Oregon Shakespeare Festival

2010 Annual Report

JENNY GRAHAM

Paul Nicholson
Executive Director

Bill Rauch
Artistic Director

In 2010 we celebrated our 75th anniversary—all year long. It was not a sedate celebration befitting our venerable age. In fact, it was one of the busiest, most active seasons we've had. We mounted 11 plays, presented 770 performances, held more than 900 education events on campus, sent School Visit teams to 112 schools up and down the West Coast (and Kansas), held a gala celebration on our actual birthday and, for the first time ever, took a production to New York. It was also a time to reflect and look back at what we've accomplished in the past 75 years. In doing so, we recognized the passing of two vital contributors to our legacy—Bill Patton, who artfully helmed the Festival for more than 40 years, and Peter Thomas, who graced us with his presence and skill as a leader of our development department for 21 years. They are greatly missed, but their commitment to OSF remains and continues to inspire us every day.

Audiences responded enthusiastically to the 2010 productions and we closed the season with a new attendance record—414,783, 94 percent of capacity. In the Angus Bowmer Theatre, a modern-day *Hamlet*—complete with a hip-hop play-within-the-play—reached out to a new generation of playgoers. The spare design of *Cat on a Hot Tin Roof* provided a powerful frame for a haunting interpretation of Tennessee Williams' masterpiece, while a merry, sumptuous *Pride and Prejudice* engaged audiences of all ages in the joys of first love. The wit and panache of *She Loves Me* demonstrated that 20th-century musicals appeal to 21st-century audiences, while *Throne of Blood,* the first-ever stage adaptation of the classic film, delivered rich theatricality to Akira Kurosawa's dark feudal world. In the New Theatre, the quirky and complex *Well* continually crossed the line between actors and audience to make its points, while *Ruined* presented a harrowing and courageous look at the brutality of war—and its human cost—in the present-day Congo. *American Night*, the first production in OSF's *American Revolutions: the United States History Cycle,* wowed audiences with its energy, audacity and irreverence. Outdoors on the Elizabethan Stage, an elegant, provocative *Twelfth Night* revealed the comic heart of Shakespeare's beloved comedy. The boisterous *Henry IV, Part One* brought memorable characters from England's history vividly to life, while a thoughtful, uncompromising *The Merchant of Venice* focused on the contradictory motivations in all of us.

One of the benefits of a record season is that it creates the opportunity to generate additional income. We set a new record for ticket revenues and contributions, proving once again how much our patrons and donors recognize the vital part the Festival plays in their lives. We held expenses tightly in check and the net financial result for the year was an addition of $793,000 to reserves.

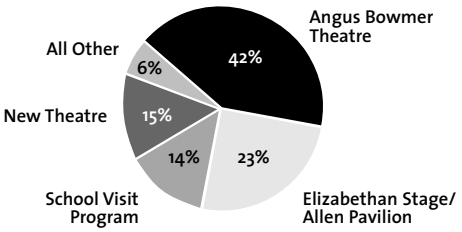
Many new members joined the OSF family in 2010, and continued support from all quarters ensured that the Festival remains strong and vibrant. And ready for the next 75 years.

Statement of Financial Position

	As of October 31, 2010	*As of October 31, 2009*
Assets		
Current assets:		
Cash and cash equivalents	$ 705,902	$ 1,039,683
Investments	5,594,989	3,975,069
Accounts receivable	166,712	137,918
Pledges receivable, net	1,985,992	1,940,293
Due from Endowment Fund	1,344,556	1,479,594
Prepaid expenses	858,387	929,260
Inventory	161,898	169,565
Total current assets	10,818,436	9,671,382
Noncurrent pledges receivable, net	211,500	422,000
Property and equipment, net	21,729,861	22,453,717
Endowment	26,466,467	23,881,404
Total Assets	$ 59,226,264	$ 56,428,503
Liabilities and Net Assets		
Current liabilities:		
Line of credit	$ 0	$ 0
Accounts payable and accrued expenses	1,780,296	2,208,992
Due to Endowment Fund	10,847	9,167
Deferred revenue, tickets	456,110	371,911
Deferred revenue, program and other revenues	561,857	353,318
Current portion of long-term debt	101,172	94,054
Total current liabilities	2,910,282	3,037,442
Long-term debt, less current portion	1,468,996	1,572,553
Total liabilities	4,379,278	4,609,995
Net assets:		
Unrestricted:		
Undesignated	2,612,035	1,722,331
Board Designated	11,109,750	9,656,501
Net property and equipment	20,159,693	20,787,110
Total unrestricted	33,881,478	32,165,942
Temporarily restricted	9,338,473	8,119,812
Permanently restricted	11,627,035	11,532,754
Total net assets	54,846,986	51,818,508
Total Liabilities and Net Assets	$ 59,226,264	$ 56,428,503

The annual financial reports for the Festival Association and the Endowment Fund have been audited and a clean opinion has been issued. The audit report is available upon request.

Attendance Analysis



2010 Attendance: Play by Play

	Number of Performances	*Attendance*	*Percent of Capacity*
Angus Bowmer Theatre			
Hamlet	116	67,840	99%
Cat on a Hot Tin Roof	46	25,950	95%
Pride and Prejudice	115	65,832	97%
She Loves Me	73	44,420	100%
Throne of Blood	44	23,784	91%
Elizabethan Stage/Allen Pavilion			
Twelfth Night	38	44,467	98%
Henry IV, Part One	38	31,719	70%
The Merchant of Venice	38	41,671	92%
New Theatre			
Well	70	18,024	93%
Ruined	103	26,804	94%
American Night	89	24,272	99%
Totals	770	414,783	94%

Statement of Activities

	For the year ended October 31, 2010				For the year ended October 31, 2009			
	Unrestricted	*Temporarily Restricted*	*Permanently Restricted*	*Total*	*Unrestricted*	*Temporarily Restricted*	*Permanently Restricted*	*Total*
Operating revenue:								
Plays	$ 18,473,563	$ -	$ -	$18,473,563	$ 17,098,086	$ -	$ -	$17,098,086
Other events	207,976	-	-	207,976	250,342	-	-	250,342
Educational programs	228,957	-	-	228,957	213,112	-	-	213,112
Publications	235,071	-	-	235,071	234,742	-	-	234,742
Concessions	317,963	-	-	317,963	334,688	-	-	334,688
Investment income (loss)	147,185	64,011	-	211,196	87,303	-	-	87,303
Support from Endowment Fund	1,344,151	-	-	1,344,151	1,476,226	-	-	1,476,226
Other	333,742	-	-	333,742	615,213	-	-	615,213
Total operating revenue	21,288,608	64,011	-	21,352,619	20,309,712	-	-	20,309,712
Operating expenses:								
Plays and education	19,464,290	-	-	19,464,290	18,844,684	-	-	18,844,684
Marketing and audience services	3,992,354	-	-	3,992,354	3,938,461	-	-	3,938,461
General and administration	2,731,341	-	-	2,731,341	2,551,518	-	-	2,551,518
Membership and fundraising	1,198,743	-	-	1,198,743	1,225,532	-	-	1,225,532
Total operating expenses	27,386,728	-	-	27,386,728	26,560,195	-	-	26,560,195
Loss from operations	(6,098,120)	64,011	-	(6,034,109)	(6,250,483)	-	-	(6,250,483)
Support:								
Memberships	3,364,767	391,732	-	3,756,499	3,145,438	375,036	-	3,520,474
Gifts and grants	992,120	2,186,532	-	3,178,652	950,516	4,682,471	-	5,632,987
Support groups	110,884	-	-	110,884	78,050	-	-	78,050
Net assets released from restrictions: Satisfaction of program restrictions	2,424,154	(2,424,154)	-	-	2,345,533	(2,345,533)	-	-
Total support	6,891,925	154,110	-	7,046,035	6,519,537	2,711,974	-	9,231,511
Income (loss) from current endeavors	**793,805**	**218,121**	**-**	**1,011,926**	**269,054**	**2,711,974**	**-**	**2,981,028**
Net loss from OSF Solutions	(3,071)	-	-	(3,071)	(70,581)	-	-	(70,581)
Contributions for capitalized expenditures and release of restrictions	30,000	(30,000)	-	-	30,000	(30,000)	-	-
Costume rental business, net	(1,507)	-	-	(1,507)	(15,949)	-	-	(15,949)
Other funds, net activity	-	(6,993)	-	(6,993)	0	(827)	-	(827)
Depreciation on assets funded by restricted gifts and grants	(555,590)	-	-	(555,590)	(557,944)	-	-	(557,944)
Endowment Fund contributions	705,788	-	94,281	800,069	72,290	-	88,284	160,574
Endowment Fund investment income	1,434,609	1,832,054	-	3,266,663	577,774	801,683	-	1,379,457
Contributions of gift annuities	-	119,916	-	119,916	-	61,574	-	61,574
Change in value of gift annuities	-	(162,674)	-	(162,674)	-	51,749	-	51,749
Transfers and amounts appropriated for expenditures	-	-	-	-	500,000	(500,000)	-	-
Endowment support to Festival	(592,388)	(751,763)	-	(1,344,151)	(677,960)	(798,266)	-	(1,476,226)
Endowment expenses	(96,110)	-	-	(96,110)	(96,142)	-	-	(96,142)
Change in net assets	1,715,536	1,218,661	94,281	3,028,478	30,542	2,297,887	88,284	2,416,713
Net assets:								
Beginning of year	32,165,942	8,119,812	11,532,754	51,818,508	32,135,400	5,821,925	11,444,470	49,401,795
End of year	33,881,478	9,338,473	11,627,035	54,846,986	$32,165,942	8,119,812	11,532,754	51,818,508

Attendance Comparisons

	Number of Performances		*Attendance*		*Percent of Capacity*	
	2010	*2009*	*2010*	*2009*	*2010*	*2009*
Angus Bowmer Theatre	394	407	227,826	214,707	97%	88%
Elizabethan Stage/Allen Pavilion	114	114	117,857	116,749	87%	86%
New Theatre	262	263	69,100	78,578	96%	97%
Totals	770	784	414,783	410,034	94%	89%

School Visit Program

	Fall 2010	*Fall 2009*
Number of Schools Visited	112	127
Number of Events	508	571
Attendance	66,628	70,435

JENNY GRAHAM

Elizabethan Stage/Allen Pavilion

The Allen Pavilion of the Elizabethan Stage seats 1,200. Patrons enjoy productions outside on the Elizabethan Stage from June through early October.

Twelfth Night

by William Shakespeare
Directed by Darko Tresnjak. Costume designer, Linda Cho. Scenic designer, David Zinn. Lighting designer, Jane Cox. Composer and sound designer, Paul James Prendergast. Associate Costume Designer, Josh Pearson.
Production Sponsor: Harry & David
Production Partner: Mrs. Donald Hare

Henry IV, Part One

by William Shakespeare
Directed by Penny Metropulos. Costume designer, Deborah M. Dryden. Scenic designer, Michael Ganio. Lighting designer, Robert Peterson. Composer and sound designer, Michael Keck.
Production Sponsor: The Pigott Family

The Merchant of Venice

by William Shakespeare
Directed by Bill Rauch. Costume designer, Shigeru Yaji. Scenic designer, Richard L. Hay. Lighting designer, Robert Peterson. Composer and sound designer, Andre J. Pluess.
Production Sponsor: Jed and Celia Meese Foundation
Production Partners: Jim Collier, The Dauer Family in memory of Art Dauer, The Hobbes Family

The Green Show

Associate Producer: Claudia Alick
Production Coordinator: Jess Carr
Technical Manager: Benajah B. Cobb
Assistants: Federico Behncke, Cassondra Lindbloom
Production Sponsor: Richard Pitbladdo

The Oregon Shakespeare Festival is a participant in the New Generations Program, funded by the Doris Duke Charitable Foundation/The Andrew W. Mellon Foundation and administered by Theatre Communications Group, the national organization for the American theatre.

The Oregon Shakespeare Festival's productions of Hamlet; Twelfth Night; Henry IV, Part One *and* The Merchant of Venice *are part of* Shakespeare for a New Generation, *a national theatre initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.*

Season Sponsor

usbank.

JENNY GRAHAM

Angus Bowmer Theatre

Named for the Festival's founder, the Angus Bowmer Theatre seats 600 people and accommodates five productions from February through October.

Hamlet

by William Shakespeare
Directed by Bill Rauch. Costume designer, Deborah M. Dryden. Scenic designer, Christopher Acebo. Lighting designer, Christopher Akerlind. Composer and sound designer, Paul James Prendergast. Projections Designer, William Cusick. Choreographer, Rokafella.
Lead Sponsors: U.S. Bank, Roberta and David Elliott
Production Sponsor: The Chautauqua Guild
Production Partner: Amy and Mort Friedkin

Pride and Prejudice

by Jane Austen; Adapted for the stage by Joseph Hanreddy and J. R. Sullivan
Directed by Libby Appel. Costume designer, Mara Blumenfeld. Scenic designer, William Bloodgood. Lighting designer, Robert Peterson. Composer and sound designer, Todd Barton. Choreographer, Art Manke.
Lead Sponsor: Peter and Helen Bing
Production Sponsor: Yogen and Peggy Dalal
Production Partners: Oregon Cultural Trust, Carole Howard, Jerry and Jeanne Taylor Family Foundation, Rogue Valley Manor

Cat on a Hot Tin Roof

by Tennessee Williams
Directed by Christopher Liam Moore. Costume designer, Alex Jaeger. Scenic designer, Christopher Acebo. Lighting designer, Christopher Akerlind. Sound designer, Andre J. Pluess.
Production Sponsor: Robert S. and Star Pepper
Production Partner: Robert Dohmen

She Loves Me

Book by Joe Masteroff; Music by Jerry Bock; Lyrics by Sheldon Harnick
Directed by Rebecca Taichman. Choreography by John Carrafa. Music Director, Darcy Danielson. Costume designer, Miranda Hoffman. Scenic designer, Scott Bradley. Lighting designer, Christopher Akerlind. Sound designer, Kai Harada. Music supervisor, Daniel Gary Busby.
Production Partners: Ed McCurtain, Avista

Throne of Blood

Adaptation by Ping Chong; Based on the film directed by Akira Kurosawa; Original screenplay by Akira Kurosawa, Hideo Oguni, Shinobu Hashimoto and Ryuzo Kikushima; World Premiere
Directed by Ping Chong. Costume designer, Stefani Mar. Scenic designer, Christopher Acebo. Lighting designer, Darren McCroom. Video and projections designer, Maya Ciarrocchi. Composer and sound designer, Todd Barton.
Production Sponsor: Deedee and Burt McMurtry
Production Partners: American Express, Charlotte Lin and Robert P. Porter, Michael and Leslie Schroeder, The Kinsman Foundation
Made possible in part by grants from the National Endowment for the Arts and The MAP Fund

DAVID COOPER

New Theatre

OSF's most intimate playing space seats 270 to 350 people in three seating configurations.

Well

by Lisa Kron
Directed by James Edmondson. Costume designer, Candice Cain. Scenic designer, Richard L. Hay. Lighting designer, Dawn Chiang. Composer and sound designer, Joe Romano.
Production Partner: Segway of Jacksonville Tour Company

Ruined

by Lynn Nottage
West Coast Premiere
Directed by Liesl Tommy. Costume designer, Christal Weatherly. Scenic designer, Clint Ramos. Lighting designer, Robert Peterson. Composer and sound designer, Broken Chord Collective. Choreographer, Randy Duncan. Phil Killian Directing Fellow, Sarah Rasmussen.
Lead Sponsor: The Goatie Foundation
Production Partners: Betty and Jack Schafer, POP
Community Partner: Jackson County SART (Sexual Assault Response Team)

American Night: The Ballad of Juan José

by Richard Montoya and Culture Clash
(Richard Montoya, Ric Salinas, Herbert Siguenza)
Directed and developed by Jo Bonney. Costume designer, ESosa. Scenic designer, Neil Patel. Lighting designer, David Weiner. Projections designer, Shawn Sagady. Composer and sound designer, Darron L. West. Choreographer, Ken Roht.
Production Sponsor: The Paul G. Allen Family Foundation
Production Partners: Julie Strasser Dixon and Rocky Dixon, Sandy and Katie Farewell, Hitz Foundation
Community Partner: Una Voz/Latino Leadership and Advocacy
Made possible in part by a grant from the National Endowment for the Arts

Cover: Cristofer Jean and Kevin Kenerly, *Throne of Blood* (2010)

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