fiscal year runs from September 1–August 31. We generated just over \$1.5 million this year but our expenses had increased substantially so we therefore saw a deficit in 2021–2022. We did double our fees and payouts to the artists from 2021.

We increased our personnel costs because we ran an additional festival, and we managed to increase fees to most contract staff. However, we did not see the anticipated income through the POSTSCRIPT Patio bar sales or box office fees. We also paid out more in box office than was taken in because we used funding from the Toronto Arts Foundation to create a community ticket program, which allowed us to pay for tickets that were given to artists in the festival as well as equity seeking groups in the community.



OVERALL REVENUE BREAKDOWN 2021–2022

- Government Grants
- Box Office Revenue – paid to artists
- Sponsorship & Fundraising
- Earned revenue (patio sales, participation fees)
- Box office fees
- Marketing Income



OVERALL EXPENSES BREAKDOWN 2020–2021

- Personnel (Full Time and Festival specific; Primetime/Next Stage/Fringe)
- Box Office and Artist Fees
- Administration
- Technical Costs
- Marketing & Advertising (i.e. TTC, Radio, Print & Social Media costs)
- POSTSCRIPT Live(stream) costs
- Outreach and Community Partnership Costs (i.e., our TENT program, My First Fringe, etc.)

STRATEGIC PLAN

SEPTEMBER 2021 – AUGUST 2024

Our previous three-year strategic plan is still being referred to and used as so many things stalled because of the pandemic. However, following the results of our commissioned Equity, Diversity, and Inclusion Report, in the fall of 2021 the staff and board gathered virtually with leadership coach Theresa Smith to create our new three-year plan. Again much of this has been put on hold this last year due to the ever-changing circumstances of the pandemic, but the staff will be convening in the fall of 2022 to create a full and robust action plan based on the four goals that were created during this group time. The following goals are our main focus:

- **Goal 1** - Make “TO Fringe” or “Fringing” known as the action of exploring and engaging with Fringe TO activities year-round.
- **Goal 2** - Increase the sustainability and variety of Toronto Fringe’s resources, enabling the organization to be bold in achieving its ambitious goals.
- **Goal 3** - Be catalysts in our communities, advocates in the arts and cultural sectors, and ensuring we are on the leading “fringe” of change and development.
- **Goal 4** - Strengthen connections with all stakeholders and Indigenous title and rights holders by being a trusted collaborator, giving communities the agency and space to shape the future of the organization.

Throughout all this work, we will be implementing the recommendations laid out in our EDI report. We will also be learning where the gaps are in our organization and working through these goals through the lens of our values: Access, Accountability, Creativity, Exploration, and Support.

The planning document will be online by the end of the calendar year.

FESTIVALS





TORONTO **FRINGE** primetime

OCT 30–NOV 28, 2021
FRINGETORONTO.COM

The Toronto Fringe received funding from Canadian Heritage to pioneer and present a new festival, The Primetime Festival.

The Primetime Festival was a curated virtual festival that provided financial support and a producing platform to notable Fringe artists who were ready to offer exceptional digital, interactive experiences to audiences. The Primetime Festival included live and on-demand virtual shows, plus a live, one-off, opening night presentation. Each show was hosted in a digital venue on Gather, Twitch, or Zoom, with audiences and artists using Gather as an imaginative lobby space for pre- and post-show exploration and connection.

Tickets were Pay What You Can and went on sale on October 14, 2021. Audiences could enhance their experience with the limited-edition Primetime in a Box. Styled after the popular Fringe in a Box of July 2021, this premium package included a Primetime Festival Pass with access to all five shows, a Fringe cap, a Fringe face mask, a Fringe highlighter, and special offers, deals, and treats from Festival partners.

AUDIENCE AND BOX OFFICE

We paid each company a fee for their work so that they did not have to worry about box office revenue covering their costs. Approximately 300 people bought tickets to the festival, earning several thousand dollars in revenue. The turnout was small but appreciative of the exciting work that was being created online. We look at it as an opportunity to learn about viewing habits as we conduct more research into the role we play in presenting digital works.

SHOWS

Djinn Joint

Created by Velvet Wells, Velvet Duke Productions

Once Upon a Time – an African Theatrical Storytelling Production

Created by Jacqui Du Toit, Origin District Theatre

Project-a-Sketch

Created by Chloe Ziner & Jessica Gabriel, Mind of a Snail Puppet Co.

Tita Power

Created by Ann Paula Bautista, Belinda Corpuz, Ellie Posadas, Alia Rasul, and Maricris Rivera, The Tita Collective

With Love and a Major Organ (The Audio Play)

Written by Julia Lederer



NEXT STAGE

Previously planned as a hybrid in-person and digital festival, the 2022 Next Stage Theatre Festival was presented completely online in compliance with the Government of Ontario's move to Step Two of the Roadmap to Reopen on January 2, 2022.

The Next Stage Theatre Festival began with four Digital Series presentations. *Stories of a Dish*, and *The Sunglasses Monologue*, were available on-demand as of January 19, with live digital presentations of *The Complex* opening January 19, and *Saving Wonderland* opening January 20.

The Next Stage Theatre Festival then continued with digital drops of *Heart of a Dog*, *She's Not Special*, *Stand Up Comedy*, *Tango In The Dark*, and *Ursa: A Folk Musical*, featuring live-to-tape performances for on-demand viewing. These shows, except for *Tango In The Dark*, were recorded live at Ada Slight Hall at Daniels Spectrum (where the Theatre Series was scheduled to be performed in-person) and made available to audiences for online viewing as early as January 24.

Streaming of the on-demand offerings was extended to February 13 to give audiences more time to enjoy the newly filmed theatre series shows. The live digital shows closed by January 30 after eight performances each.

AUDIENCE AND BOX OFFICE

Audiences were supportive and understanding of the changes from live to digital performances, and patiently waited for the premieres of the new digital offerings. Next Stage 2022 was a positive opportunity to learn about audience preferences, as appetites for digital tickets varied from show to show, and across demographics. The 2022 slate of Next Stage shows received critical acclaim with enthusiastic reviews throughout the festival dates.

fringetoronto.com was an evolving hub of information, earning more than 85,000 pageviews throughout the festival, while social media buzz was high throughout the 25 festival dates with over 934,000 impressions across Facebook, Twitter and Instagram. This digital edition of Next Stage allowed for web traffic beyond Toronto including Brampton, Hamilton, Montreal, Ottawa, and Vancouver, with significant international audiences from the United States, India, Iran, and the United Kingdom.

We were proud to offer access features throughout the festival including captions for all video, ASL interpretation in the welcome video preceding each screening, plus a listening party and audio descriptions of *The Sunglasses Monologue* and *Ursa: A Folk Musical*.

We were fortunate to be able to hire professional videographers to film Next Stage shows on stage at Ada Slight Hall, taking the burden off of the artists to pivot their live theatrical works to something that could be enjoyed online.

We offered guaranteed fees to all companies in the festival, and therefore generated just under \$20k in revenue from the festival, sharing the box office split as we always do at Next Stage at 70/30 in the artists' favour. The shows were watched by audience and industry alike and we are excited that *She's Not Special* was picked up and slotted into Nightwood Theatre's 2022/2023 season. This is an example of how Next Stage is serving its purpose to give companies an opportunity to advance to the next stage of their career.

SHOWS

Theatre Series

Bremen Town

Written by Gregory Prest,
From the Bremen Town Collective

*due to COVID-19, filming of *Bremen Town* did not take place and it was not offered as a digital drop

Heart of a Dog

Written by Mohammad Yaghoubi,
From Nowadays Theatre Company

She's Not Special

Created by Fatuma Adar,
From HomeMadelt Productions

Stand Up Comedy

Created by Nick Reynoldson, Dena Jackson, Adrienne Fish, Monty Scott, Todd Graham and Efthimios Nasiopoulos, From Comedy Records

Tango in the Dark

Directed by Alexander Richardson,
From PointeTango

Ursa: A Folk Musical

Created by Jake Schindler and Sam Boer,
From Ursa Productions

On-Demand Digital Series

Stories of a Dish

Created by Himanshu Sitlani,
From Nautanki Bazaar

The Sunglasses Monologue

Created by Vivian Chong

Live Digital Series

The Complex

Created by Chantal Forde, Jessie Fraser, Mandy Roveda,
From It's Not a Pivot Productions

Saving Wonderland

Created by Attilio Rigotti, Kevin Hammonds, David Andrew Laws, Jacob Thompson, Sarah Reynolds, Caroline Prugh,
From Gamiotics Studios



TORONTO FRINGE

JULY 6–17, 2022

FESTIVAL

The Toronto Fringe Festival was presented live and in-person at indoor venues across the city, with over 85 shows featuring drama, dance, comedy, musicals, and solo shows. The festival launched with an artist parade and free cupcakes, and the festival wrapped with karaoke, free food, and a COVID booster clinic. Approximately 75% of this year's artists were those who had been waiting for this chance to share their work since the shutdown of the in-person 2020 Fringe.

The POSTSCRIPT Patio returned to the iconic Tranzac Club in the Annex with daily programming and activities, while Fringers in the East End enjoyed the POSTSCRIPT Lounge at Daniels Spectrum.

Due to the cancellation of the 2020 Fringe Festival, the 2022 festival was filled by mostly deferred companies who were offered first-right-of-refusal slots in the next in-person festival. There were limited and waitlist only slots available for certain lottery categories. For 2022 there were no slots available for new applicants in International (permanently reside outside of Canada) or National (permanently reside outside of Ontario) categories.

For 2022 the following categories had available slots to apply for:

- Ontario 45-60 minutes
- Ontario 75-90 minutes (waitlist slots available only)
- KidsFest
- Dance
- Teen
- Senior

Applicants could not apply to the following categories/lotteries:

- International 60/90 minutes
- National 60/90 minutes
- Accessible Lottery
- Culturally Diverse Artists Project Lottery
- Site Specific

After the success of the 2021 Digital Toronto Fringe lottery process, Toronto Fringe committed again in 2022 to reserve at least 50% of available slots in each lottery category for applicants who are Indigenous, Black, or People of Colour (IBPOC). The two-phase lottery draw is a measure we are implementing to strengthen equity, diversity, and inclusion at the Festival.



When we held the 2022 Lottery, each category's draw had two phases:

- PHASE ONE: Applicants who identify as Indigenous, Black, or a Person of Colour was entered into the draw exclusively for the first 50% of all available slots in the category.
- PHASE TWO: Once at least 50% of total slots were filled by IBPOC applicants, or if no more IBPOC applicants remained to draw from (whichever occurred first), the remaining slots were drawn from all applicants in the category.

This year we piloted the new Producer Pods initiative, where companies in the festival opted in to join peer groups led by seasoned producing mentors with extensive Fringe experience. In these pods, artists found valuable connection with others in the festival, help with troubleshooting or brainstorming strategies for problems they were having, and gained valuable producing tips. Mentors and companies in the pods received honourariums for their participation.

SHOWS

- *THE WALK IN THE SNOW: The True Story Of Lise Meitner* big word performance/ jem rolls
- *#NotAllFedoras* JoT Creative
- *1-MAN NO-SHOW* ZeekTech Productions

- *2 Robs, 1 Cup: What Happens When You're Done Eating Shit?* Me and Snow White Productions
- *10,000 Digits of Pi* Whimsically Challenged
- *107* Fridge Door Live Theatre Company
- *9428* Goussan Theatre Company
- *A Perfect Bowl of Pho* Send Noods Productions
- *A Small Part of the Whole Story* TellPeople
- *A Whey You A Go? A Jamaican Sojourn* Jem Productions
- *ADAM&EVE* Mad Paradox
- *Alia Ceniza Rasul: Moro Girl* Tita Power Inc.
- *Aliya Kanani: Where You From, From?* Spoon Fulla Sugar
- *An Evening with Devon & Jackie* Devon & Jackie
- *Anesti Danelis: This Show Will Change Your Life* Anesti Danelis
- *At The Table with Keith Brown* Keith Brown
- *BIRTH* Gears Theatre Company
- *BOY vs FLY* A Dean Bean Adventure
- *Back and Forth: The Musical* Nightjan Productions
- *Banana Room Stand-Up Variety Hour* The Banana Room
- *Billy & the Dreamerz* Dreamerz Development

- *Birdseed Confidential* July 19th Productions
- *Blast From The Past Presents... One Night Only* One-Eyed Duck Recording and Publishing
- *Bruno & Hogginfritz* Figurehead Theatre Company
- *Bubble Babz: Songs from the Tub* Edge of the Sky
- *Buckets Full of Blood-Fairy Tale Not For Kids* Stories Alive
- *Carson & Taylor Promise to Do a Bunch of Flips* Pinch Productions
- *Clip Show* Jon Blair
- *Confronting Space* Rapley Dance Projects
- *Crazy Dave Goes to Town by Daniel David Moses* Centre for Indigenous Theatre *in program, dropped out before festival
- *Critically Acclaimed Superhero Movie* SiriuslyZiggy Productions
- *Dead Broke* Lost Dreams Collective
- *Don Valley Girls: A Sketch Comedy Revue* Poetic License Creations
- *Dreams* Stardust Space
- *ERIKA: Fringe Edition* The Street Fighter Collective
- *Felt Cute (might delete later)* JPEG. Fr3ckle Productionz
- *Femmillennial* Kylie Thompson Dance
- *Flight of the Ballooncaster: The Hottest Air* Balloon-Based Productions
- *Flowers For Alex* Diamond Heart Productions
- *Foodie & Bobo* Night Light Collective
- *Gay for Pay with Blake & Clay* Convection Productions
- *Get a Dog* WiseGirls Productions
- *In a Café, At a Chapel* Merciful Productions
- *Inside Ethel: Outside* NACS Productions
- *Iphigenia in Splott* Skipping Stones Theatre
- *JULIET: A Revenge Comedy* Monster Theatre
- *Jay & Shilo: Nightmare Neighbours* Goldenberg Productions
- *Jay & Shilo: Prop Catastrophe* Triplets Theatrical
- *Joan & Olivia: A Hollywood Ghost Story* Ebb & Flow Theatre
- *John Who* Preamble Productions
- *KIN* Strands of the Night Theatre Company
- *Lesbihonest* Pitchin' in Productions
- *Meatball Séance* John Michael
- *NeverWonder: The Musical* Phat Tracks Productions
- *ONCE YOU'VE FOUND IT* Reverie Theatre
- *PRUDE* Probably Theatre Collective
- *Paco Erhard: Worst. German. Ever.* Paco Erhard
- *Phantasmagoria* NEAR&FAR Projects
- *ROOMERS GOVERN YOURSELF ACCORDINGLY* PRODUCTIONS
- *Sex T-Rex presents SKETCH T-REX* PLP Productions



- *Six Chick Flicks or a Legally Blonde Pretty Woman Dirty Danced on the Beaches while writing a Notebook on the Titanic* Kerry Ipema
- *Sleeping, tucked in the lonely Purple* tiger princess dance projects/Theatre Gargantua
- *So Mote It Be: the musical* MoonChild
- *Solo Painting* Cant Stand Sitting Productions
- *Statistics* Ladyville Productions
- *Stupid Is Good!?* Artistly Studio
- *The Animal That Talks* Ulterior Design
- *The Big Sad* The Fox Den Collective
- *The Boy Who Cried* Crème de la Crème
- *The Chels Stands Alone* Cbot Inc.
- *The Chess Player* Theatre Omnibus
- *The Crack of Doom! (or: How I Learned To Love The Meteor)* Bain&Bernard
- *The Garden Of Alla* Minmar Gaslight Productions
- *The Occasion* Second Sleep Stage Creations
- *The Prince's Big Adventurer* 3 Little Bears Productions
- *The Questing Beast* Dirx Puppetry and Film
- *The Sorauren Book Club* The Universe over 50
- *TiBert le Voyageur* TiBert inc.
- *Too Much Information Improvised* Dog Martin
- *Under Pressure* Sandcastle Theatre
- *Unmatched* Levity Theatre Co.
- *Us Against Everyone* Decapod Media
- *Wanda* Burgundy Dragon
- *What Do We Have Here?* The Well Well Wells
- *Whose Bag Is It Anyway\$? The Musical* Belcourt Productions *in program, dropped out before festival

- *Whose Vagina Is It, Really?* Chocolate Dollz Productions
- *X and da spirit* Deconstruction Productions
- *YES, VENUS, I AM* Dirty Rotten Clowns
- *between root and bloom* ZESTcreative

The 2022 Patrons' Picks were:

- *The Questing Beast* (St. Vladimir Theatre)
- *Sex T Rex presents Sketch T-Rex* (Factory Theatre Mainspace)
- *Lesbihonest* (Factory Theatre Studio)
- *The Sorauren Book Club* (Al Green Theatre)
- *Don Valley Girls* (Streetcar Crowsnest Guloien Theatre)
- *Six Chick Flicks or a Legally Blonde Pretty Woman Dirty Danced on the Beaches while writing a Notebook on the Titanic* (Tarragon Theatre Mainspace)
- *Gay for Pay with Blake & Clay* (Tarragon Theatre Extraspace)
- *Alia Ceniza Rasul: Moro Girl* (Tarragon Theatre Solo Room)
- *A Perfect Bowl of Pho* (Ada Slight Hall)
- *X and da spirit* (Native Earth's Aki Studio)
- *The Crack of Doom! (Or: How I Learned To Love The Meteor)* (Robert Gill Theatre)

VENUES

Tarragon Theatre Mainspace
 Tarragon Theatre Extraspace
 Tarragon Theatre Solo Room
 Al Green Theatre
 St. Vladimir Theatre *KidsFest 2022 venue
 Robert Gill Theatre
 Factory Theatre Mainspace
 Factory Theatre Studio
 Ada Slight Hall
 Native Earth's Aki Studio
 Streetcar Crowsnest Guloien Theatre

POSTSCRIPT

POSTSCRIPT Patio

Located at the Tranzac Club

(outdoor patio in the parking lot, box office and stage events in the Main Hall)

292 Brunswick Ave.

In 2022 we featured Filipino street food from Kanto by Tita Flips, as well as drinks from Steam Whistle, Beau's, Duxbury Cider, Nickel 9 Distillery, 13th Street Winery, and more

POSTSCRIPT Lounge

Located at Daniels Spectrum

(indoors in the main floor lobby)

585 Dundas St. East

In 2022, we featured vegan comfort food from Animal Liberation Kitchen and full bar from all our sponsors

EVENTS

WEDNESDAY, JULY 6

OPENING DAY

5pm – Fringe Poster Party

- ↳ The 2022 Fringe artists, in all their glory, paraded around the Annex and the POSTSCRIPT Patio, wearing their costumes and showing off their show posters.
- ↳ We offered free cupcakes for the first 100 folks through the gates. Mini vegan and nut-free cupcakes provided in partnership with Sweets from the Earth.

6:30pm – Opening Speeches

- ↳ Remarks on the stage by Executive Director Lucy Eveleigh, Board Chair Jason Murray, and other special guests. This event had ASL interpretation.

8pm – Dance Party

- ↳ The first Fringe dance party back at the Tranzac since 2009! Featuring music by DJ Jide.

THURSDAY, JULY 7

COMMUNITY STORYTELLING NIGHT

5pm-10pm

- ↳ More details in the “Year-round Programming and Initiatives – Professional Development for Youth” section

BUSKERS

7:30pm – Wendy Belcourt from *Whose Bag is it Anyway\$? The Musical*

FRIDAY, JULY 8

COMEDY NIGHT

9pm

- ↳ A FREE night of stand-up on the Tranzac Main Hall stage. Featuring Keith Pedro, Hisham Kelati, Rush Kazi, Joe ‘Lars’ Larsen, AJ Bate, Chris Betts, and Hannah Lawrence. Curated and hosted by Faisal Butt.

SATURDAY, JULY 9

A PERFORMANCE BY SOL EXPRESS

2pm

- ↳ A presentation by the artists of L'Arche Toronto's Sol Express, a performing artist program that focuses on developing the talents and skills of artists with intellectual disabilities.

FRINGE ARTIST CABARET

8pm-11pm

- ↳ 2022 Fringe artists doing what they do best! A night full of Fringy fun, featuring acts from 9 companies in the festival, and hosted by Fringe's very own Carly Chamberlain and Andi Canales. This event had ASL interpretation.

SUNDAY, JULY 10

COMMUNITY SUNDAY

12pm-5pm

- ↳ An afternoon of Toronto festival vibes, featuring FREE food tastings from Sausage Marty and Kanto by Tita Flips, and busker performances by Fringe artists.

YOUTH NIGHT

5pm-10pm

- ↳ More details in the "Year-round Programming and Initiatives – Professional Development for Youth" section

BUSKERS

1:00pm – artists from *Under Pressure*

2:30pm – artists from *Back and Forth: the Musical*

7:30pm – artists from *KIN*

9:00pm – artists from *Adam&Eve*

MONDAY, JULY 11

BUSKER

7:30pm – artists from *A Perfect Bowl of Pho*

TUESDAY, JULY 12

BUSKER

9:00pm – artists from *107*

WEDNESDAY, JULY 13

BUSKER

7:30pm – artists from *2 Robs, 1 Cup: What Happens When You're Done Eating Shit?*

9:00pm – artists from *Phantasmagoria*

THURSDAY, JULY 14

BUSKER

7:30pm – artists from *Billy & The Dreamerz*

9:00pm – artists from *Statistics*

FRIDAY, JULY 15

AWARDS NIGHT

6pm-8pm

- ↳ All Fringe artists are winners in our hearts. An announcement of those who have been awarded Patrons' Pick, the Tosho Cutting Edge Award, the Comedy Bar & Second City Award for Outstanding Comedy, the David Seguin Memorial Award for Accessibility in the Arts, and the North (519) Best of Fringe (Orangeville). This event had ASL interpretation.

MICHAEL PEZ & THE SIGNATURE QUEEN COCKTAIL SERIES

8:30pm

- ↳ Cocktails and queens, what could be better! Performances by two Toronto queens, Imara and Ophelia Manson, and tastes of their signature drinks. Presented by Nickel 9 Distillery.

SATURDAY, JULY 16

PERFORMANCE BY TEEN FRINGE

2pm

- The performance consisted of dance, scenes, solos, and ensemble musical theatre numbers that the Teen Fringe participants put together during their week of training. This program is a partnership with the Toronto Fringe and Edge of the Sky and was generously supported by Neville Austin.

SILENT DISCO

10pm – 2am

- AIRMOVES presented Fringe's favourite dance party. Back for the third time by popular demand, Fringers danced their feet off late into the night without disturbing the neighbours. Everyone got a set of headphones to tune in to listen to one of three DJs, switching between sets to suit their mood. Sponsored by BIPOC Executive Search.

SUNDAY, JULY 17

COMMUNITY SUNDAY

12pm-5pm

- Patrons came to hang out on the patio for an afternoon of Toronto festival vibes. Featuring FREE food tastings from Sausage Marty and Kanto by Tita Flips, and busker performances by Fringe artists.
- We hosted a COVID-19 vaccine clinic run by the City of Toronto, which was very popular and helped 186 people ages 18+ get their vaccinations and boosters.

BUSKER

2:30pm – artists from *Wanda*

7:30pm – artists from *Whose Vagina Is It, Really?*

CLOSING KARAOKE

8:45 pm – 11:00pm

- A final send-off in song to the 2022 Festival, hosted by the Fringe's Carly Chamberlain.

DONOR EVENT

SATURDAY, JULY 9

Donors gathered at Daniels Spectrum in the POSTSCRIPT Lounge for a pre-show drink, then were treated to a performance of Adams Prize award-winning musical *Statistics* at Ada Slight Hall.

30 donors and sponsors attended the show and cocktails, and stayed after the show to meet writer Shreya Jha. It was a really special evening as it gave us a chance to connect with some wonderful supporters who we have not seen in so many years. It was also a way to thank some sponsors and an opportunity for the Adams Prize team to meet the winner of their generous fund. The show was so well received, and this kind of donor event is something we will do again in the future.



CHALLENGES

COVID-19

The Toronto Fringe mandated that facial masks must be worn by all patrons, covering their mouth and nose, inside our Festival venues. All theatre patrons were asked to screen for symptoms before arriving at the venues. We asked everyone to be respectful of each other's personal space. Aki Studio was the only venue that required additional proof of vaccination to enter the venue.

As of Oct 19, 2021, all employees (existing and new, full-time, and part-time), contract staff, volunteers, contractors and limited term personnel/artists, patrons, and third-party companies (which includes all participants in our annual festivals) were required to provide proof of full COVID-19 vaccination approved by the World Health Organization and accepted in Canada by Ontario's QR code and verification app or a paper or digital receipt of vaccination with a form of government-issued identification.

Any artist/staff member needing an exemption due to a medical condition or disability was required to provide negative COVID-19 test results, taken within the last 48 hours. An exemption form and negative COVID-19 test results were required every time the person entered a Fringe workspace, including our office and theatres. Other accommodations, such as working from home if appropriate, could have been put in place.

We also secured enough tests for all Fringe staff and volunteers to test themselves with a rapid antigen test each day of the festival. With all these measures in place, we were very pleased that there were no COVID-19

outbreaks amongst staff or artists because of their involvement in the festival. There were some shows who experienced outbreaks before the festival, causing one show to pull out of the festival in June and another to perform their first few performances in masks. A handful of shows had to cancel performances during the 12 days of the festival because of COVID-19. A few contract staff and volunteers could not attend their shifts because they were self-isolating or tested positive for COVID-19, but to the best of our knowledge they were not exposed to the virus at the Toronto Fringe and did not pass it to anyone at the Festival. No full-time staff or festival department heads contracted the virus in the lead up to or in the run of the festival.

Audience members had mixed reactions to the mask mandates in the theatres, but ultimately we believe this is what protected our artists and staff best. For the most part, audiences were compliant and wore masks after being reminded by Front of House staff and volunteers. Some conflict with patrons arose at Aki Studio over the vaccination requirements set forth by the venue and was handled and deescalated by Fringe staff.

ROGERS OUTAGE

Early in the morning on Friday, July 8, Rogers internet and cellular services went down, affecting millions of customers across Canada. Unfortunately, all of the Toronto Fringe's systems operate on Rogers, including our office internet and phones, and the data added to tablets and phones for box office purposes at venues and festival box offices. The Fringe itself, and many of its staff, were without any internet or cellular services for an almost 24-hour period.

Many staff members relied on their coworkers who were Bell customers to hotspot their devices and keep operations running. At venues, those who were Bell customers allowed us to operate our box offices on their internet, but those with no access accepted only cash payments and reconciled their shows manually. We heavily relied upon the roaming Front of House Associates to deliver house lists to venues by the time their box offices opened for each show. We also heavily relied on our radios to communicate between all locations, confirming how important they are to our operations.

Despite the chaos of not being connected, many Front of House Reps said they enjoyed the simpler ticket sales at the door (without access to iPads, card readers or phone scanners). We did however see a dip in advance and at-the-door ticket sales on July 8 that we attribute to the outage.

ROBERT GILL THEATRE POWER OUTAGE

On Sunday, July 17, technicians arrived at the Robert Gill Theatre to find all the doors locked and power off in the building. It was revealed that there was a scheduled power outage for the day at University of Toronto that was not communicated to us in our rental agreement.

The Fringe staff, production, and front of house teams reacted quickly and the first 3 shows of the day at Robert Gill were able to relocate and take place at the Helen Gardiner Phelan Playhouse instead. (The Helen Gardiner is generally a Fringe venue but could not be one this summer since the elevator was being repaired which made it not accessible). As of 6:45pm, power was restored to the Robert Gill and the remaining shows of the day were able to run as scheduled.

Although a few of the shows began late at the Helen Gardiner, there were no show cancellations and all patrons were able to make it to the new venue without issue.

SQUARE OUTAGE

On July 15, Square experienced an outage lasting several hours. We use Square as our payment processor at all venues and box offices, so this outage meant that our team had to take any at-the-door or in-person sales as cash only. This outage confirmed the tenacity of our team in the face of challenges, that they are able to pull together to make things work, and that our backup plans for these types of issues do work.

FUNDING

The nature of funding for this type of festival is always precarious, but it was especially difficult this year because we did not find out about three grants we had applied for until after the festival had closed. Not knowing our full budget before confirming programming and staffing makes it very hard to make decisions about what projects and plans we can commit to. In this case our Executive Director felt confident that we would receive all the funding we had applied for, so proceeded as such. We also knew we had a sustainability fund set aside should the worst happen and we not receive one or all of the three grants. Although we did eventually receive all the money we applied for, it did make things difficult for cash flow and we had to dip into our reserves until those grants came in. We are of course extremely grateful that we were awarded these funds, but the uncertainty does make it a very anxious time during an already stressful period.



6:15pm
50mins

Bruno & Hagginitz
Figurehead Theatre Company
- Sexual Content & Abrupt Cues

8:00pm
60mins

Six Chick Flicks.....
Kerry Ipenza
- Mature Language, Sexual Content

9:45 pm
60mins

Us Against Everyone
Decapod Media
Mature Language, Sexual Content

MERCHANDISE
FRINGE T-SHIRT \$10
FRINGE T-SHIRT \$12
FRINGE T-SHIRT \$15
FRINGE T-SHIRT \$18

THE TORONTO
FRINGE
FESTIVAL • NEXT STAGE • CLEAR

TORONTO FRINGE FESTIVAL
JULY 8-17 2022

AT THE...
YES!

AUDIENCE AND BOX OFFICE

Toronto Fringe is pleased to report over 33,000 tickets were issued with \$250,000 in revenue returning to the artists. Toronto Fringe was able to distribute 1500 prepaid tickets to artists and community groups to see Fringe shows thanks to the Toronto Arts Foundation, supported by the Hal Jackman Foundation and Slight Family Foundation. Toronto Fringe was also happy to partner with Canoo, an app that provides newcomers to Canada with free tickets to exciting cultural experiences.



YEAR ROUND PROGRAMMING AND INITIATIVES

MY FIRST FRINGE

MARCH 14–19, 2022

My First Fringe is a theatre production and creation workshop series for young theatre makers. The recommended age for this program was 15–19. In this program, participants took part in a series of workshops led by established artists, geared towards equipping participants with the skills needed to successfully create and produce a Fringe show. At the end of this program, participants were empowered with the information and confidence to apply for the 2023 Toronto Fringe Festival. This program was open to residents of Ontario.

This iteration of the program had space for up to 10 participants. Cost to attend was FREE, and participants were offered a bursary of \$150.

The program included 6 days of workshops led by industry professionals in creation, producing, directing and more, the opportunity to collaborate with a group of likeminded individuals to co-create a performance piece to present at the end of the program, and culminated in a final presentation for parents/facilitators on March 19th.

Workshops were held from 10:00 AM–3:30 PM on March 14, 15, 16, 17. March 18 and 19 were in-person rehearsals and the final performance in the gymnasium at Trinity St. Paul’s United Church. The program was a hybrid model of online and in-person sessions.

My First Fringe was generously supported by Gideon Arthurs and Erin Shields.



TENT PROGRAM

JUNE 20–JULY 17, 2022

The TENT (Theatre Entrepreneurs' Network & Training) Program is for Greater Toronto Area-based theatre artists age 21–35 years old who are early-career producers, artist-producers, and aspiring arts leaders (with some producing experience). The TENT program is generously supported by the RBC Foundation.

The 2022 TENT program took place on Zoom and in person from June 20 to July 17. The program began with an introductory first gathering at the end of May and workshops started in late June and through July. The program included:

- **Networking** – Building peer relationships and connections with the TENT cohort, while also reflecting on and clarifying individual goals and trajectories.
- **Workshops** – Hands-on opportunities to learn in areas of interest to this year's cohort, some examples include: pitching, grant-writing, budgeting, creative practice, and contract negotiation.
- **Guest Artists and One-on-One Mentorship** – Honest conversations with leaders and artists who can speak to the questions and considerations of this year's cohort. Who are the leaders we want to hear from and learn from? What conversations feel necessary right now? Through this we aim to build connection between participants and artists and leaders in the Toronto theatre community.
- **Free Shows** – Rush access to all 2022 Toronto Fringe Festival programming at no cost.

- **Stipend** – a \$250 stipend was offered to each participant to help them dedicate time to training

Participants:

Nidhi Baadkar, Callan Forrester, Deebes Franz, Steven Griffin, Liza Hersh, Evie Jones, Bronwyn Keough, Jacob Lin, Jonnie Lombard, Simone Matheson, Aurora McClennan, Shannon Murtagh, Kaleb Schwarz, Olivia Seward, Michelle Soicher, Alex Verge, Stephanie Zeit, Victor Zhang

Workshop Facilitators:

Brandon Crone, Aaron Jan, Thalia Gonzalez Kane, Crystal Lee, Shira Leuchter, Desiree Levernez, Ruthie Luff, Camilla Salcedo, Angela Sun, Kevin Matthew Wong

Guest Artists:

Marjorie Chan, Gillian Clark, Mitchell Cushman, Andrea Donaldson, Mel Hague, Brendan Healy, Ray Hogg, Nina Lee Aquino, Mike Payette, Tanisha Taitt

One-on-One Mentors:

Fatuma Adar, Cole Alvis, Aviva Armour-Ostroff, Michael Caldwell, Daniel Carter, Deanna H. Choi, Alessandro Constantini, Monica Estaves, Joel Greenberg, Indrit Kasapi, Ruthie Luff, Rebecca Perry, Hannah Rittner, Cyn Rozeboom, Erin Shields, Rosamund Small, Emma Westray

TEEN FRINGE

Teen Fringe is a youth arts initiative for teens aged 12–17, that takes place during the Fringe Festival each July, inviting young artists to train with leading professionals in acting, singing, dancing and writing. This program is a partnership with the Toronto Fringe and Edge of the Sky (Artistic Director: Ann Merriam), the creative team from the award-winning Wexford Gleeks and Fringe hits *Summerland*, *The Fence*, and *Blood Ties*.

The 2022 program included:

- 5 days of in-person training with leading theatre, music, and dance professionals (July 11–15, 12pm–4pm)
- A final performance at the Tranzac Main Hall stage at 2:00pm on Saturday, July 16
- Free Rush Pass to the 2022 Toronto Fringe Festival
- A \$100 honourarium paid out to each participant

Support for this program was generously provided by Neville Austin.

NEW YOUNG REVIEWERS PROGRAM

The Youth Programming at Next Stage included the New Young Reviewers program, and two professional development events.

The New Young Reviewers Program (previously the Teenjur Young Critics), supported by the Jon Kaplan Legacy Fund, offered training and publishing opportunities for four participants during the 2022 Next Stage Theatre Festival. The four participants collectively wrote eight reviews, which were published on Intermission Magazine and Future Voices, the Toronto Fringe blog.

The program continued into the 2022 Toronto Fringe Festival, with a number of past reviewers coming back to watch and review shows in the summer festival.



PROFESSIONAL DEVELOPMENT FOR YOUTH

Throughout the year, the Toronto Fringe provided one-off events and professional development opportunities for youth in our community.

During the 2022 Next Stage Theatre Festival, two events were hosted:

Raising the Curtain: How to Craft a Career in the Arts

co-presented by Toronto Alliance for the Performing Arts

21 high school students were treated to a presentation about various career paths in the theatre sector

No Pressure Networking for Emerging Theatre Professionals

33 participants learned new networking skills and were then encouraged to practice in a low stakes environment with eight invited industry professionals from Soupepper, Nightwood, Cahoots, Theatre Passe Muraille, Tarragon, and Generator.

During the 2022 Toronto Fringe Festival, more events were hosted:

Community Storytelling Night

This event paired up new community members with veteran Fringers who shared their personal stories and memorable experiences from Fringes past, including funny mishaps, new friendships, and opportunities they accessed during their time at the Fringe.

Youth Night

This was an event for anyone who participated in Toronto Fringe's youth and emerging artists training programs since March 2020, so they could finally meet in real life. The event included a fun networking game with prizes, food, and dancing.

MERCHANDISE

Fringe merchandise has been a revenue stream for the Toronto Fringe since before the pandemic, but has become an integral part of festival operations, branding, and engagement in the last two years. Throughout the 2021-2022 fiscal year, approximately \$5800 of merch was sold to patrons, including almost \$4000 in sales during the 2022 Toronto Fringe Festival.



Merch is sold year-round through fringetoronto.com, and delivery within the City of Toronto and shipping to Canada and the US is available for an extra charge. During Next Stage 2022, online sales for merch were not significant, though we expect that we would have seen higher sales if the festival had continued in person. Merch was sold during the 2022 Fringe at the venues, at the two Festival Box Offices, as well as online and over the phone. Sales during the festival accounted for the majority of sales over the year, and exceeded the pre-pandemic sales levels from the 2019 Fringe.

Merch items available throughout 2021–2022:

- Fringe TO mask (black cotton, three layers)
- Fringe TO toques (black with white logo, and gold with black logo)
- Fringe TO cap (black with white logo, flat brim)
- Hand-poured candles (“Find Your Light”, and “Patio Vibes”)
- Fringe “To Do List” mug (14oz, ceramic)
- “PS: Drink Up!” water bottle (black, metal, 16oz)
- Fringe TO enamel pin
- “Fringe My Way” yellow highlighter
- Large tote (with zipper) with all of the historical Toronto Fringe and Next Stage logos
- White t-shirt with “Living My Best Fringe Life” in black on front
- Black sweatshirt with “Sorry I Missed Your Zoom Show” in white on front

Special seasonal bundles of merch items were also available from November to January.

Merch will continue to be a focus for awareness and revenue building for the organization.

PEOPLE

GENERAL UPDATE ON STAFF

2021–2022 saw a lot of change and challenge for Fringe staff in their personal lives as well as professional lives. We are so grateful for everyone who contributed to the three festivals despite the ongoing pandemic and uncertainty of these times we live in.

Executive Director **Lucy Eveleigh** took 6 weeks to herself in the Fall of 2021 after the birth of her son, Lennox, and the death of her father. She travelled back and forth to England to be with her family while still working remotely.

Communications Director **Claire Wynveen** moved on from the Fringe in the Fall of 2021 after serving the organization for 10 years in various positions. **Damien Nelson** stepped in as the Interim Publicity and Marketing Manager for the Next Stage Theatre Festival. **Carly Chamberlain** was hired on contract as the Next Stage Content Manager, and then applied and was hired full time in February 2022 as the new Communications Manager. Damien continues to work as our Festival Publicist.

Yuddha Maharaj was hired in September 2021 as the Community Engagement Senior Coordinator. Ultimately, the position was not a good fit and she moved on from the Fringe in February 2022.

After one year as our Metcalf Festival Management Intern, **Suzanne Wilkie** was offered the year-long contract of Administrative Coordinator in September 2021. She was instrumental in supporting artists through the Next Stage Theatre Festival and Toronto Fringe Festival, and

has been offered a full time position as the Associate Producer starting September 2022.

After holding the position of Emerging Festival Producer in 2020 and the Outreach Coordinator in 2021, **Isabela Solis-Lozano** served as the Metcalf Executive Management Intern this year, splitting her internship between the Toronto Fringe and TAPA (Toronto Alliance for the Performing Arts). As of September 2022 she is beginning a joint MA at York University and Toronto Metropolitan University in Communications & Culture.

Ellen Reade joined the Toronto Fringe first as a Future Makers Intern through a program at Toronto Metropolitan University for Fringe 2021. She stayed on as the Digital Festival Experience Designer for the Primetime Festival, continued as the Digital Innovations Intern until April 2022, then transitioned to the Assistant Volunteer Coordinator for the 2022 Fringe Festival. We hope to continue our work with Ellen into the 2022-2023 fiscal year, particularly engaging her around how digital forms of theatre can be integrated into the 2023 Fringe Festival.

BALANCING ACT

The Toronto Fringe submitted a request to be considered for the pilot project of The Balancing Act, an initiative of Theatre Direct. The aim of Balancing Act is to create increased equality, accessibility, and inclusion for parents and caregivers working in the performing arts. The Executive Director and previous Communications Manager had both been on the steering committee since 2019, and in 2021 we became part of the Level UP! Strategy focusing on flexible

working models. With the support of the Balancing Act team, we worked on creating an HR resource document for onboarding staff that clarifies the structure and processes of our flexible working model, with a particular focus on our seasonal staff. This work is so important to the Fringe, not only for caregivers but also for those who may have access needs, or require flexibility to be able to carry out their work.

STAFF LIST

Executive Director Lucy Eveleigh

Managing Director Laura Paduch

Communications Director Claire Wynveen
(until October 2021)

Projects & Operations Manager Tessa Cernik
Communications Manager

Carly Chamberlain (started February 2022)

Interim Publicity & Marketing Manager

Damien Nelson (October 2021–February 2022)

Community Engagement Senior

Coordinator Yuddha Maharaj
(September 2021–February 2022)

Executive Management Intern*

Isabela Solis-Lozano

Administrative Coordinator Suzanne Wilkie

Administrative Assistant Neusa Kaculo
(August 2021–May 2022)

Finance Coordinator Scratch Anderson

Graphic Design Trajectory Brands Inc.

**This position is generously funded by the Metcalf Foundation.*

Primetime Festival Staff:

Production Coordinator Tiffany Ledesma

Livestream Technical Coordinator

Caitlin Farley

Digital Festival Experience Designer

Ellen Reade

Festival Stage Manager Brianna Unger

Patron Services Coordinator Lucy McPhee

Patron Services Representative

Marissa Orjalo

Volunteer Coordinator Sarah Brooks

Next Stage Festival Staff:

Digital Innovations Intern Ellen Reade

Next Stage Content Manager

Carly Chamberlain

Technical Director Caitlin Farley

Digital Production Coordinator

Brianna Unger

Festival Lighting Coordinator Rachel Shaen

Closed Caption Coordinator

Hannah MacMillan

Digital Patron Services Coordinator

Marissa Orjalo

2022 Next Stage Selection Committee

Lucy Eveleigh

Laura Paduch

Marjorie Chan

Derrick Chua

Leah-Simone Bowen

Fringe Festival Staff:

TD Emerging Festival Producer Kevin Yue

TD Outreach Coordinator Andi Canales

Marketing Manager Bee Ramesh

Patron Services Manager Lucy McPhee

Festival Production Coordinator

Caitlin Farley

Festival Technical Coordinator Bryan Steele

Front of House Coordinator Erin Fleck

Assistant Front of House Coordinator

Annie Roberts

Volunteer Coordinator Sarah Brooks

Assistant Volunteer Coordinator Ellen Reade

Box Office Associate Jennifer Peterson

Accessibility Coordinators The Disability

Collective - Ali Hand, Emily Maxwell,

Nathan Sartore

KidsFest Club Coordinator Kelly Winger

POSTSCRIPT Technical Director

Heather Kilner

POSTSCRIPT Production Assistant

Mitchell Doherty

POSTSCRIPT Bar Coordinator

Blair MacMillan

POSTSCRIPT Assistant Bar Coordinator

Mike Jankovich

Festival Publicist Damien Nelson,

Want & Able Arts Consulting

Publicity Assistant Sam Shepherd**Web Developer** Tom Dearden**Eventotron Developer** Chris Perkin**Graphic Design** Trajectory Brands Inc.**TENT Program Director** Tanya Rintoul**New Young Reviewers Co-Facilitators**

Signy Lynch, Stephanie Fung

Teen Fringe Program Director

Edge of the Sky

Patron Services Representatives

Adria Waram

Alex Vermey

Anne Gallagher

Catherine Gava

Elaine Ma

Kristin Boivin

Maria Khan

Marissa Trott

Michael Smith

Michelle Soicher

Robyn Matuto

Teya Zuzek

Yabsira Adgu

Front of House Representatives

Abriana Lashley

Adriana Chavez

Angela Sun

Bonnie Duff

Colwyn Alletson

David Johnston

Eryn Berridge

Fiona Moffat

Grace Faria

Jacqueline Swan

Joey Vong

Kate Martin

Kenzia Dalie

Marcela Echeverri

Marina Gomes

Melissa Avalos

Michaela Steven

Mickey Brown

Mikhail Chernov

Naomi Kaplan

Natalie Fasheh

Peter Bigauskas

Renee Wong

Sarah Alvo

Sonja Schweiger

Victoria Crough

Venue Technicians

Chris Sutherland

David Mallette

Ellen MacKay

James McQuay

Jasper Jacobs

Karen Elizabeth

Kate Counsel

Nicholas Davidson

Nicole Eun-Ju Bell

Paul Bourgeois

Rian Tran

Tiffany Yaw

Zev Shoag

Fringe Mentors

Byron Abolos

Aaron Jan

Victoria Laberge

Andrea Mapili

Morgan Norwich

Maricris Rivera

Andrew Seok

BOARD OF DIRECTORS

Chair Jason Murray

Vice Chair Nancy Konopinsky

Treasurer Garth Sheriff

Secretary Boyd Neil

Directors

Nicole Biros-Bolton

Cindy Gouveia

Sage Paul

Barry Peters (completed six years in February 2022)

Steven Smits (completed three years in June 2022)

Douglas Steiner

Kate Supleve

Denise Ruzage

ARTIST ADVISORY

(served from January 2020 - June 2022)

Ophira Calof

Joan Jamieson

Rob Kempson

Amy Lee

Ashley Perez

Miquelon Rodriguez

Andrew Seok

Kevin Vidal

YOUTH ADVISORY COMMITTEE

(struck in June 2022)

Visaree Bradshaw-Coore

Melissa Domingos

Avery Jackson

Meaghan Salmon

DEVELOPMENT COMMITTEE

Doug Steiner

Cindy Gouveia

(various board members join the bi-weekly meetings)

DONORS

Everyone who donated over \$100 from Sept 1, 2021 to Aug 31, 2022:

Susan Anderson

Pat Anweiler

Gideon Arthurs & Erin Shields

Neville Austin

Aimee Beeston

Efrim Boritz

Brian Bowerman

Mildred Campana

Derrick Chua

Lesley Clark

Leah Faieta

Joyce Feinberg

Sam Festino

Barbara Fingerote

Steve Fisher

Sandra Fleischer

Anne Fleming

Merle Garbe

John Gazey

Andrew Gillespie

Cindy Gouveia

Celia Harte

Randy Hesp

Shelley Hobbs

Elizabeth Howson

Ruth Hull

Rachel Ilagan

Andrew Johnston

Birthe Jorgensen

Henriette Katz

Gordon Phillip King

Carol Kobel

Nancy Konopinsky

Andrew Lamb

Steven Lico

Ilana Lucas

Gabriel Mansour

Stan Markiewicz



Marcel Martel
Margaret McCain
Sara McGinn
Patrick McPhee
Susan Moellers
Eddy Morassutti
Jason Murray
Boyd Neil
Eleanor & Terry O'Connor
Christopher Oldfield
Barry Peters
Leons Petrazickis
Sebastiano & Angelina Pizzirusso
Joan & Bill Rajala
Luke Reece
Patrick Robinson
Charlotte Ryan
Garth Sheriff
Robert Sherrin
Maureen Simpson
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Michelle Soicher
Javier Solis
Alex Stairs
Douglas Steiner
Heidi Stock
Kelly Straughan
Kate Supleve
William Tallon
Michael Trent
Darlene Varaleau

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Kanto by Tita Flips
Nickel 9 Distillery
Ontario Arts Council
Pat & Tony Adams Freedom Fund for the Arts
RBC Foundation
Reconnect Ontario Program
Second City
Steam Whistle Brewing
TD Bank
Toronto Ars Council
Toronto Arts Foundation (Resiliency fund created thanks to donations from the Hal Jackman Foundation and The Slight Family Foundation)
Tosho Knife Arts
Zoomer Radio



Photo credits:
Fringe Festival photos by Colleen Yates
Next Stage photos by Connie Tsang



VOLUNTEERS

After so many years away, we were delighted to welcome back 300+ volunteers at the Primetime Festival, Next Stage Theatre Festival, and Toronto Fringe Festival. They were instrumental in helping patrons and artists navigate the digital platforms to see shows in the fall and winter, and then an integral part of the front of house team at in-person venues and welcoming people at our POSTSCRIPT patio.

We are so grateful to have so many volunteers return after two years, and so many new volunteers join our ranks this summer.

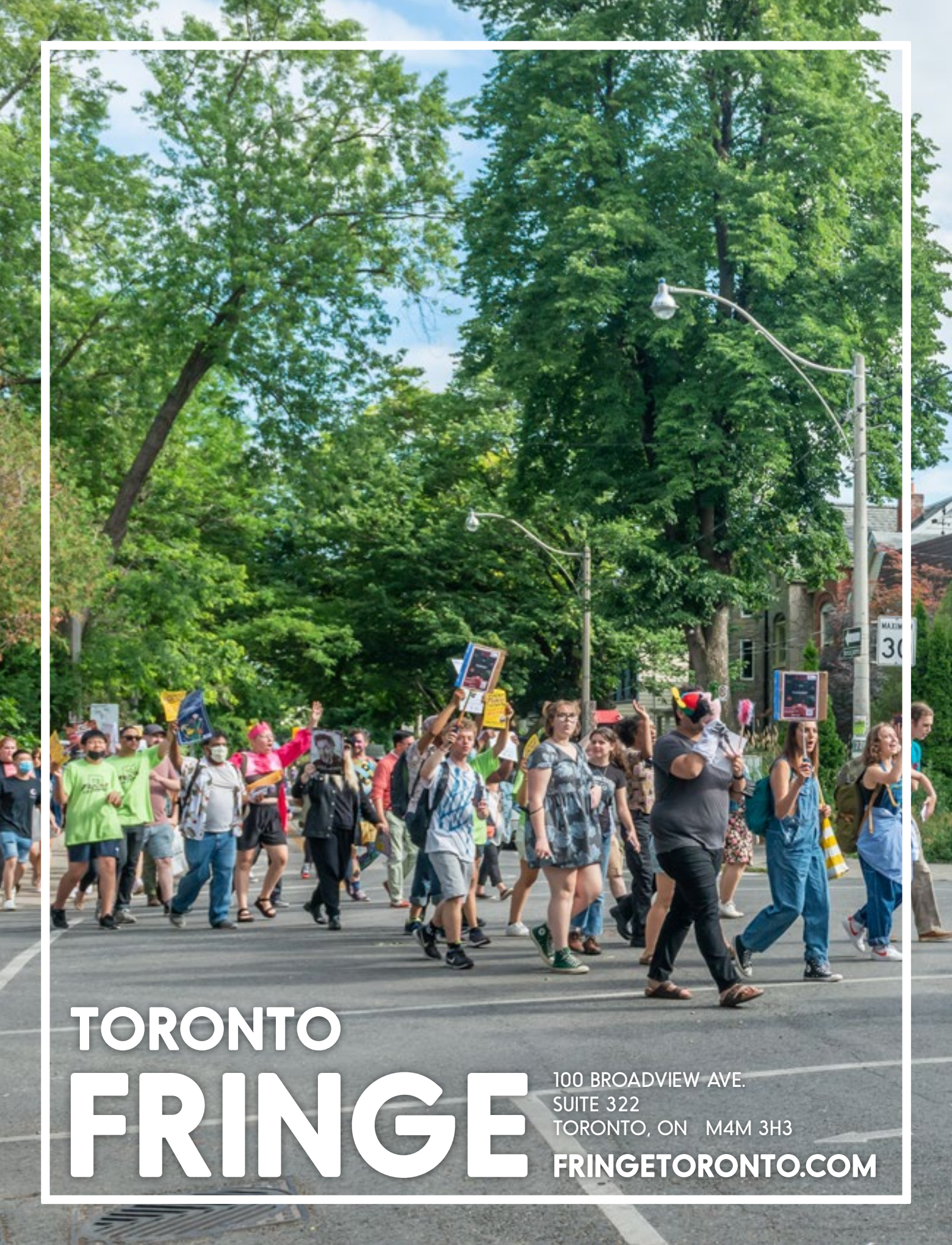
LOOKING FORWARD

As we already presented a Next Stage Theatre Festival in 2022, our next iteration will not be until October 2023. We have changed the time of year in order to boost sales and create a feeling of a season of work. We will therefore be presenting the next Next Stage Theatre Festival in the 2023-2024 fiscal year. We are hopeful that this will provide us with some time in the fall and early winter of 2022 to be able to stand back and plan for the future with these dates in mind. The whole team has been working non-stop since the pandemic started, so the fall will be a time for reflection and a slower pace. We will jump back into all things Fringe 2023 in the new year, following our community gathering and lottery party in December 2022.

We will be focusing on our Strategic Plan and on creating a sustainable 2023 Toronto Fringe Festival with more robust revenues as we continue to rebuild the organization. We will think about succession planning for our Board Chair, Vice Chair, and for our Executive Director who has been with the organization for over a decade. The 2023 festival will remain similar in size to 2022, with no more than 100 shows.

We are in the process of recruiting three new board members including Barry Peters to replace Steven Smits and Douglas Steiner, both of whom have relocated out of Toronto so can no longer serve on the board. They will be missed greatly but we wish them the best with their new adventures.

The full-time team will be heading to Montreal in November 2022 for the Canadian Association of Fringe Festivals Conference and a staff retreat.



TORONTO FRINGE

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