



CONFEDERATION
CENTRE OF THE ARTS

2019-2020
ANNUAL REPORT

FATHERS OF
CONFEDERATION
BUILDINGS
TRUST

CONFEDERATION CENTRE OF THE ARTS
CENTRE DES ARTS DE LA CONFEDERATION

THÉÂTRE HONORIS

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MESSAGE FROM THE CEO AND CHAIR OF THE BOARD

The 2019-20 year has been a dynamic and exciting one for our artistic teams. Confederation Centre of the Arts stages were filled with music, drama, and laughter and welcomed visitors and artists from all over the world. Our galleries featured diverse and emerging artists who brought new live audiences here while receiving unprecedented digital media attention online.

As we complete the first year of our 2019-24 Strategic Plan, we are entering into a global pandemic that has brought with it a paralyzing level of uncertainty. The Charlottetown Festival has been cancelled for the first time in its history, and Confederation Centre of the Arts has had to close its doors entirely as of March 16, 2020. What lies beyond the summer is unknown, so for now we are following the guidance of the Chief Public Health Officer and the Province of PEI – guidance which is updated daily and will ultimately indicate when and in what way we can reopen, and how gathering restrictions will impact our ability to deliver various programs.

We remain committed to our Strategic Plan and our three pillars of Artistic Excellence, Engaged Diverse Communities, and Organizational Sustainability. We remain committed to our 12 priority areas as outlined in the plan, and the many resulting goals and actions that are part of our implementation plan. Certainly our path to success has not been stopped, but we've been detoured; in what way exactly remains unclear. For now we will continue showcasing excellent artists and stories, adapting our workplace culture to be supportive and inclusive of diversity, and working toward sustainability through responsible financial, social, and environmental stewardship. As the pandemic unfolds, we will be innovative and creative about using video and web technology to create work and maintain connections with our patrons and communities. The pandemic has forced us to slow down, and we will use any found time or other freed up resources to plan, learn, improve, and innovate. It has been a year where the beginning of transformational change has required some endings and new beginnings. As we work toward organizational sustainability, we made difficult decisions about where to focus efforts and resources.

LEADERSHIP AND GOVERNANCE

CONFEDERATION CENTRE OF THE ARTS ADMINISTRATION:

Mr. Steven Bellamy, Chief Executive Officer
Ms. Kim MacLeod, Executive Assistant/Secretary to Board
Ms. Jodi Zver, Chief Financial Officer
Ms. Kelly Dawson, Chief Operations Officer
Mr. Andrew Sprague, Director of Marketing and Communications
Mr. Kevin Rice, Director, Art Gallery
Ms. Peggy Reddin, Director, Arts Education
Mr. Adam Brazier, Artistic Director, Performing Arts
Mr. Dean Constable, General Manager, Theatre
Ms. Mary Ellen Davies, Director of Corporate Relations

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Mr. Alex MacBeath, PE (Vice-Chair)
Ms. Lori Pendleton, PE (Secretary and Treasurer)
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Ms. Kateri Coade, PE
Mr. Angus Orford, PE

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Mr. Dan Mathieson, ON

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Premier of Prince Edward Island

Dr. Alaa Abd-El-Aziz
President, University of Prince Edward Island

The Hon. Matthew MacKay
Minister of Economic Growth, Tourism & Culture

Mr. Ramzi Saad
Director General, Arts Policy Branch
Department of Canadian Heritage

Ms. Erin McGrath-Gaudet
Deputy Minister of Economic Growth, Tourism & Culture

Mr. David Burton
Regional Director General,
Citizenship Heritage & Regions, Canadian Heritage

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CEO, Tourism PEI

Ms. Kathy Roney
Chair, The Friends

Ms. Lizanne Gallant
Program Manager, Atlantic Region
Department of Canadian Heritage

Ms. Sylvie Leblanc
Regional Program Director, Canadian Heritage Regional Office

Mr. Peter Bevan-Baker
Leader of the Official Opposition

Mr. Mike Duffy
Councillor, City of Charlottetown

These produced changes to our food service area including the permanent closure of Mavor's restaurant, new plans for our lobby which will include the temporary closure of The Showcase Gift Shop, and a collaborative decision with Holland College to suspend the School of Performing Arts programs. These changes have reduced the number of different lines of business and allowed us to refocus our resources back to our core arts and heritage programming.

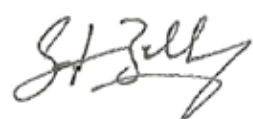
After 56 years of occupancy in the Centre's south pavilion, the provincial library will be moving in 2021 to a newly renovated space across from the Centre. This move will provide the Centre with the opportunity to repurpose the pavilion providing much needed space for program enhancement and growth. We are excited about the move and feel it will further enhance the downtown core making it the "Cultural Hub" of the city and province, and allow us the opportunity to better connect with visitors. Later in 2020 we will commence with the design of the south pavilion and in 2021 we will launch a major fundraising campaign to support the renovation and revitalization of the Centre.

In the fall and winter of 2019-20, we used innovative approaches to marketing by focusing on digital platforms and connecting with younger audiences on social media – feedback has been excellent. Engaging video material will be created for the upcoming year and rolled out through the summer and fall. We feel there is a tremendous opportunity for the Centre with respect to program delivery through these digital platforms. In early February, we launched our new CRM database for ticketing and development (Spektrix) with minimal disruption, and have immediately seen improvements in customer relationships and communications.

This past year we have seen significant changes in operations. There have been major changes to food service operations, ticketing, and fundraising systems, and changes in our Finance, Operations, and Marketing leadership. With the added uncertainty that lies ahead due to the COVID-19 pandemic, we know there will be significant changes ahead as well. We are grateful for the remarkable team of staff working at the Centre. They have been open, they have listened and shared, and embraced new ways of doing things. Now they will need to invent and embrace new ways of doing things again. We face a new challenge and we have every confidence they will activate their imaginations and continue to innovate for the ongoing success of the Centre.

Finally, we would not be here, nor could we do what we do, without the incredible support of our Board of Directors, funding partners, sponsors, donors, members, and patrons. Please stay connected with us as we continue to provide world-class programming from an Atlantic Canadian perspective.

See you soon,



Steve Bellamy, CEO
Confederation Centre of the Arts



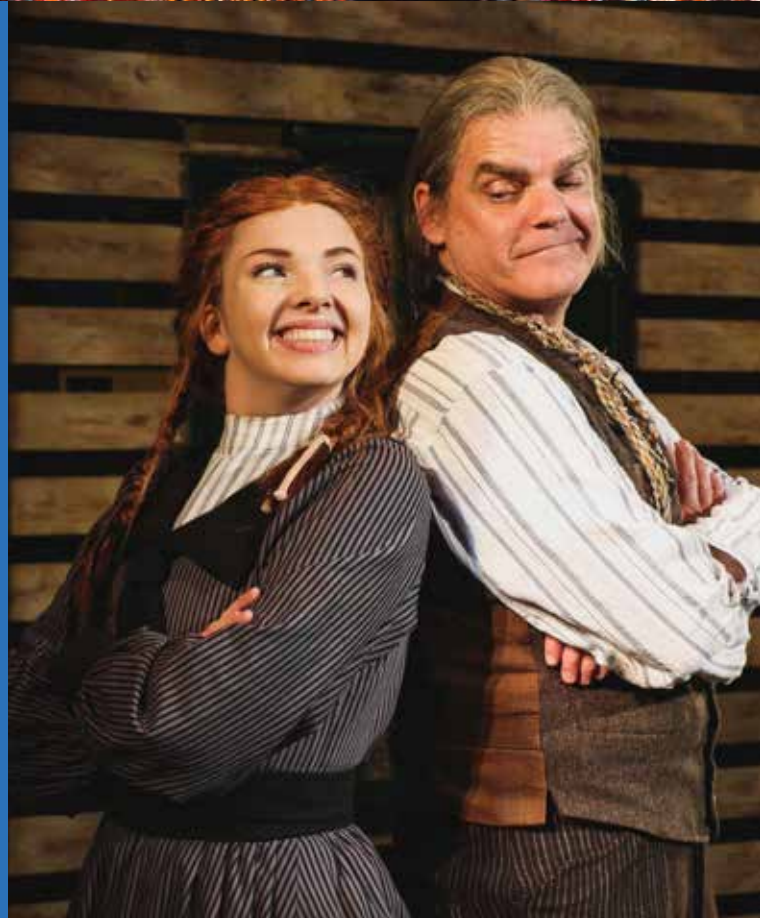
Robert Sear, Chair
Fathers of Confederation Building Trust



Festival favourite Stephen Guy-McGrath in *Spinning Yarns*—a one-man show and love-letter to his Newfoundland childhood and the world he grew up in.



THEATRE



THEATRE

The 2019 Charlottetown Festival was one of celebration and nostalgia.

With over 80,000 patrons attending live performances at the Centre in 2019-20, it has been a busy year. The Centre remains committed to improving access to our programming. This year we introduced ‘relaxed performances’ for *Anne of Green Gables—The Musical*[™], in which patrons could enjoy the iconic musical in a more relaxed atmosphere with more space provided between patrons and adjustments to sensory elements. The performances were well received with some patrons remarking that it has been the first time they have been able to return to the show in many years. Relaxed programming will be expanded to other shows and performances in the future. The theatre has also become a member of the Easter Seals Canada Access 2 accessible program allowing easier access to companion tickets for those patrons who require support while in our venues.

Anne of Green Gables—The Musical[™] ran a successful season with a new actor in the title role. Emma Rudy proved to be a wonderful Anne and audiences were thrilled with her performance. Susan Henley, who was playing Marilla Cuthbert, suffered a severe back injury and was unable to perform following the dress rehearsal. With only four hours of rehearsal, Marlane O’Brien was brought in to play the role she last performed in 2014. She arrived off-book and was absolutely brilliant in the role. Our company rallied around Marlane and she went on to perform the role for several more weeks until Susan Henley was able to return to the stage.





Long-standing Island rock band Paper Lions celebrated the release of their latest album with a 'SuperShow'—a night of special guests, confetti cannons, and much more in front of a roaring hometown crowd.

CHORAL MUSIC



Kronborg – The Hamlet Rock Musical was a throwback to 1974, when the festival first performed the show to international acclaim. Much effort was put into re-working and re-writing the show. Craig Fair, who was serving as Festival Musical Director, did an outstanding job bringing the score a new life, and Associate Artistic Director Mary Francis Moore continues to prove that she is a wonderful leader and director for our festival.

In 2016, the Festival broke every box office record when we produced *Mamma Mia!* After much begging and pleading from our general public we brought back *Mamma Mia!* for a second run.

Unfortunately we were unable to capture the audience numbers needed to fill the theatre and cover the costs. Although we were very pleased with the company and the hard work of the artists involved, this production did not achieve what we had hoped for financially.

Spinning Yarns tore up The Mack all summer long. Written and performed by Stephen Guy-McGrath, this production exceeded ticket sales forecasts and quickly became a crowd favourite.

Atlantic Blue sold out The Mack all summer as Tara MacLean and members of the Festival celebrated the great songwriters of Atlantic Canada.

In September of 2019 we announced The 2020 Charlottetown Festival season. This entirely Canadian season was to feature *Anne of Green Gables–The Musical™*, *The Drowsy Chaperone*, *Bed and Breakfast*, and *Dear Rita*. This season was put on hold and eventually cancelled due to COVID-19.

Darcy Campbell had programmed a brilliant LIVE @ the Centre season for both our stages. Prior to COVID-19 and the cancellation of this programming, the box office had been having an outstanding season offering music, theatre, and dance. The diverse programming of LIVE @ the Centre is a shining example of the Centre's commitment to being a platform for diverse artists both local and beyond.

The Choral Programme at the Centre enjoyed an extremely active year, the highlight being the Youth Chorus tour to New York City, where the Chorus performed at Immanuel Lutheran Church. A total of 40 people were involved in this tour, including parent chaperones, staff, and choir. The Confederation Singers were also very busy and presented the Gounod St. Cecilia Mass on Good Friday and the complete Handel's *Messiah* at Christmas. Both choirs presented *In Remembrance*, a moving choral tribute to our war veterans. In addition to various community singing engagements, the Youth Chorus also presented the annual *Voices of Spring*, and *Sing Noel* concerts.

Due to COVID-19, this year both choirs are rehearsing in an online format and are working toward presentations in the Virtual Choir format.



At the 2020 Music PEI Awards, Director of Choral Music Don Fraser was recognized for his years of leadership as the 'Maritime Electric Educator of the Year.'





Shuvinai Ashoona is best known for her highly personal and imaginative drawings, with imagery ranging from fantastical visions to closely observed naturalistic scenes of her Inuit culture and home community at Cape Dorset, Nunavut.

ART GALLERY

Connecting with audiences

Two exhibitions organized and circulated by Confederation Centre Art Gallery (CCAG) toured to major venues: *Mitchell Wiebe: VampSites* was curated by Pan Wendt and presented at the MacKenzie Art Gallery, Regina, while *Living lightly on the earth: building an Ark for Prince Edward Island, 1974-76*, was curated by Steven Mannell and presented in Fredericton at the Beaverbrook Art Gallery. Wiebe's unique approach to painting as installation and performance engaged audiences in Regina where the Halifax painter began his career. The story of the Ark bio-shelter at Spry Point, PEI, resonated with visitors to the Beaverbrook in the midst of the national dialogue on environmental sustainability during the 2019 federal election campaign and further emphasised by activist Greta Thunberg's visit to Canada.

The Debbie Show: Views from the Desk featured some of long-time gallery receptionist, Debbie Muttart's favourite works from the CCAG collection. She worked with exhibition co-curators, Jill McRae and Andrew Cairns, developing an exhibition that featured such iconic pieces as Jean Paul Lemieux's *Charlottetown Revisited*, George Thresher's *Yankee Gale*, and Lindee Climo's *Door*, among others. This show generated many interesting conversations for visitors and considerable media attention.

The range of visual art public programs in 2019-20 included: ArtTalks, Family Sundays, opening receptions, author readings, adult and school tours of exhibitions, March break and summer art camps for youth, professional development day art camps for youth, panel discussions, and film screenings.



GALLERY





The Collections Committee reviewed all artworks offered as gifts or proposed as purchases. We acquired works of art by the following artists: Catherine Miller (PEI), Bruno Bobak (NB), Molly Lamb Bobak (NB), Brian Burke (PEI), Richard Furlong (PEI), Violet A. Gillett (NB), Elaine Harrison (PEI), Glenn Lewis (BC), Graeme Patterson (NB), Robin Peck (NB), William Ronald (ON), Jake Werner (ON), and Colleen Wolstenholme (NB). Elements of one art installation were acquired both by gift and purchase; 34 works were gifted and eight works were purchased. We are extremely grateful for the generosity of these donors. Additional collections storage space remains a priority and the objective is to identify suitable space for art storage within the building revitalization process underway.

Sustainability

The pandemic that we experienced in March 2020 created an unprecedented turn of events with short- and long-term implications for our visual arts programs. We realize attracting regular and new visitors back to public spaces like the Art Gallery is going to take time. We continue to prioritize public safety and comfort levels as we encourage visitors to engage with a diverse program in the visual arts on site and on digital platforms.

We received great news from the Canada Council for the Arts with confirmation of \$620,000 in core funding for a four-year program cycle under the Artistic Catalysts component of the Engage and Sustain program. This represents \$155,000 per year beginning in 2019-20. This is consistent with the funding level in the last two years and is critical support for the development of our contemporary art programs.

The Virtual Museum of Canada will invest \$232,000 for the development and production of the virtual exhibition *Exploring a National Treasure: L.M. Montgomery's Anne of Green Gables Manuscript*—a project we will be undertaking in partnership with the Lucy Maud Montgomery Institute and the Robertson Library at UPEI.

We will be keeping our sights on the strategic pillars of artistic excellence, engaged diverse communities, and organizational sustainability—all of which take on a new imperative given the pandemic, protests around systemic racism, and calls for cultural institutions to be more reflective of our country's diversity.



"...it's under our feet and it's alive with bacteria, fungi, minerals, organic matter, and microscopic creatures that do the most amazing things for us in the garden."

— VICTOR CICANSKY

Compost with Turnip (1993) – from the Saskatchewan artist's retrospective exhibition *The Gardener's Universe*.

Artistic Excellence

Full particulars on the 17 exhibitions presented in fiscal year 2019-20, including five that featured our permanent collection, are available on our website, and highlights include:

Philippa Jones: *Perpetual* (June 22-October 6, 2019) featured the impressive work of the St. John's, Newfoundland and Labrador artist who considers mortality, reanimation, and the manipulation of time in images and multimedia installations based on samples from nature. The exhibition was part of our Studio Watch series on emerging artists and supported by a grant from the RBC Foundation; Jones' work garnered major attention on our social media platforms hitting record engagements.

Shuvina Ashoona: *Mapping Worlds*, (June 8-September 15, 2019) curated by Nancy Campbell and Justine Kohleal and organized and circulated by The Power Plant Contemporary Art Gallery, Toronto, featured Ashoona's highly personal and imaginative drawings. Imagery ranged from monstrous and fantastical visions to closely observed naturalistic scenes of her Inuit culture and home community at Kinngait (also known as Cape Dorset), Nunavut.

Predicaments: Brian Burke, a retrospective (October 5, 2019-January 5, 2020) was our largest contemporary painting exhibition produced in recent years. Curated by Pan Wendt, this important survey of Burke's career engaged the community through dozens of loans from private and public collectors, and saw strong attendance at public talks, film screenings, guided tours, and a book launch. The bilingual book documents the artist's important contribution and legacy; we are grateful to CN100 for sponsoring the exhibition and publication.

Victor Cicansky: *A Gardener's Universe* attracted much positive feedback from visitors and a very successful artist's visit and panel discussion. The survey of the distinguished Canadian artist's career was organized and circulated by the MacKenzie Art Gallery, Regina, and curated by Timothy Long and Julia Krueger. It opened on January 25, 2020 and was stranded during the pandemic closure; happily, the exhibition was extended until September 6, 2020.

FRENCH PROGRAMMING

Confederation Centre provides many of its services in both official languages and most of our publications are available in French and English. Other than front line services from the box office and front of house, most of the Centre's French services and programs are in the fields of education and performance. Historic walking tours and visits to the Confederation Chamber are offered in French, as are Arts Discovery Days, gallery visits, and studio activities. The demand for French Arts Discovery Days increases yearly and thanks to extra funding received from Canadian Parents for French, this year we would have been able to offer four days of educational activities to grade 4 students. However, since they were scheduled to happen in April, they were cancelled due to COVID-19. The Art Gallery's Family Sundays are offered in both languages and gaining in popularity, however the last two events also had to be cancelled.

As part of Rendez-vous de la francophonie 2020, the Centre had organized an annual event called Soup'Art, which was supposed to be held on International Francophonie Day, March 20. This event, a partnership with five Francophone and Acadian organization, was scheduled to feature Acadian musician Julien Robichaud as well as artwork created by a dozen Acadian and Francophone artists from the entire province. Also during the third week of March, we had made an agreement to present visual artwork created as part of the World Acadian Congress.



HERITAGE AND ARTS EDUCATION

The 2019 Symons Medal was awarded to Senator Murray Sinclair, with the lecture presentation taking place on November 1, 2019. The lecture, entitled *Confederation: We Could Have Done Better* was well attended with great audience response. The Symons events afforded opportunity to consider the enormous impact of Canadian Confederation on Indigenous People, its lasting consequences, and to hear guidance on the topic of reconciliation from the co-commissioner of the Truth and Reconciliation Report.

The partnership with Parks Canada continues to be a great success with the Chamber Replica (*The Story of Confederation*) in the upper foyer of the Theatre. Thousands of visitors toured through the exhibition, interacting with the displays and learning from our tour guides.

2019 saw The Confederation Players Program take some meaningful steps towards our TRC goals. The only narrative we have previously been sharing was the colonial retelling of what happened at the 1864 Charlottetown conference. In 2019 we identified the trials of the local Mi'kmaq and women's rights. This will allow us to take further steps during the summer of 2020 in our research and development. Although the summer of 2020 will be challenging for The Confederation Players Program with restrictions tours, we will use this time and funding to help us reformat the program. The players will conduct research by diving into the many narratives of Indigenous, Black, Acadian, and other people previously not represented in the program.

The 2019 Symons Medal was presented to Senator the Honourable Murray Sinclair, Justice and Co-Commissioner of the Truth and Reconciliation Commission.

Family Sundays are free bilingual events held monthly at the CCAG. These popular gatherings offer the whole family the chance to explore, create, and come together for hands-on projects inspired by the current exhibitions and hosted by trained visual arts educators.





The annual awarding of the Symons Medal Lecture Essay scholarship, with Professor Tom Symons himself (second left).



ARTS EDUCATION



Arts Education encourages passionate and creative minds to explore the world around us through a variety of lenses. Be it through full-time programming, collaborative works within our region, or community engagement, participants develop creativity, self-confidence, healthy bodies, and active minds.

Over 750 students participated in French and English language Arts Discovery Days from communities ranging from Summerside to Souris and many points in between. Students in the Holland College School of Performing Arts (SoPA), a partnership with Confederation Centre, came from all four Atlantic Provinces as well as the Bahamas and Mexico. While the Dance and Theatre SoPA programs have since been suspended, we are committed to finding new ways of artist and culture sector training at the post secondary level.

Highlights of the year included broadening community engagement through activities such as the Theatre for Young Audiences tour, which held eleven performances and reached over 1300 students across PEI. Additional programming delivered 150 students in various Island communities with creative movement classes in their own youth and daycare centres. The dance umbrella Performance Group had increased engagement with the community through public dance performances and fundraising initiatives, and WinterDance Festival had its highest participation since its creation.

Despite the winter dance term ending early due to the effects of the COVID-19 pandemic, dance umbrella saw a rise in enrollment, and students and their families provided an outpouring of support and donations towards arts education.



FACEBOOK	FOLLOWERS		INCREASE
	04/01/2019	03/31/2020	
Confed	8,831	9,962	12.5%
Festival	5,869	6,125	4.4%
Gallery	3,328	3,611	8.5%
Mavor's	1,673	1,722	2.9%

MARKETING

MARKETING AND COMMUNICATIONS

The 2019-20 fiscal year was a time of many changes to the administration and composition of the Marketing and Communications division at Confederation Centre of the Arts.

The Marketing and Development department was separated into a Marketing and Communications department, with Development separately managed and working closely with Marketing and Communications. One of the first tasks after the realignment of the two departments was to design, launch, and execute a new membership campaign. GET CENTRE'D was the first major membership campaign executed by CCOA in many years and it returned positive results with strong social media and a successful traditional media campaign.

The Marketing and Communications department also produced its annual marketing plan to support The 2019 Charlottetown Festival. There was increased emphasis on social media as a marketing tool both locally and regionally, while traditional media was more prominent nationally, including major press for

Kronborg. The department continues to look at less traditional approaches to audience engagement exemplified by a social media video featuring company members and staff.



For the first time, the Marketing Department used the Centre's delivery truck to promote the Art Gallery, along with The Charlottetown Festival and Arts Education.

The department took an innovative approach to the launch and promotion of The 2020 Charlottetown Festival in 2019. Rather than the traditional press conference and launch, we worked with programming staff and Adam Brazier to present the 2020 line-up at the annual Maud Whitmore Benefit Concert. This gave regular patrons of the Centre, who faithfully attend the Maud, a sneak peek and exclusive access to this announcement. It was released to the media the following day.

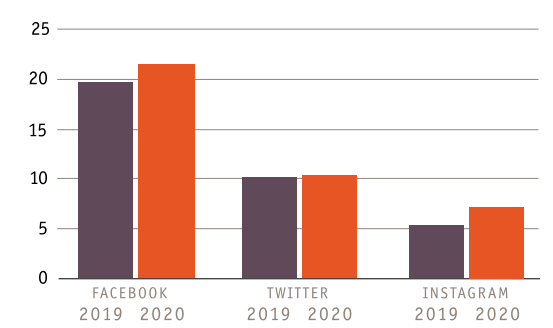
We also worked closely with programming staff on the announcement of the development of *Tell Tale Harbour*, an original Canadian Musical co-written by Alan Doyle, Adam Brazier, Bob Foster, and Ed Riche. The announcement was well attended by members and garnered media attention across the country.

The division also promoted and publicized the 2019-2020 season of LIVE @ the Centre. We worked very closely with our media partners and the artists themselves to promote the shows. We are confident those efforts helped LIVE @ the Centre surpass its budgetary goals.

The department provided publicity and support for a number of well attended exhibitions in the Gallery, including the hugely popular installation *Perpetual* by Newfoundland and Labrador artist, Phillipa Jones. This installation was ideal for photos to share on platforms like Instagram and Twitter, and became one of the most popular exhibitions ever on our social media platforms. It also garnered a lot of attention from traditional media.

Marketing and Communications worked quickly to adjust to the onset of COVID-19 and the closure of the facility. Despite the challenges this situation presented in terms of programming, and public communications, it has been an excellent learning opportunity for staff in terms of the creation and promotion of digital content, and the optimal deployment of social media. This new knowledge will be invaluable as we continue work to engage communities across the country.

GROWTH IN FOLLOWERS





DEVELOPMENT

The Development department raises funds through annual gifts from individuals and corporate donors, as well as corporate sponsors. During the 2019-20 year, the department successfully secured new and renewed relationships with supporters to raise the profile of the Centre and achieve its mandate.

The 2019-20 year was one of renewal and growth of our membership base and revenues to the Centre. October saw the re-launch of GET CENTRE'D. Members had been asking for more benefits and a varied range of giving options to best suit their interests and capacity to give. We listened, and the new program now offers seven (7) giving levels with benefits that match the interest of our donors while complying with CRA regulations.

The membership campaign saw favourable growth in our number of members, along with current members increasing their gift to reach the next level of giving for specific benefits important to them or to have a seat named in their honour. One of the benefits of membership is an invitation to exclusive member events. In January, we invited the members to the launch announcement by Alan Doyle and Adam Brazier that *Tell Tale Harbour* is moving into the development phase. Many members attended the event, reaching our goal of engaging the members in meaningful activities; events like this secure the sense of pride and ownership our members have toward the Centre.

The 2019 Charlottetown Festival season, once again, saw a full complement of production sponsors with the return of TD Bank Group, Tim Hortons, CAA, Honibe, and Key Murray Law – all being led by the Festival sponsor of CIBC in its fifth year. Sobey's titled LIVE @ the Centre for its ninth consecutive year. Individual performances were generously supported by the local corporate community.

Canadian National Railway celebrated their 100th anniversary in 2019 and gave us the opportunity to help them in the execution of their planned activities. The Centre received the announcement of a renewed five year contract to sponsor the Confederation Players, taking our partnership into 2025. The CN100 logo was proudly presented during the Brian Burke exhibition and publication with the support of a CN100 Gallery sponsorship. The team at the Centre also assisted in the planning and execution of a celebratory dinner for CN100 pensioners and VIPs and ended the day with a street party on Victoria Row for a crowd of hundreds.



In Fall 2019, the Centre launched its new membership campaign. Built on the long-standing generosity of recurring donors and patrons, this program offers patrons the chance to support the Centre while enhancing their own experiences through benefits and advance access.

Sponsors are a true confirmation of the engagement our corporate community feels with the Centre. Their dedication is such that many agreements go beyond a traditional sponsorship arrangement.

The 2020-21 year was on track with a full slate of sponsors for The 2020 Charlottetown Festival when the pandemic arrived. It has become time to be patient, flexible, and positive as we begin the early stages of reimagining how support to the Centre will look during this unprecedented time.

MEMBERS

FOUNDERS' CIRCLE (\$10,000+)

Anonymous
Eric T. Webster Foundation
William R. Ferguson
Wayne & Wilma Hambly
Fred & Sara Jackman
Jackman Foundation
L.W. (Lou) MacEachern
Frederic S. & Ogden Martin
Power Corporation of Canada
Charles F. Scott III
Robert & Kimberly Sear
David & Stacy Smith
Nell & Dennis Smith

PRODUCER'S CIRCLE (\$5,000-\$9,999)

Anonymous
Sarah & Steve Bellamy
Lois Drummond
David Gauthier & Laurie Burdett
Dr. Donald Stewart
The MAW Charitable Trust
Wawanesa Insurance Inc.

DIRECTOR'S CIRCLE (\$2,500-\$4,999)

Anonymous
Bob & Rosemary Burns

Bruce & Patricia Craig
Cory & Tonya Gray
Barry & Mary MacKinnon
Dr. Colin McMillan, M.D.
Lori Pendleton
John & Brenda Steinsky
Margo & Bill Thompson

BENEFACTOR (\$1,000-\$2,499)

Anonymous
Abbylane Road Safety Services/
Louise MacDonald
Allan Holdings Inc.
Adam & Sonya Balderston
Roger & Eleanor Birt
Bill & Bev Bishop
Gordon & Barbara Campbell
Arlie Jay & Susan Ching
Annabel J. Cohen
Ron & Jeanne Collins
D.P. Murphy Inc.
Sylvia Dauphinee
Kelly Dawson
Susan Fitzpatrick
E.W. Scott Dickieson
Dr. Norma Guy &
Dr. Larry Hammell
Kate & Gordon Harper
James & Lynn Hodgson

Lucille Hogg
Dr. Richard Holden &
Dr. Joanne Stewart
Grant Honeyman &
Stephen Yarrow
David & Paulette Hooley
Heather & Bill Keith
Jacqueline and Murray Kilfoyle
Eleanor King
Douglas & Dorothy Kitson
Neb Kujundzic & Silva Stojak
Monique Lafontaine &
Ben Kinder
Stephen and Dennice Leahey, C.M.
Patti-Sue Lee and Kent MacLean
Hon. Frank Lewis
Scott Lewis & Laura-Lee Lewis
Nancy & Alex MacBeath
John & Carol Macdonald
Jay & Carol Macdonald
Louise MacDonald
Myron & Diane MacKay
Scott & Joy MacKenzie
Roddie & Miriam MacLean
Rory & Zenith Locke
T.A. MacPherson
Dan & Carolyn Mathieson
Douglas & Allan Mawson
John K. Mitchell & Claire Nantes
Allan Morse & Ellen Campbell

Shawn & Yvette Murphy
Taleeb F. Noormohamed
Gerald & Judith O'Hanley
Angus Orford & Karen Rose
Nancy K. Orr
Maryanne & Glenn Palmer
Peake & McInnis Ltd.
Arlene Perly Rae
Dianne Porter
Richard Reddin
Kevin Rice &
Gweneth Branch-Rice
Robert & Jean Robinson
Belinda & Gordon Rogers
Heather & Peter Russell
Dr. George &
Mrs. Sheila Saunders
E. Anne Smith
Janis Sobey-Hames
In Memory of Saneya Moussa
The Insurance Company of PEI
Jayne Toombs and Scott Stewart
Dr. Charles &
Mrs. Carolyn Trainor
James & Lynn Travers
Joe Velaidum & Laura Kelly
Les & Vickie Wong
Jodi & Martin Zver



MEMBERS

ADVOCATE

(\$500-\$999)
 Anonymous
 Adam Brazier & Melissa Kramer
 Bert & Ina Christie
 Tom & Beth Cullen
 Mary Ellen Davies
 Kim Devine
 Joanne & Stephen Dunne
 Linnell & Louvina Edwards
 Cody Fenwick
 Fenwick Music Co. Ltd.
 Frank & Cathy Gillan
 Anita Goodfellow
 John & Catherine Gordon
 Lynn Guindon-MacDougall
 Carol Horne
 Beverly A. Kelly
 Patrick & Teresa Kinnear
 Anne B. Lambert
 Sheryl & Don Livingstone
 Steven & Lori Loggie
 Wes & Connie MacAleer
 Al and Linda MacLean
 Kim MacLeod & Gary Evans
 Moore Well Drilling Inc.
 P.E.I. Mutual Insurance Co.
 Keith & Debbie Pantan
 Peggy Reddin
 Rosie Shaw & Donnie MacPhee

PARTNER

(\$150-\$499)
 Anonymous
 Beaton's Wholesale Dry Goods Ltd.
 Jean Bennie
 In memory of Eileen Berman
 Doug & Kay Boylan
 Valerie Bruce & Bruce Beaton
 Brian Cameron
 City of Charlottetown
 Mike & Jennifer Clements
 Roland & Joan Coffill
 Blair Corkum & Sharlene Clark-Corkum
 David Daughton & Marilyn Sparling

Kathleen & Wayne Denman
 David & Mary Helen Dennis
 Ron Dowling & Donna Birch
 Shawn & Stephanie Gallant
 Vicky Lynn Garland
 In Honour of Elizabeth (Beth) McGowan
 Rose Ellen Ghiz
 Marla Gidney
 Katherine Gottschall-Pass
 Gerry Gilbert-Gray
 Bob and Karen Harding
 Hearts & Flowers Inc.
 Leslie & Elise Hiscott
 Amy Hsiao & Nicholas Krouglicof
 The Hon. Justice Charles Huband
 Huestis Insurance Group
 Betty M. Jeffery
 Jamie, Donna, & Caleb Jones
 Paul & Ann Kelley
 Patrick & Patricia Kelly
 Cynthia King
 Anne G. Love
 Keith & Virginia MacEachern
 Shelley MacEwen
 Kevin MacLean
 Carol & John MacLeod
 Nindiya Sharma & Pam MacLeod
 Ron & Mary MacMillan
 Ms. Helen M. MacPhail
 Garth & Jeanne MacPhee
 Paul & Jane Michael
 Robert & Margaret Morrison
 Edith Nicholson
 Marion & Lloyd Palmer
 George & Patricia Piercy
 Gertrude & Henry Purdy, C.M., R.C.A.
 Brianna Richardson
 Ron & Joanne Russell
 Brian & Amy Scales
 Gary Scales & Mireille Lecours
 Nora Scales
 Selkirk Enterprises Ltd.
 James & Susan Stavert
 Tamara & Mark Steele
 Charlotte Stewart & Harvey Sawler

Professor Thomas H.B. Symons
 Brian & Kathy Thompson
 David & Joyce Thompson
 Leith Thompson
 Ben Versteeg
 White & Associates Financial Services
 Nora Wotton

FRIEND

(\$50-\$149)
 Anonymous
 Barbara Abel
 Joanne Arbing
 Sarah Armstrong
 Chantal Batchilder
 Remi Belliveau
 Peter Blackwell
 Robert & Florence Bryenton
 Bill & Lorrie Bylhouwer
 Leo & Joan Campbell
 Capital Auto Supply Ltd.
 Darke & Marya Carr
 Gail Carter-Jay
 Theresa Corcoran
 Leslie Cruwys
 Evan Dickson
 For Mary Brazel - 50 years an "Anne" fan!
 Nicolle Dunphy
 Barbara Dylla
 Lynn Ellsworth
 Anne Galle
 Judy Gaudet
 Marc Griffin
 H & N Holdings Inc.
 Gerard Hartigan
 Catherine Hennessey
 Heidi Hutchings Kays
 Joanne Ings
 Greg & Susan Irvine
 Sandra Jeffery
 Jason Lee
 Jessie B. Lees
 Terry Lewis
 Edward & Sheila Lund MacDonald
 Heather MacDougall & Pix Butt
 Craig Mackie

Vicky MacNeill
 Heather Macquarrie
 Nancy MacRae
 Maritime Electric
 Brian & Jane McMillan
 Foch & Treva McNally
 Catherine Millar
 Lorne & Shirley Moase
 Del Moore
 Frank & Geri Morrison
 Stephanie F. Muttart
 Cathleen O'Grady
 Heather Pantan
 Les & Mary Beth Parsons
 Graham & Marilyn Peck
 Brenda Picard
 Michael Roach
 Mark & Betty Robertson
 Sandy & Ruth Rundle
 June Sanderson
 Carolyn Sanford
 Geoff Scales
 Steerman's Quality Meats
 Charlotte Stewart
 Henrik Stryhn
 Daniel Sunil
 Sandra Sunil
 Xiaoyong Tan
 Ellen Jan Theuerkauf
 Steven Thomsen
 Jim & Myra Thorkelson
 Tole Treasures & Antiques
 Terri Tremblett
 Crystal Trevors
 Trish Walsh-Verge
 Sandra B. Ward
 Gerard Watts
 Wave Skills Sailing School / Ellen MacPhail
 Debra Wellner
 David & Anne White
 Gingher & Gloria Wooldridge



SPONSORS

CHARLOTTETOWN FESTIVAL TITLE:

CIBC

LIVE @ THE CENTRE TITLE:

Sobeys

CONFEDERATION PLAYERS:

CN

FESTIVAL PRODUCTION SPONSORS:

CAA Atlantic
 Tim Hortons
 Key Murray Law/Meritas
 Honibe
 Sysco Food Services

CHARLOTTETOWN FESTIVAL CORPORATE CHAMPIONS:

Moore Well Drilling
 PEI Energy Systems
 D.P. Murphy
 The Gray Group
 PERFORMANCE SPONSORS:
 ACCELERANDO Classical Music
 Performance Fund
 Andy Lambe & Associates
 Atlantic Super Store
 Arsenault Best Cameron Ellis
 Charlottetown Inn & Conference Centre

Charm Diamond Centres
 Connolly Group
 Cox & Palmer
 Friends of Confederation Centre
 ftypei
 Home Hardware Charlottetown
 Jasper Wyman and Son
 KKP Printing and Design
 La Voix acadienne
 Master Packaging
 Modo Yoga
 Murphy Hospitality Group
 Musicaction Canada
 Pepsico Canada
 Port Charlottetown
 Purity Dairy Limited
 Radarts
 RBC Wealth Management
 Richardson Associates (1993) Limited
 Reliable Motors
 Sculpin
 Sound & Colour Hair Studio
 Stewart McKelvey
 That Fun Place
 Welcome PEI

WEBSITE:

Tourism PEI

CONFEDERATION CENTRE ART GALLERY:

City of Charlottetown
 CN
 RBC Foundation

ARTS EDUCATION:

TD (Young Company)
 Maritime Electric (Choral Music)
 John & Brenda Steinsky (Musical Theatre)

Hyndman and Company Limited (Visual Arts Camps)

BMO Financial Group (Arts Discovery Days)

Prince Edward Island Parents for French (Arts Discovery Days)

MEDIA:

CTV
 Hot 105.5 / Ocean 100.3
 The Guardian

OFFICIAL SUPPLIERS:

Molson Coors Canada
 PepsiCo
 Office Interiors

FINANCIALS

Complete audited financial statements of the Fathers of Confederation Buildings Trust for the year ended March 31, 2020 are available online at confederationcentre.com

CONDENSED STATEMENT OF FINANCIAL POSITION (at March 31)

(in thousands of dollars)	2020	2019
ASSETS		
Cash	40	–
Accounts Receivable	800	497
Inventory and Prepays	218	442
Capital Assets	34,407	35,130
	\$ 35,465	\$ 36,069
LIABILITIES & FUND BALANCES		
Bank Advances	2,988	2,875
Payables and Accruals	965	603
Deferred Revenue	624	1,025
Long Term Debt	51	182
Capital Fund	31,391	31,959
Operating Fund	(554)	(575)
	\$ 35,465	\$ 36,069

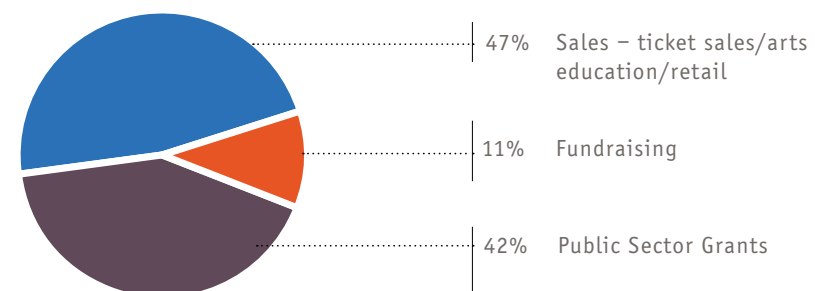
CONDENSED STATEMENT OF OPERATIONS (for the year ended March 31)

(in thousands of dollars)	2020	2019
REVENUES		
Programming	4,009	4,358
Commercial	1,710	2,120
Fundraising and Development	1,845	1,529
Investments and Other Revenues	252	87
Public Sector Grants–Operating	5,281	4,609
Public Sector Grants–Capital	211	30
	\$ 13,308	\$ 12,733
EXPENSES		
Programming	7,518	7,821
Commercial	1,419	1,711
Fundraising and Development	253	237
Building Operations	3,491	3,710
Administration and Other Expenses	1,174	1,199
	\$ 13,855	\$ 14,678
EXCESS REVENUES (EXPENSES)	\$ (547)	\$ (1,945)
NET REVENUES (EXPENSES) ALLOCATED TO:		
Operating Fund	21	(1,075)
Capital Fund	(568)	(870)
	\$ (547)	\$ (1,945)

BASIS OF PREPARATION:

These condensed financial statements are extracted from the audited financial statements of the Fathers of Confederation Buildings Trust for the year ended March 31, 2020. These condensed statements are not covered by the auditors' report.

2020 ANNUAL OPERATING REVENUE BY SOURCE



FOUNDATION

FRIENDS



CONFEDERATION CENTRE OF THE ARTS FOUNDATION

FOUNDATION BOARD OF DIRECTORS:

Mr. Fred Hyndman (Chair)
Mr. Bill Bishop (Vice Chair)
Mr. James Travers (Secretary/Treasurer)
Ms. Lori Pendleton
Ms. E. Anne Smith

EX OFFICIO:

Mr. Robert Sear
Mr. Steve Bellamy
Ms. Jodi Zver
Ms. Rosie Shaw

The Confederation Centre of the Arts Foundation Board monitors the Foundation's long-term investments directed by donors to support and benefit the Centre. The income there from contributes to the Centre across its many undertakings and programs, from art acquisitions to development of new theatrical works, and heritage programming to scholarships for youth.

As of March 31, 2020, the total market value of the Foundation endowment funds was \$11.1 million. The Foundation ended the 2019-20 fiscal year with a -8.05% annualized return year over year. Over the history of the Foundation's investment account, the rate of return is 5.61%; or approximately \$4.4 million in total investment returns.

The Foundation applied to Canadian Heritage's matching grant program (Canada Cultural Investment Fund – Endowment Incentives Component) on Dec. 1, 2019 with a total of \$89,772 eligible for matching (42 endowed donations received between Dec. 1, 2018 and Nov. 30, 2019). Results were announced in March, with a matching rate of 66 cents per dollar, granting the Foundation a total of \$59,260.

In October 2018, Canadian Heritage announced a number of notable changes to the Canada Cultural Investment Fund – Endowment Incentive component. Namely, Canadian Heritage has lifted the lifetime cap of \$15 million per arts organization. An annual cap of \$2 million will remain, and once an organization has received \$10 million from the program, the annual cap will be \$1 million. Since the CCOA Foundation's creation in 2010, it has received over \$4.6 million from this program.

The total transfer to the Trust for the fiscal year ended March 31, 2020 was \$650,000, with \$455,000 going to general operations, \$127,000 to the Gallery, \$27,000 to youth education, \$25,000 to the Symons Medal and Lecture, and \$16,000 to the development of new musical theatre.

THE FRIENDS OF CONFEDERATION CENTRE

FRIENDS 2019-20

BOARD OF DIRECTORS:
Kathy Roney, *Chair*
Vicki Allen-Cook
Vice-Chair/Chair Art To The Schools
Doug Gallant, *Secretary*
John Cameron, *Treasurer*
George Cantelo, *Past President*
Christopher Lane
Chair Scholarship Committee

VOLUNTEERS:

Amal Ahmed
Joanne Arbing
Cecile Arsenault
Susan Brown
Linda Dunning
Lynn Hodgson
Kier Kenny
Sarah Keaveny-Vos
Milani Kotalawala
Heather Mullen
Anne Putnam
Tony Welsh

Chair Kathy Roney thanks members for their generous contribution of time and energy, which led to the success of the past years' Friends events.

After consulting with CEO Steve Bellamy and Chair Bob Sear, a proposal was accepted that The Friends return to the Trust Board as a Liaison position. A new Friends' Terms of Reference has been approved and The Friends look forward to working more closely with the Centre, particularly with fundraising.

Vicki Allen-Cook will assume the chair role as of the 2020 AGM. The Centre team welcomes Vicki to her new role and extends warm thanks to the outgoing chair, long-time Friend Kathy Roney.

A number of FRIENDS Programs remained vibrant and active throughout 2019-20. To celebrate the holiday season, The Friends continued to sponsor the Festive Wreath Exhibition and Contest and placed 30 themed trees throughout the Centre. This year also marked the 51st Pinch Penny Fair. Attendance was lower than usual by about 25% due to inclement weather. However, the Fair went smoothly and netted about \$9,000. Lastly, through Charlottetown's Adopt-a-corner program, the gardens along Victoria Row were planted, under the guidance of new Friend, Susan Brown.

The Friends' Art to the Schools Committee continued steadily. Through this long-running Island program, more than 400 artworks from the CCAG permanent collection have been formally incorporated into the local school curricula.

Finally, Friends Scholarships were awarded to a number of deserving internal groups and projects, such as the Youth Chorus Tour; Guest Services activities for patrons; and Family Sundays in the Art Gallery. The Friends also awarded scholarships to a hard-working Young Company performer and a strong leader from The Confederation Players.



CONFEDERATION
CENTRE OF THE ARTS

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Charlottetown PE
C1A 1J1 Canada

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confederationcentre.com
[@confedcentre](https://www.instagram.com/confedcentre)