

J.M. Drama Alumni

The Registry Theatre



ANNUAL REPORT
2013-2014

Table of Contents:

Message from the President.....	3
Overview	5
Programs and Activities	6
Professional Presenting	6
Community Theatre	10
Partnerships and Rentals	12
Affordable and Accessible.....	13
Arts Incubator and Accelerator Centre.....	15
Stability	18
Summary.....	20
Words from Our Partners	21
Sponsors and Volunteers	22
Board and Management	23
APPENDIX A: Audited Financial Statements	

Message from the President

The 2013/14 Fiscal Year was a remarkable one for J.M. Drama Alumni and The Registry Theatre. This Annual Report highlights the activities and accomplishments during the twelve months and also notes some of the challenges faced. But perhaps one of the most remarkable achievements is that it was the 15th year of J.M. Drama's management of the renovation of the former land registry office into The Registry Theatre and its ongoing operations.

The Registry Theatre was not an obvious project for J.M. Drama in the late 1990s. A small theatre organization with a budget of \$10,000 and one annual production took a huge leap of faith in 1998/99 in promoting it as an essential community facility – as did the City of Kitchener, the owners of the building, and our architectural partners, The WalterFedy Partnership. Together, we developed the plans for The Registry Theatre, oversaw its renovations in 1999/2000 and opening in early January 2001. Fifteen years later, The Registry Theatre is thriving and has proven itself to be an important part of the creative sector in Waterloo Region.



But The Registry Theatre has also changed J.M. Drama in a very dramatic way. Managing a theatre for the community is much different than putting on a summer show. It requires different skills and experiences and certainly incurs a much greater risk. But the reward, we felt and continue to feel, is also much greater for the community J.M. Drama serves.

J.M. Drama's current strategic plan is coming to an end. This Annual Report notes some of the results of that strategic plan – the programming for The Registry Theatre, the development of J.M. Drama Youth Ensemble and its activities, enhanced planning and governance, and the reinvigoration of the "J.M. Drama" part. Managing a theatre and meeting the community needs as volunteers unfortunately meant resources being devoted to "The Registry Theatre" rather than "J.M. Drama", the recreational theatre group that 15 years ago took the leap of faith. A critical component of our last strategic plan was to rebuild and rejuvenate J.M. Drama – which remains, as with all things, a work in progress.

The end of the current strategic plan also means the start of the next strategic plan. The timing for J.M. Drama and The Registry Theatre is good. We are in a strong financial position, with a diversified revenue base. The programming for The Registry Theatre is a good mix and is well-received by audiences, participants, and funders. It also, perhaps more importantly, advances the public's understanding of the various forms of art – whether as an audience member or as a participant on or behind the stage.

There are a number of other factors that J.M. Drama will need to consider as part of the next strategic plan:

1. What is the correct balance between "programmed" activities at The Registry Theatre and "rental" activities? We feel we have struck a good balance, but need to confirm with our partners in the community and with City Council.
2. How big does J.M. Drama want to be? If J.M. Drama grows much more, it will need to register for HST purposes. While registration would be financially beneficial to J.M. Drama, it would also mean charging 13% HST on tickets, theatre rentals and so forth. This charge may be a challenge

for some in the community and other organizations.

3. Implementation of the *Ontario Not-for-Profit Corporations Act* in 2016 will require J.M. Drama to continue under a new statutory regime, with different governance structures. Of course, this continuation will also provide an opportunity to implement other changes that may flow from our strategic planning exercise.
4. Succession planning – both for management and for the board of directors. A primary role of a board of directors is to ensure that there is a succession plan in place. A board also should be renewed on an ongoing basis to ensure relevance with the community it serves.
5. Changes to the arts and culture environment in Waterloo Region – the City's review of Centre in the Square, the development of the Creative Enterprise Initiative, the proposed economic development corporation for Waterloo Region may not, at first blush, be relevant to The Registry Theatre. However, J.M. Drama needs to consider, with the City and with our partners, what is the best management approach for The Registry Theatre. A decision will need to be made in 2015 on whether J.M. Drama will opt to continue to manage The Registry Theatre for another 3 years.

This past year was, for J.M. Drama and The Registry Theatre, a successful one. It marked 15 years of The Registry Theatre in its development stage, construction phase and operations. But, as the saying goes, "the best is yet to come".

Don Bourgeois
President, J.M. Drama Alumni

Overview

J.M. Drama Alumni was formed in 1983, comprised of teachers and former students of St. Jerome's and St. Mary's Catholic Secondary Schools (hence the "J.M." of the organization's name), with the intention of producing a summer theatrical production. Non-professional in nature, this was an opportunity for theatre folk with career ambitions to hone their craft, for community players to engage in a much-loved hobby, and for audiences to come together in the summer to enjoy quality entertainment.

30 years later, our activities have grown exponentially. While the summer production continues to be the cornerstone of our activities, J.M. Drama now operates The Registry Theatre, a 166-seat venue in Kitchener's Civic District. Between music (Jazz, Folk, Classical, and World), Dance, and film series, semi-professional Theatre for Young Audiences theatrical productions, the ACTOne Play Festival, and various partnerships and co-presentations with other arts groups, The Registry Theatre is busy 280 days of the year, making us one of the most well used venues in the city. Thanks to our partnership with the City of Kitchener, J.M. Drama is able to offer a fully-equipped, intimate venue for community rentals at an affordable price. Our mandate has evolved accordingly: J.M. Drama and The Registry Theatre encourage the growth of the arts in the Waterloo Region through education, community theatre opportunities, presenting, and rental partnerships.

2013-2014 was The Registry Theatre's 13th season of programming. The season began with one of the most noteworthy events in the history of our theatre, Academy Award Winner, Grammy Winner, Juno Winner and Order of Canada recipient, Buffy Sainte-Marie. This memorable concert highlighted The Registry Theatre's profile, and our reputation for offering artists who would typically be beyond the grasp of a small venue. Season presentations ran the gamut from an international star such as Buffy, to local grass roots performances like the VOC music collective which plays to classic silent movies, programmed exclusively in Waterloo Region by The Registry.

J.M. Drama Alumni and The Registry Theatre are a vital part of the Region's arts ecosystem in three fundamental ways:

1. Affordable and Accessible – At \$250-\$300/night, The Registry is the most affordable rental venue in the Region, coming in at less than a quarter the cost of similar venues. This is largely due to the City of Kitchener's in-kind contribution of space and support for major maintenance. In addition, our volunteer and charitable status allows us to give renters the option of accessing and operating equipment themselves, saving on staff charges. These savings often make the difference between financial success and failure for a first-time presenter.
2. Arts Incubator and Accelerator Centre – The first few steps down the path of a career in the arts are filled with uncertainty. Unlike other disciplines, there are few coherent structures in place to take seamlessly an aspiring artist from the early educational stages through to emerging practitioner. It is in this capacity that J.M. Drama and The Registry Theatre are a crucial part of the arts ecosystem, a place where a volunteer usher can eventually become a performer on the stage, or a cautious young musician can be nurtured and developed into a Broadway performer.
3. Stability – For 30 years, J.M. Drama has consistently delivered on its promise to provide Waterloo Region with quality community theatre opportunities, engaging performance series, and affordable and accessible rental space. J.M. Drama makes - and is - a sound investment in the community.

Programs and Activities

Professional Presenting

In an increasingly digital, online world, the live cultural event remains the most immediate and truly interactive experience, as artists meet audiences face to face. Performers need a place to practise their art. The Registry Theatre is that place. As an arts incubator, we are always alert to supporting nascent artists who display talent, passion and commitment. The Registry is dedicated to mentoring the careers of local artists, and also by assisting established local artists to develop beyond their home community.

The Registry also presents national and international artists in order to provide our audiences and our arts community with enriching artistic experiences that they might not otherwise have the opportunity to see in a regional centre such as Waterloo Region. These concerts and productions often include workshops and feedback opportunities which further connect performers to audiences, and provide enriching experiences for our citizens.

In 2011 a click rail system was installed in The Registry lobby which, along with track lighting, has enabled us to exhibit the work of local visual artists through several 3-month engagements each season. 100% of revenue generated through art sales go directly to the artist.

Given the not for profit charitable nature of J.M. Drama/The Registry Theatre, artist fees are developed to respect the value and the needs of the performers as much as possible within the limits and needs of the theatre to continue to sustain successfully its charitable activities.

Registry programming continues to be supported by all of our existing partners (media sponsors The Waterloo Region Record and CKWR FM Radio, corporate sponsors Equitable Life of Canada, Heffner Motors, and WalterFedy, and our three government funders, The Ontario Trillium Foundation, Ontario Arts Council, and the Department of Canadian Heritage) and features numerous programming partners such as Lost & Found Theatre, Waterloo Region Record Books For Kids Fundraiser, and many other partners.

One Night Only, our flagship eclectic series, features a variety of musical genres by local and nationally known musicians. This season included some of the finest musicians on the national & local scene, including one of our community's most popular artists Kevin Ramessar, and Canada's renowned flamenco-world music ensemble Sultans of String. Also featured were Stealing Dan and the Bernie Senensky Quintet. One of our most popular, the One Night Only series played to 700+ patrons over 6 concerts.



Sultans of String

Series Sponsor: Equitable Life of Canada



James Hill & Anne Janelle

Folk Night at The Registry is a model of community partnership, which presents the best in folk and roots music from Canada, the USA, and the United Kingdom. The 13-14 season saw consistently sold-out houses (total audience of 1,162), along with the initiation of the first annual Registry Roots Music Weekend which featured a weekend of 2 concerts plus 2 community music workshops in a further partnership with Folk Night's Old Chestnuts Song Circle. Among the artists featured were Gathering Sparks, RPR, Brother Sun, James Hill & Anne Janelle, Maria Dunn & Cara Luft, and Eileen McGann with David K.

Jazz at The Registry is a showcase for local musicians, complemented by the best that Canada has to offer. The 13-14 season featured the 18-member Waterloo Region ensemble, Big Band Theory, with one of Canada's finest Don Thompson, perennial favourite Larry Larson (of KW Symphony fame), emerging local pianist Jason White, and wrapped up with KW's own (via New York) John Tank. This nearly-sold-out series welcomed 500 guests over the course of 4 concerts.

Series Sponsor: *WalterFedy*



Larry Larson



Canadian legend Buffy Sainte-Marie

Not everything fits neatly into a box; sometimes an opportunity arises that must be seized upon at the last minute. These are our **Singles** – not a part of a series, they stand alone and represent our on-going commitment to working with the community to make events happen. Singles events in 13-14 included the stage play *One Noble Journey* by writer/actor Mike Wiley (presented in association with Cheryl Ewing Consulting as part of Black History Month), Roots duo Rick Fines & Suzie Vinnick, local up-and-comer Dan Beacock, and Canadian international folk legend Buffy Sainte-Marie.

Classics at The Registry is a blend of Baroque music (featuring our resident orchestra Nota Bene Baroque, led from the harpsichord by Artistic Director Borys Medicky) and concerts from other fine, local early music artists, including a world premiere by noted early music scholar and composer Michael Purves-Smith, and the KW Symphony's Julie Baumgartel. After 6 years of steady growth, Classics at the Registry is now showing strong numbers at the box office, welcoming nearly 600 guests over the course of the 6-concert series.



Julie Baumgartel

Series Sponsor: Heffner Toyota & Heffner Lexus



The VOC Silent Film Harmonic is a group of accomplished local musicians dedicated to performing along with classic silent movies. Many silent movies came with symphonic scores, and big-city theatres even had their own orchestras. However, most film music was supplied by pianists, or small ensembles that worked from classical themes or cue sheets of generic music that served as the basis for improvisations. This is the tradition that the VOC pursues. Featuring Wade Whittaker guitar, Steve Lederman percussion & brass, Bradford Nowak trumpet & drums, Ted Harms bass, and David Hunsberger clarinets. The 13-14 season featured the films *Sunrise* (directed by F.W. Murnau of *Nosferatu* fame), George Romero's classic *Night of the Living Dead*, and Buster Keaton's *The General*.

Berlin Shorts is an adjudicated short film event that brings emerging film makers together with artists working in the industry. Films are 5 minutes or less and are screened before a live audience who vote on their favourite films, either "renewing" or "cancelling" them for the next round. There are three rounds all, with prizes for round winners and the season champion. Film makers are paid screening fees. Film makers from 13-14 included Kyle Hytonen, Michael Martins, Greg McCann, and John Forbes.

Series Sponsors: Ed Video, the Grand River Film Festival





Propeller Dance

Dance at The Registry is committed to the nurturing of contemporary dance, and developing audiences for Canadian dancers and choreographers. Our novel Pay-As-You-Leave ticketing option allows patrons to experience dance (maybe for the first time), then decide the value of the experience, making dance accessible to everyone. Made possible by support from OAC's Ontario Dances program, the 13-14 season featured three Ontario-based dance companies: Shannon Litzenberger Contemporary Dance, bboyizm, and Propeller Dance, a barrier-free dance company that incorporates dancers of all abilities.

Series Sponsor: Heffner Toyota & Heffner Lexus

Previously a renter, Elizabeth Priestley, better known in the Burlesque community by her stage name Sassy Ray, was presenting shows of consistent high quality to audiences of nearly 100. However, after deducting expenses she was barely breaking even, and was not able to pay herself at all. In 2013-2014, The Registry approached **Sassy Ray Burlesque** with an offer to present two shows as part of the regular season; *Tales from the Strypt* took place on October 31, and *L'Amour: A Valentine's Cabaret* on February 14. Ms. Priestley was paid a performance fee, and the series saw a small surplus in its first year, playing to a total audience of 149. Featuring performers from the Canadian Burlesque Hall of Fame and affiliated with the Great Canadian Burlesque, Sassy Ray's events have already made The Registry Theatre an important stop in the Burlesque tour of Southern Ontario.



Sassy Ray



Made possible through a grant from the Ontario Trillium Foundation, the inaugural season of **Theatre for Young Audiences** (TYA) featured *The Velveteen Rabbit* (adapted for the stage by Kitchener-born playwright Chris Craddock) and *Pinocchio* (adapted for the stage by local radio personality Randolph J. Johnston), along with two installments of the Saturday Morning All-You-Can-Eat Cereal Cartoon Party, featuring cartoons, commercials, and PSAs from the 60s through the 80s. The inaugural season of the TYA series welcomed total audiences of 581.

Presented in association with Lightning Banjo Productions, the TYA series is a semi-professional undertaking where artists and crew receive an honorarium. Being paid for creative work is a transformative moment for a young artist; by supporting this endeavour, The Registry Theatre provides a crucial middle step for artists aspiring to a career in the business, linking community/amateur theatre to paid work.

Community Theatre

In addition to our presenting series, J.M. Drama Alumni, operator of The Registry Theatre and long-standing producer of recreational theatre in the Waterloo Region, continues to present regular, high-quality community theatre productions, engaging volunteer actors, writers, directors, designers, and behind-the-scenes crew, and delighting audiences.

The **J.M. Drama Summer Show** has been the mainstay of J.M. Drama Alumni since its origins in 1983, when alumni from St. Jerome's and St. Mary's Catholic High School came together in the summer to produce Neil Simon's *The Odd Couple* in the St. Mary's auditorium. Now in its 31st year, J.M. Drama has provided opportunities for hundreds of community members to act, write, direct, play music, design, or work behind the scenes, and for thousands of audience members to enjoy some of the finest recreational theatre in the region.

This year's production was *Dracula, The Musical* directed by Cheryl Ewing. While it represented something of a departure from J.M. Drama's usual summer fare, the show nonetheless had strong numbers at the box office and featured amazing theatrical and musical performances from volunteer performers from the Waterloo Region and beyond. In a tradition of connecting the summer show with the community, over \$2000 was raised for the House of Friendship.

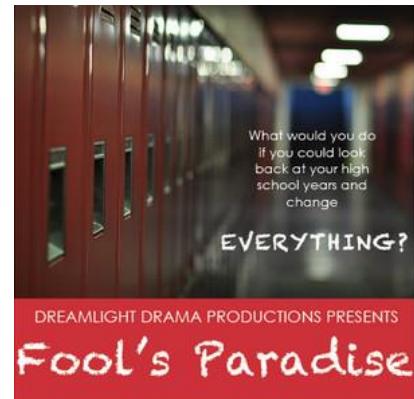




Each year the **ACTOne Play Festival** solicits one-act play submissions from area playwrights. A jury is convened (comprised of local, working theatre artists) to select three pieces for full production and 2-3 additional pieces for development, culminating in either a workshop or staged reading. Community members are invited to audition for a role, or to apply for a position as director, designer, or backstage crew. ACTOne is made possible through funding support from the Ontario Trillium Foundation.

Shows produced in 2014 included *Writer's Retreat* by Andrew Deveaux and Alexandra Delle Donne, *The Last Supper* by Steve Mielczarek, and *When I'm Gone, Will Anyone Notice?* By Lisa Hagen. In addition, staged readings were given for Jay Hebert's *Here*, Eric Russell's *Hey, It's Me!*, and Rachel Behling's *Voice of Reason*. *When I'm Gone, Will Anyone Notice?* has since received a second production as part of Lost & Found Theatre's *Fascinating Women* event, featuring one-act plays with all female casts.

Under the Artistic Direction of Anne Marie Hayman, the **J.M. Drama Youth Ensemble** produces regular Variety Nights, showcasing youth talent from around the region. In addition, J.M.YE has worked closely with student groups from local high schools Eastwood Collegiate Institute (*The Artist* written and directed by Justin Atkins and Clare Alleger) and Resurrection Catholic Secondary School (*Fool's Paradise* written and directed by Karley George) to produce full-scale productions on The Registry stage, and curates an annual visual art exhibit for the Registry lobby each year in conjunction with the ACTOne Play Festival.



AN EVENT-FULL YEAR!

68

SHOWS

5,774

PATRONS

\$100,356

IN TICKET SALES
(PRIOR TO BOX OFFICE SHARING ARRANGEMENTS)

Partnerships and Rentals

The Registry Theatre is active – either with performances or rehearsals – approximately 280 days a year. Of this, roughly half fall under the category of rental. The status of renter, however, describes a broad range of experiences; the relationship with many of the regular tenants has evolved into something that is better described as a partnership. Risk sharing scenarios are common, and The Registry frequently negotiates in-kind use of equipment or services in an effort to help ease the financial burden for arts organizations. At \$250-\$300/night, The Registry Theatre offers an affordable, accessible, high-calibre arts venue at a price that cannot be matched anywhere in the region.

Many local arts groups state that, without The Registry and the resources it provides, they would not be able to sustain their regular production activities.

List of Partners in 2013-2014

- Our World Festival of Music
- Lightning Banjo Productions
- The Old Chestnut Song Circle
- Ontario Presents/Ontario Contact
- Cheryl A Ewing
- Lost & Found Theatre
- MT Space
- Desire2Learn
- Kitchener Waterloo Musical Productions
- Inter Arts Matrix
- actOUT KW
- Growing in the Arts
- The Singer's Theatre
- KW Glee
- City of Kitchener
- KW Youth Theatre
- Carousel Dance Centre
- Premier Dance Academy
- Give It Up Productions
- Tri-Pride
- Thrive Bellydance
- Notes by Amy
- Believe Musical Theatre Company
- St John's Catholic School
- University of Waterloo
- Elizabeth Zeigler Public School
- Out of the Box Productions
- The Caribbean Canadian Association

Affordable and Accessible

Self-Producing: Arts Presenting in Canada

Self-producing is a reality for Canadian performance artists. The size of the country, distance between markets, and fluctuating levels of support for touring initiatives has made conventional performance “circuits” unfeasible. Further, the costs and efforts associated with presenting are such that presenters are reluctant to take a chance on a new act for fear of losing money. This means that, if an emerging artist wants to gain some recognition in the community, they need to organize and coordinate their own events.

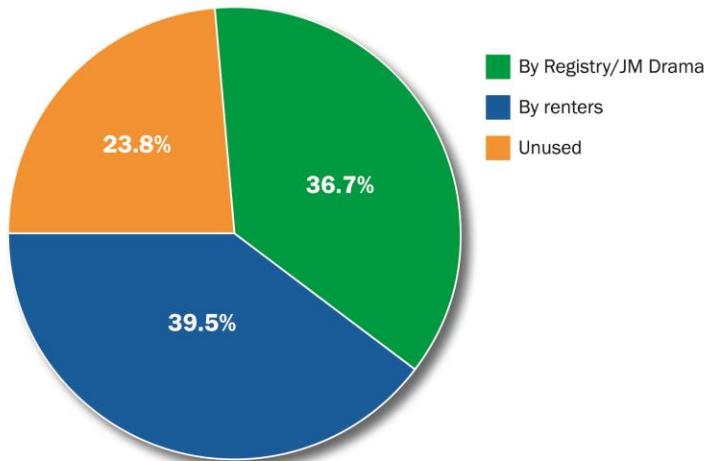
The Registry is a vital resource for self-producing artists in the Waterloo Region – and beyond. At 166 seats, The Registry is just the right size for someone starting out. Even with only half the seats full (a reasonable goal for a first-time performer), The Registry feels like a warm, full room. At \$20/ticket (a reasonable starting point in terms of ticket price), 75 tickets generates \$1500 in revenue. This becomes the de facto budget for a new endeavour; if total costs can be kept below \$1500, then the artist comes away with a profit, albeit small. More importantly, they gain confidence that their product has value to the community and is worth developing. This is the catalytic moment for emerging artists; even a \$100 profit can be enough to encourage continued effort.

At \$250-\$300/night, The Registry’s rental fee enables artists to self-present in a fully-outfitted venue at a cost that makes net profit a reasonable goal.

A Growing Need

When J.M. Drama first opened The Registry Theatre in 2001 our only presenting activity was the annual summer show. Consequently, The Registry was available to renters from September through to mid-July. Fast forward 13 years, and the situation is much different. With the growth of J.M. Drama’s community theatre offerings, along with the emergence of professional and semi-professional presenting and producing initiatives, J.M. Drama initiatives now represent nearly half the activity on The Registry stage. In 2013-2014 The Registry was in use 278 days; of those, 134 were for J.M. Drama/Registry Theatre events, many of which were partnerships or collaborations with other arts organizations in our community.

Registry Theatre Usage in 2013 - 2014



While the graph shows 23.8% days when the space was ‘unused’, these days are comprised almost entirely of statutory holidays, holiday season, mid-summer, and back-to-school times of year – days when live events don’t sell in our market. Even so, initiatives are underway to develop activities that will fill even those times. January, typically a quiet month, is becoming artist-in-residence season; for the past two

years we've welcomed dance artists from Toronto to make use of the space as they prepare for national tours, and are becoming a hot commodity among Toronto dance artists, who find it nearly impossible to find available theatre space in their own city. In July (also a typically quiet month) of 2014 we ran a children's summer drama camp in partnership with green light arts; we look forward to doing so again in 2015. We were pleased to welcome the Modus Vivendi Village Players in September (the third and final quiet time of the year) of 2014 for a weeklong celebration of LGBTQ theatre.

With these initiatives, the theatre is more full than ever. The ease of access and use that The Registry provides has contributed to the growth of a busy arts scene. Many artists and organizations are finding it increasingly difficult to secure space at The Registry, and rental costs at similar-sized venues in the region are too high to make them economically feasible.

The problem we are faced with is a good one – one of success, growth, and reaching the limits of capacity. What is needed is expansion, an alternate performance space, or even rehearsal space, which would allow J.M. Drama to relocate some of its own events and/or make available to the public using the same model currently in place at The Registry – a model that has a proven track record of success.

Arts Incubator and Accelerator Centre

From Front of House To In Front of an Audience A Registry Volunteer's Story – by Ben Steele

Meet Laurentiu, a pukka chap from jolly old England. He's one of a number of ex-pats who fell in love with the Waterloo region.

"I moved to K/W in the summer of 2011, just before my Grade 9 year at school. It sounds a bit cheesy, but we really fell for the place and decided to go through the process of immigration and move here."

Even though the Waterloo Region has a lot of charm, it can be difficult to adjust to a new country, even when you speak the same language. An opportunity to volunteer at The Registry has helped locals, young and old, get connected to the arts and their community.

"I saw the opportunity in 2012 on an online volunteering site. I was looking into being a part of the community and gaining experience in various activities to see what would interest me."

Laurentiu is a special case. He started volunteering as an usher, but quickly found a renewed passion for the arts. He decided that he needed to do more.

"I had previous experience in acting after going to a weekend school of drama in Birmingham, my home city. This grew my love of plays and theatre, so a position at the Registry seemed fantastic for me. My involvement in theatre died down after 11 years of age. It wasn't until I had been volunteering for the Registry and seen some wonderful performances there that I decided to take it up again by acting in a school production here in K/W for Cameron Heights Collegiate Institute."

And after that school production, there wasn't anything stopping Laurentiu. He quickly snapped up an opportunity to perform in the ACTOne Festival, an opportunity for local playwrights to cut their teeth and have their work performed.

"During my volunteering at the Registry I got to know the front of house managers very well, such as Kathryn and Cody. Kathryn first let me know about the ACTOne festival and asked if I had any previous experience in acting, or would be interested in it. I, of course, answered with a wholehearted 'Of course I'd be interested!'"

With that, Laurentiu was hooked.

"The ACTOne festival was a lot of fun, being able to see and appreciate the work of local writers and see them brought to life with the talents of other groups of actors. My play, *The Last Supper*, was very interesting and fun to work on; I enjoyed the experience immensely."



It wasn't long before an opportunity for another production came around. This time, Laurentiu auditioned for *The Snow Queen*, a semi-professional production with an honorarium at the end. Lightning Banjo Productions cast him, and though that is the culmination of this particular portion of the success story, everyone at The Registry is eager to see Laurentiu continue to seek opportunities for vocational development.

"The Snow Queen has been my largest production thus far in my life and it was worth all of the time and energy put in. After performing 5 shows in total, selling out the theatre on the Sunday matinée, it really drives home the idea for me that I can look into acting as something to do more regularly. It's quite funny how it was word of mouth from volunteering that allowed me to find out about these great shows. I'd like to thank the Registry for making these opportunities available to me. This community has allowed me to develop an interest and a passion in something that I probably wouldn't have without The Registry."

Thanks, Laurentiu. See you around.

Kevin Ramessar: Local Boy Makes Good

By Lawrence McNaught

J.M. Drama's mandate to provide development opportunities for local artists is also central to the operations of The Registry Theatre. The story of Kevin Ramessar is a perfect example of the value of artist development, in tandem with programme curating and presentation.



The Kitchener-based guitarist and singer earned a Bachelor of Music in classical guitar performance from Wilfrid Laurier University, where he was awarded the prestigious Maureen Forrester Performance Scholarship, and the Garfield Weston Scholarship, graduating with the Gold Medal in 2000. Following his graduation Kevin began to teach, and to present occasional solo classical guitar concerts.

Having heard Kevin perform, The Registry suggested a concert to feature him, together with several other local musicians. After hearing him sing one

song in an otherwise entirely instrumental concert, The Registry encouraged Kevin to consider concerts featuring his vocal talents. Since that first performance in February of 2006, Kevin has returned every year, performing the music of some of popular music's iconic composers. In addition to his annual concerts, Kevin has also performed as part of The Registry's Jazz and Baroque series, as well as Registry season launch receptions, and our highly successful Registry inaugural fundraiser. The Registry concerts led to repeat performances at venues such as Hugh's Room in Toronto, and the Stratford Festival concert series, which in turn, led to Kevin being offered the opportunity to join the Stratford Festival Orchestra.

His membership in the Stratford Festival Orchestra has included playing lead guitar in Stratford's hit revival of *Jesus Christ Superstar*, which toured to La Jolla, California, and Broadway. He then played lead guitar in the Stratford production of *The Who's TOMMY*, earning the praise of The Who founder Pete Townsend. This past season Kevin was the on-stage minstrel in the Stratford Festival production of *Man of La Mancha*. When *La Mancha* closed, Kevin headed directly to New York City where he was being awaited to join the orchestra of the Tony Award winning *Beautiful: The Carole King Musical*.

In 2008 Kevin received the Region of Waterloo Arts Awards for music. He publicly acknowledged the influence and support of The Registry in his acceptance speech. While Kevin's success is perhaps the most noteworthy instance of the importance of the work of The Registry Theatre, he is but one example of numerous other local artists whose career in the arts has been significantly fostered by the efforts of J.M. Drama and The Registry.

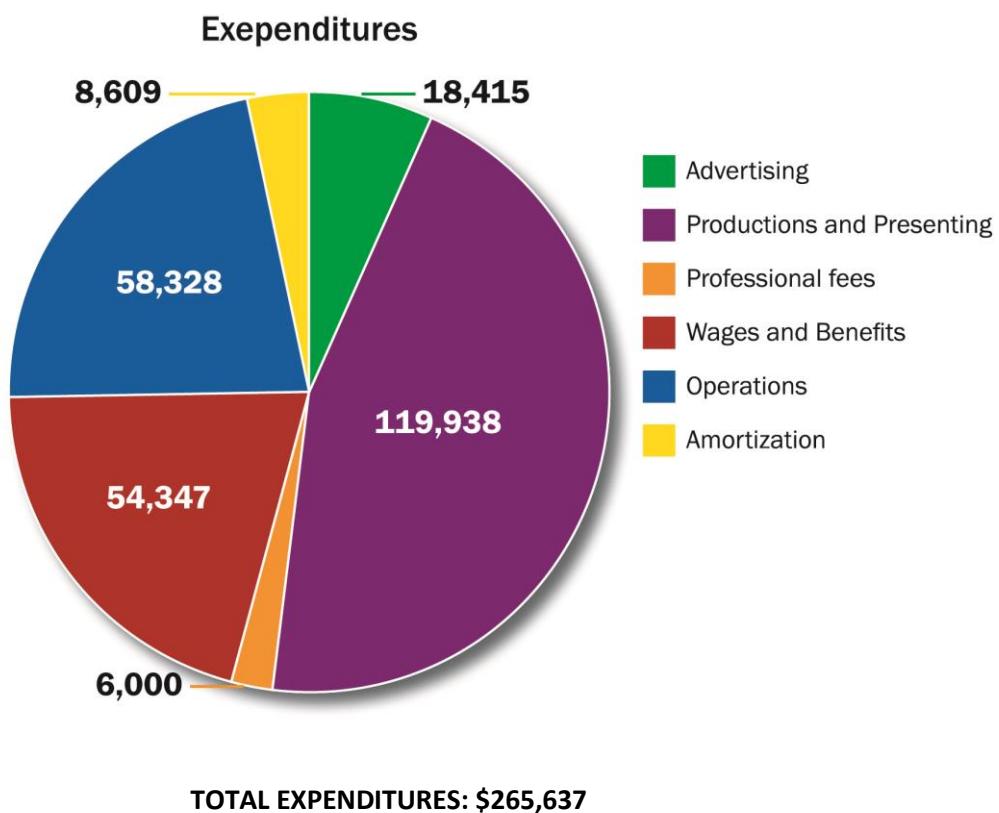
In his review of Kevin's re-imagining the music of Neil Young, The Waterloo Region Record's esteemed arts critic Robert Reid said of Kevin. "The young guitar virtuoso is one of the gifted local musicians who feels most at home at the Registry.....He satisfied Neil Young fans, while pleasing an increasing number of music patrons who recognize in Ramessar a gifted artist who continues to grow as he expands his musical horizon."

Stability

In a community where arts organizations have difficulty sustaining activities in the long-term, J.M. Drama Alumni has endured. With over 30 years of activity in the Waterloo Region, J.M. Drama has gained a solid reputation for delivering on its promise to provide recreational theatre opportunities for actors, directors, designers, technicians – not to mention the thousands of audience members who have enjoyed our shows over the years. Through all this time, careful financial management and the development of strong community ties has resulted in an organization that is debt-free and on financially solid ground.

Financial Snapshot

J.M. Drama Alumni produces community theatre, presents various performance series, and provides an affordable, accessible rental venue to the community. Through these practices, we pursue our mandate to foster the development of the arts in the Waterloo Region, acting as an incubator and accelerator centre. There is often crossover between the three basic activities of producing, presenting, and renting, resulting in hybrid arrangements such as presenting partnerships, risk sharing scenarios, and in-kind donations of space, equipment, and services.

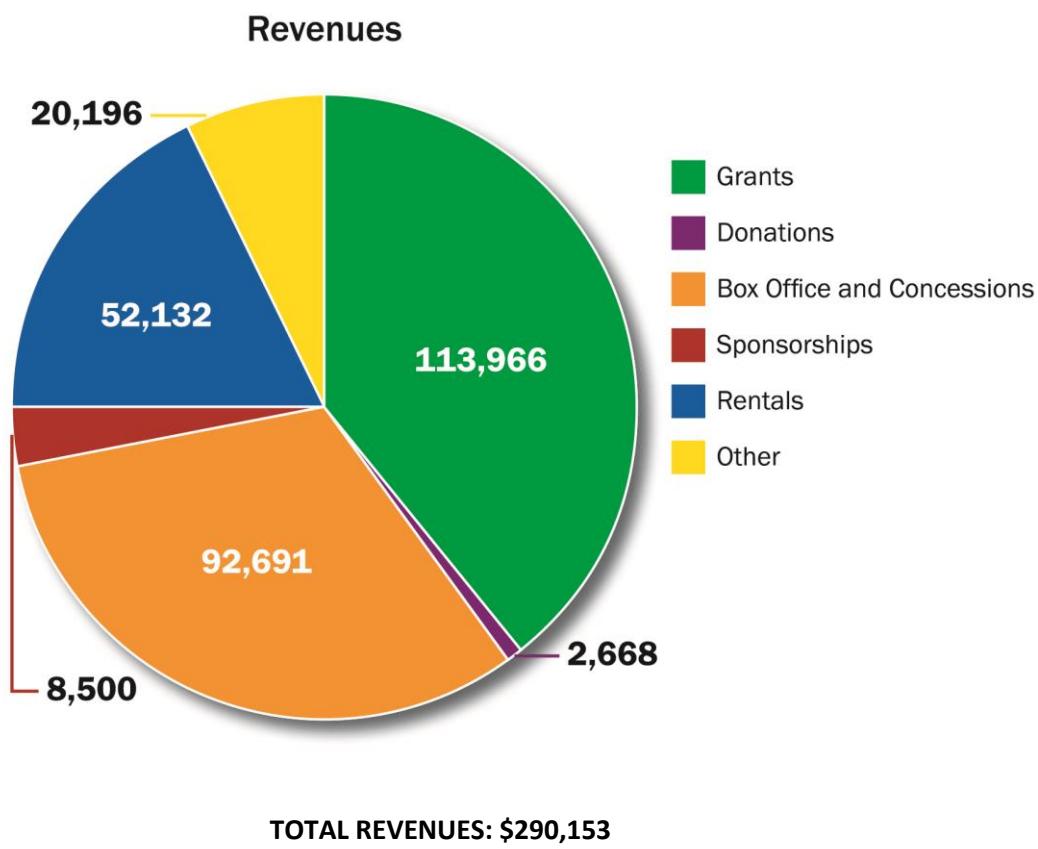


Provincial funding was secured from the Ontario Trillium Foundation in 2012 for a three-year period to support the creation of the Artistic Director and Volunteer Coordinator positions, fund the ACTOne Play Festival and the Theatre for Young Audiences series, and provide for several capital upgrades including the purchase of new curtains, dance floor, lighting board and instruments, and the addition of an artist's washroom. Provincial funding is also received from the Ontario Arts Council (Ontario Dances program), and federal funding from the Canadian Heritage's Canadian Arts Presentation Fund. Employment support

for the Operations Manager position was secured through Northern Lights, and eco-friendly upgrades resulted in a small grant from Arts Build Ontario. Placing a priority on supporting local businesses, The Registry Theatre sources goods and services from the Waterloo Region wherever possible.

Funds were invested primarily in Production and Presenting activities (\$119,938; 45% of total expenditures). Other expenses include Operations (\$58,328), Wages & Benefits (\$54,347), Advertising (\$18,415), Professional Fees (\$6,000), and Amortization (\$8,609). As a result of these investments, 68 shows were presented to 5,774 audience members, generating over \$100,000 in gross ticket revenue.

Five new, local works were given full stage productions as part of a workshop and development process that saw emerging playwrights working with experienced dramaturgs; in addition, workshops were offered in the fields of contemporary dance, guitar, singing, ukulele, and stage sound/lighting. An investment was made in a new lighting board, allowing for the inclusion of new, energy-efficient LED lighting fixtures. This upgrade led to support from Arts Build Ontario as the new LED fixtures consume significantly less energy than the old incandescent units.



Revenues came from Grants (\$113,966), Box Office & Concessions (\$92,691), Rentals (\$52,132), Sponsorships (\$8,500), Donations (\$20,196), and Other (\$20,196, comprised of Bingo revenue, brochure ad sales, and deferred capital contributions). Total revenues were \$290,153, and total expenses were \$265,637.

The organization ended the year with a surplus of \$24,516, designated for capital improvements and program development.

Summary

Through the operation of The Registry Theatre, J.M. Drama Alumni creates an opportunity for artists and organizations in the Waterloo Region to self-produce in a supported, accessible environment at a cost that is favourable to new ventures. Emerging artists have the opportunity to hone their craft by participating in recreational, community theatre productions, and in so doing are introduced into an ecosystem with direct connections to the greater arts world. Audiences have the opportunity to see world-class entertainment in an intimate environment, and local artists have an opportunity to make connections with world-class talent. In 30 years of producing, programming, presenting, and partnering with the community, J.M. Drama consistently delivers on its mandate to support the growth and development of the arts in Waterloo Region.

Success brings growth, and growth brings the demand for increased resources. The Registry Theatre is booked to capacity. Weekend rental dates are virtually unavailable less than a year in advance, and each week we receive several calls from local organizers looking for rental space. “The Registry Model” is working, due primarily to the strong partnership that exists between J.M. Drama and the City of Kitchener, and to the amazing community of volunteers, sponsors, donors, and audience members in the Waterloo Region.

Words from Our Partners



"The Registry Theatre fills a critical need in our community for affordable performance space. Lost & Found Theatre, a professional company with no venue of its own, would be only 'lost' without it."

Kathleen Sheehy
Artistic Director, Lost & Found Theatre

"Working with The Registry Theatre was an absolute pleasure. Sam, the General Manager, was immediately keen to support our project and the board of J.M. Drama was welcoming to the idea of partnering to give LGBTQ theatre a home. We very much look forward to performing in this beautiful space again!"

D. Morton
Artistic Director, Modus Vivendi Village Players



"The Registry Theatre has provided me with the opportunity to showcase media that may not have been supported by other local venues, helping me bring independent and local art to the public. Their willingness to let me experiment and be free with how I plan my film nights has been indispensable to my growth in event planning."

Torin Langen, Film Maker

Photo Credits: Lost & Found photo by Tom Vogel-vogelcreative.com; Alan K. Sapp, Kathleen Sheehy, Doran Damon Okkema in *Falling: A Wake*; Torin Langen photo by Jennifer Emily.

To our Sponsors . . .



. . . and our volunteers . . .

Don Bourgeois
Cheryl Ewing
Ron Green
Deborah Hoch
Mary Collard
John Ryan
Tim Jackson
Marian Marshall
Susan Campbell
Lorraine Green
Mary Jane Lanteigne
Liz Dietrich
Rita Hoch
Alex Hoch
Jen Hoch
Amy Neufeld
Emma Jewell
Spencer Moore
Justin Atkins
Julia Robyn
Aidan Bethell
Andrada Balanean
Elsea Giroux

Liam Hannam
Julia Mofina
Nicholas Ioannidis
Erik Larson
Emma Dunlop
Noami Ricard
Numa Weva
Laurentiu Medlicott
Keara-Lynn Douglas
Susan St. John
Meaghan Gutzman
Jess Croezen
Jessica Bowmer
Helen Boutros
Trevor Middleton
Sebastian Mateus
Emeka Agada
Randy Streich
Kevin White
Michael Smyth
Lynne Sosnowski
Leelind Keary
Stephanie Bradshaw

Marion Grousopoulous
Irena Baltadounis
Teresa Zvonar
David Knight
Terri Wilkinson
Helen Basson
Glen Soulis
Chris Varga
Aaron McFarlane
Sue Hedges
Clara Will
Ross Muir
Nathan Comin
Kathleen Sheehy
Loretta Fullerton
Brenda Dyerowicz
Ivana Vidakovic
Amy Doerner
Luke Stephens
Gail Schenk
Rick Ryan
Mark Panchaud

THANK YOU

Board and Management

Board Members

President – Don Bourgeois

Vice President – Cheryl Ewing

Treasurer – John Ryan

Secretary – Marian Marshall

Mary Collard

Ron Green

Tim Jackson

Deborah Hoch

Management

Sam Vartenuik, General Manager/Artistic Director

Lawrence McNaught, Director of Programming, Marketing, and Development

Allan Hoch, Technical Director

Kathryn Jones, Operations Manager

Anne Marie Hayman, Front of House Manager/Artistic Director J.M. Drama Youth Ensemble

Cody Miller, Front of House Manager

J.M. DRAMA ALUMNI >

financial statements

>YEAR ENDED AUGUST 31, 2014

McClurkin Ahier & Company LLP
CHARTERED ACCOUNTANTS

J.M. DRAMA ALUMNI >

financial statements

>YEAR ENDED AUGUST 31, 2014

index

Independent auditor's report.....	I - 2
Statement of financial position.....	3
Statement of changes in net assets.....	4
Statement of operations	5
Statement of cash flows.....	6
Notes to financial statements.....	7 - 9



McCLURKIN AHIER
& COMPANY LLP

INDEPENDENT AUDITOR'S REPORT

To the Members of J.M. Drama Alumni:

Report on the Financial Statements

We have audited the accompanying financial statements of J.M. Drama Alumni, which comprise the statement of financial position as at August 31, 2014 and the statements of operations, changes in net assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of J.M. Drama Alumni as at August 31, 2014 and the results of its operations and its cash flows for the year then ended, in accordance with Canadian accounting standards for not-for-profit organizations.

McClurkin Ahier & Company LLP.

Waterloo, Ontario
December 14, 2014

LICENSED PUBLIC ACCOUNTANTS
CHARTERED ACCOUNTANTS

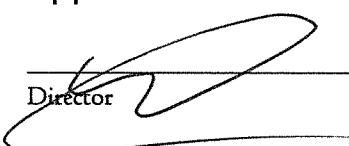
J.M. DRAMA ALUMNI >

statement of financial position

>AUGUST 31, 2014

	2014	2013
<i>assets</i>		
current		
Cash	\$ 100,455	\$ 116,504
Accounts receivable	14,270	570
Prepaid expenses	-	1,000
Government remittances recoverable	<u>7,785</u>	<u>8,460</u>
	122,510	126,534
capital assets (Note 3)	<u>47,683</u>	<u>28,651</u>
	<u>\$ 170,193</u>	<u>\$ 155,185</u>
<i>liabilities</i>		
current		
Accounts payable and accrued liabilities	\$ 8,175	\$ 17,179
Government remittances payable	1,094	483
Deferred bingo revenue (Note 4)	9,789	5,668
Deferred sponsorship and grant revenue (Note 5)	<u>35,745</u>	<u>64,885</u>
	54,803	88,215
deferred capital contributions (Note 6)	<u>33,534</u>	<u>9,630</u>
	<u>88,337</u>	<u>97,845</u>
commitments (Note 7)		
net assets		
Unrestricted	67,707	38,319
Invested in capital assets	<u>14,149</u>	<u>19,021</u>
	<u>81,856</u>	<u>57,340</u>
	<u>\$ 170,193</u>	<u>\$ 155,185</u>

Approved on behalf of the board:



Director



Director

J.M. DRAMA ALUMNI >

statement of changes in net assets

>YEAR ENDED AUGUST 31, 2014

	invested in capital assets	unrestricted	2014 total	2013 total
balance, beginning of year	\$ 28,651	\$ 28,689	\$ 57,340	\$ 36,118
Adjustment to investment in capital assets (Note 8)	(9,630)	9,630	-	-
balance, as restated	19,021	38,319	57,340	36,118
Excess of revenue over expenses for year	(8,609)	33,125	24,516	21,222
Investment in capital assets	3,737	(3,737)	-	-
balance, end of year	\$ 14,149	\$ 67,707	\$ 81,856	\$ 57,340

statement of operations

>YEAR ENDED AUGUST 31, 2014

	production	theatre	lottery	2014 total	2013 total
revenue					
Box office and concessions	\$ 12,116	\$ 80,575	\$ -	\$ 92,691	\$ 59,314
Brochure advertising	-	750	-	750	1,200
Donations	-	2,668	-	2,668	9,070
Grants	-	113,966	-	113,966	85,555
Rentals	-	52,132	-	52,132	54,376
Sponsorships	-	8,500	-	8,500	6,000
Other	<u>905</u>	<u>4,098</u>	<u>14,443</u>	<u>19,446</u>	<u>23,866</u>
	<u>13,021</u>	<u>262,689</u>	<u>14,443</u>	<u>290,153</u>	<u>239,381</u>
expenses					
Advertising	-	18,415	-	18,415	25,854
Amortization	-	8,609	-	8,609	5,766
Bank charges and interest	-	402	84	486	502
Box office	-	5,400	-	5,400	4,171
Insurance	-	5,183	-	5,183	4,957
Licenses and fees	-	1,250	3,380	4,630	4,018
Meals and entertainment	-	-	-	-	-
Office supplies	-	4,939	-	4,939	4,432
Professional fees	-	6,000	-	6,000	5,000
Program expenses	12,014	102,945	4,979	119,938	79,103
Rent	-	-	6,000	6,000	6,000
Repairs and maintenance	-	20,811	-	20,811	33,141
Telephone	-	1,254	-	1,254	1,201
Utilities	-	9,625	-	9,625	9,135
Wages and benefits	-	54,347	-	54,347	34,879
	<u>12,014</u>	<u>239,180</u>	<u>14,443</u>	<u>265,637</u>	<u>218,159</u>
excess of revenue over expenses for year	<u>\$ 1,007</u>	<u>\$ 23,509</u>	<u>\$ -</u>	<u>\$ 24,516</u>	<u>21,222</u>

J.M. DRAMA ALUMNI >

statement of cash flows

>YEAR ENDED AUGUST 31, 2014

	2014	2013
operating activities		
Excess of revenue over expenses for year	\$ 24,516	\$ 21,222
Adjustments for:		
Amortization	<u>8,609</u>	<u>5,766</u>
	33,125	26,988
Changes in non-cash working capital:		
Increase in accounts receivable	(13,700)	10,160
Decrease in government remittances recoverable	675	(1,337)
Decrease in prepaid expenses	1,000	(1,000)
Decrease in accounts payable and accrued liabilities	(9,004)	8,851
Increase in government remittances payable	611	(5,362)
Increase in deferred bingo revenue	4,121	(447)
Increase in deferred donation revenue	-	(6,707)
Decrease in deferred sponsorship and grant revenue	<u>(29,140)</u>	<u>58,635</u>
	(12,312)	89,781
financing activities		
Increase in deferred capital contributions	23,904	9,630
investing activities		
Purchase of property, plant and equipment	<u>(27,641)</u>	<u>(11,539)</u>
Decrease in cash	(16,049)	87,872
Cash balance, beginning of year	<u>116,504</u>	<u>28,632</u>
cash balance, end of year	\$ 100,455	\$ 116,504

notes to financial statements

>AUGUST 31, 2014

1. purpose of organization

J.M. Drama Alumni, the "Organization", operates the Registry Theatre in Kitchener, Ontario and is incorporated under the Ontario Corporations Act as a not-for-profit organization and is a registered charity for Canadian Income Tax purposes. The mission of J.M. Drama Alumni is to contribute to the health of the community through encouraging and supporting the development of the performing arts.

2. significant accounting policies

Basis of Accounting - These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations.

Revenue Recognition - The Organization follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expense is incurred. Unrestricted contributions are recognized as revenue when received.

Box office, brochure, rental and sponsorship revenues are recognized as the related performances occur.

Grant revenues are recognized as revenue as costs are incurred. Any surplus is recorded as deferred sponsorship and grant revenue on the statement of financial position.

Financial Instruments

Measurement - The Organization initially measures its financial assets and liabilities at fair value. The Organization subsequently measures all its financial assets and financial liabilities at amortized cost.

Financial assets measured at amortized cost include cash and accounts receivable.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.

The Organization has not designated any financial asset or liability to be measured at fair value.

Impairment - Financial assets measured at cost are tested for impairment when there are indicators of impairment. The amount of the write-down is recognized as operating cost. The previously recognized impairment loss may be reversed to the extent of the improvement, directly or by adjusting the allowance account, provided it is not greater than the amount that would have been reported at the date of the reversal had the impairment not been recognized previously. The amount of the reversal is recognized as income from operations.

Capital Assets and Amortization - Capital assets are recorded at historical cost. Amortization is provided in the accounts using the following methods and annual rates:

Asset	Method	Rate
Computer equipment	Declining balance	30 %
Office equipment	Declining balance	20 %
Theatre equipment	Declining balance	20 %

Capital assets acquired during the year are amortized at one half the above annual rates.

notes to financial statements

>AUGUST 31, 2014

Contributed Services - The Organization is dependent upon many hours contributed by volunteers. Because of the difficulty of determining their fair value, contributed services are not recognized in these financial statements.

The Organization receives contributions of materials, the fair value of which may or may not be reasonably determinable. Contributed materials are recognized as donations when fair values can be determined. No contributed materials were recognized as donation revenue during the year.

Disclosure and Use of Estimates - The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. These estimates are reviewed periodically and, as adjustments become necessary, they are reported in earnings in the period in which they become known.

Estimates are used when accounting for certain items such as useful lives of capital assets and asset impairments.

3. capital assets

	cost	accumulated amortization	net 2014	net 2013
Computer equipment	\$ 3,302	\$ 1,951	\$ 1,351	\$ 590
Office equipment	6,731	6,035	696	870
Theatre equipment	<u>172,483</u>	<u>126,847</u>	<u>45,636</u>	<u>27,191</u>
	<u>\$ 182,516</u>	<u>\$ 134,833</u>	<u>\$ 47,683</u>	<u>\$ 28,651</u>

4. deferred bingo revenue

	2014	2013
Balance, beginning of year	\$ 5,668	\$ 6,115
Amounts received during the year	18,564	19,032
Amounts expended during the year	<u>14,443</u>	<u>19,479</u>
Balance, end of year	<u>\$ 9,789</u>	<u>\$ 5,668</u>

notes to financial statements

>AUGUST 31, 2014

5. deferred sponsorship and grant revenue

Deferred sponsorship and grant revenue represents revenues received in advance for shows being performed in the following fiscal year.

	2014	2013
Balance, beginning of year	\$ 64,885	\$ 6,250
Amounts received during the year	82,750	143,120
Amounts recognized as revenue in the year	<u>III,890</u>	<u>84,485</u>
Balance, end of year	<u>\$ 35,745</u>	<u>\$ 64,885</u>

6. deferred capital contributions

Deferred capital contributions represents funds received to finance the cost of capital projects carried on by the Organization. Revenue is recognized on the same basis as the specific asset is amortized. Changes in the deferred capital contributions are as follows:

	2014	2013
Balance, beginning of year	\$ 9,630	\$ -
Amounts received during the year	28,700	10,700
Amounts recognized as revenue in the year	<u>4,796</u>	<u>1,070</u>
Balance, end of year	<u>\$ 33,534</u>	<u>\$ 9,630</u>

7. commitments

The Organization is obligated under a 3 year service contract at a rate of \$2,000 per year.

8. adjustment to investment in capital assets

In the prior year the investment in capital assets was overstated by \$9,630 representing the deferred capital contributions received to finance the cost of capital projects. As a result, unrestricted net assets was increased and investment in capital assets was decreased by \$9,630.

9. financial instruments

Risk Management - The significant risks to which the Organization is exposed is liquidity risk.

Liquidity Risk - Liquidity risk is the risk that the Organization will not be able to meet its obligations associated with financial liabilities. Cash flow from operations provides a substantial portion of the Organization's cash requirements.