



## EXECUTIVE DIRECTOR'S REPORT

The 2014-15 Season was one of those seasons we all look forward to: successful both artistically and financially. It brought with it a few changes to how we sell our tickets with the introduction of two zone seating, allowing us to both maintain affordability and improve single ticket revenues. These changes, combined with an outstanding season of plays, brought both increased earned revenues and increased level of donor and sponsor support.

We did not rest on the laurels of a successful season only however; we also continued looking to the future and how to both protect all that is special and valuable about the Belfry as well as all that needs rejuvenation or replacement. Thanks to special project support from the BC Arts Council we were able to start by replacing some aging computers and upgrading our server capacity. We continue to develop our needs assessment to replace aging theatre equipment, replace seating in the auditorium, and make other improvements to increase our ability to improve comfort for – and better serve – our patrons. Our needs certainly outweigh our immediate financial resources, but we are confident that with planning and time we will be able to attain many of the goals we've set for the future of the Belfry.

But investment was not limited to physical needs; we also received support from the Vancouver Foundation, and additional special project support from the BC Arts Council, as well as support from the Victoria Foundation, each to support three special new plays in development, all written by local authors and two with music by local composers. Additional program grants allow us to adequately support these works with extended development time and resources. Increased resources to new play development is a portion of our dreams for artistic development; we continue to look for the resources to extend rehearsal time, to add increased programming choices for audiences in the Studio theatre and expand the lobby and patron service areas so our guests can relax and extend their enjoyment of our beautiful heritage facility. We look forward to sharing these future developments with our community.



Ivan Habel



## **SPECIAL SUPPORT**

We'd like to recognize several special project support grants we received this season:

- A Capacity Grant from the BC Arts Council allowed us to upgrade most of our computer systems.
- At the end of last fiscal year we received confirmation that we were approved for a Canada 150 Grant. Once we secure matching support we will replace our aging spring loaded seats, and do a small expansion of our lobby.

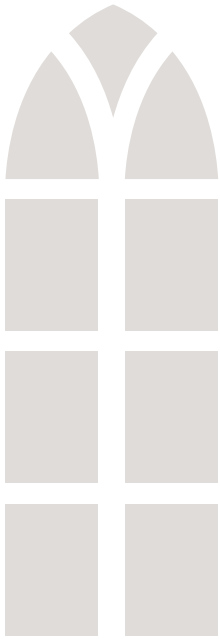
Special project support received was not just for infrastructure though because we also received the following grants:

- From the Leon and Thea Koerner Foundation to commission, develop and extend rehearsal time for a new play by Victoria's own Joan MacLeod.
- From the Vancouver Foundation to support the commissioning and development of a new musical from the creators of *Ride the Cyclone*, Jacob Richmond and Brooke Maxwell.
- From the Victoria Foundation to support the newly expanded and revised Incubator Project

BC Arts Council provided two additional levels of creative support:

- to develop an adaptation of *The Little Match Girl* into an outdoor community production – *This Little Light* – by our own Erin Macklem, partnered with composer Brad L'Ecuyer.
- also supported the development and launch of the Belfry Leadership Training Program – a new program primarily aimed at B101 grads.

Public funding through the BCAC, the Canada Council, and the CRD provides important operating support which ensures a solid foundation for us to produce all we do. Additional support from all sources for new and on-going artistic needs is crucial to the long term health of our theatre. Our thanks to all contributors who ensure we can continue to broaden the development and programming of new work.



## **PRESIDENT OF THE BOARD – ANNUAL GENERAL MEETING REPORT**

As the President of the Belfry Board, it is my pleasure to report on the multitude of successes that the Belfry Theatre has had over the past twelve months. The official subscription season started last September with *The Rez Sisters*, Tomson Highway's moving story about life for seven women on the Wasaychigan Hill Indian reservation. The production mounted at the Belfry was a sellout thanks to the stellar performances of the cast, including the renowned Tantoo Cardinal.

The season continued with *Venus in Fur* starring the dynamic duo Celine Stubel and Vincent Gale, who provided audiences with an audacious production of David Ives' Tony Award-winning play. In the new year audiences were offered the rare treat of a double-bill with *The Best Brothers* by Daniel Maclvor and *How to Disappear Completely* by Itai Erdal, James Long, Anita Rochon and Emelia Symington Fedy, two plays that, through humour and poignancy, speak to the death of one's mother. Finally, the Mainstage season was brought to a close with an entertaining evening of Christopher Durang's play *Vanya and Sonia and Masha and Spike*.

These exceptional productions, along with our studio showing of *Spring Awakening* with CCPA Company C and our two SPARK Festival features, Hawksley Workman's *The God That Comes* and Anita Majumdar's delightful *Fish Eyes Trilogy* marked a season of theatre that was not only entertaining but intelligent, provocative and stimulating.

As you will read in the financial section of our report, audience reception to the season translated into success at the box office with significant increases in subscription numbers from the past few years, which translated into a healthy financial report.

The growth of the theatre has led to many changes, including how the Board conducts its work. This year the Board increased its numbers by adding three new members: Joan Peggs, Roshan Vickery and Gloria Back. These three new members are a great addition and will help to ensure that the work of the Board remains comprehensive. This past year, the Board was particularly active with fundraising, taking leadership regarding the many fundraising events such as Crush and the Annual Cocktail Party fundraising. Immediate work for the Board will involve revisiting the Belfry's Strategic Plan with an eye on ensuring that the goals set down several years ago are being attained, as well as involving itself with our new upcoming Capital Campaign.

We have had one of the most successful seasons on record this past year and that is a testament to the hard, dedicated work of the staff at the Belfry. On behalf of the Board, I would like to particularly applaud our Artistic Director, Michael Shamata for such a wonderful season as well as our Executive Director Ivan Habel, who was awarded the Mallory Gilbert Leadership Award at the PACT Conference in Toronto last May.

Looking forward, we have a tremendously exciting year ahead – our 40th Anniversary Season will provide our ticket holders a great opportunity for dynamic and exciting theatre. The anniversary year will include the launching of a capital campaign as part of being awarded support from the Canada 150 Community Infrastructure Program. It is also time to renew the theatre's Strategic Plan, which will help focus our attentions on what we hope the theatre will be for the next forty years.

Helen Lansdowne

**THE BELFRY THEATRE SOCIETY**  
**BALANCE SHEET**

MAY 31, 2015, WITH COMPARATIVE INFORMATION FOR 2014

<b>ASSETS</b>	<b>OPERATING FUND</b>	<b>CAPITAL FUND</b>	<b>TOTAL 2015</b>	<b>TOTAL 2014</b>
<b>CURRENT ASSETS</b>				
Cash and cash equivalents	1,171,596	—	1,171,596	1,074,132
Accounts receivable (note 2)	14,489	—	14,489	4,861
Prepaid expenses	34,495	—	34,495	20,024
Deposits	30,461	—	30,461	30,461
Interfund accounts	(282,476)	282,476	—	—
	968,565	282,476	1,251,041	1,129,478
<b>CAPITAL ASSETS (NOTE 3)</b>	—	1,861,127	1,861,127	1,892,176
	968,565	2,143,603	3,112,168	3,021,654
<b>LIABILITIES AND FUND BALANCES</b>				
<b>CURRENT LIABILITIES:</b>				
Accounts payable and accrued liabilities (note 4)	72,185	—	72,185	87,989
Deferred revenue	107,458	—	107,458	80,834
Prepaid season tickets	405,274	—	405,274	374,462
Current portion of deferred contributions (note 5)	—	6,890	6,890	6,890
	584,917	6,890	591,807	550,175
<b>DEFERRED CONTRIBUTIONS (NOTE 5)</b>	—	275,586	275,586	282,476
<b>FUND BALANCES (DEFICIT)</b>				
Unrestricted	4,288	1,861,127	1,865,415	1,793,671
Internally Restricted - Artistic (note 6)	106,031	—	106,031	105,009
Internally Restricted - Capital (note 6)	273,329	—	273,329	290,323
	383,648	1,861,127	2,244,775	2,189,003
	968,565	2,143,603	3,112,168	3,021,654

**ARTISTIC DIRECTOR'S REPORT**

The Belfry is mandated to produce and present contemporary theatre, with an emphasis on Canadian plays. During my time at the Belfry, we have succeeded in increasing the rigor of the ideas onstage, as well as the amount of Canadian work produced. Through our programming, we have restated our aim to present audiences with new ideas and challenge comfortable ones. We have done so with the support of our Board, who have made it clear that they are proud of the work we do – both the quality of the work and the ideas it presents. The core of the current Belfry audience is curious, intelligent, and open to the kind of theatre that most artists are interested in creating.

As proof of buy-in from our audiences, Tomson Highway's *The Rez Sisters* was one of the best-selling shows in Belfry history, and *How To Disappear Completely*, starring Itai Erdal, was one of the best loved. Both shows were highlights of the 2014-2015 Season. Peter Hinton's production of *The Rez Sisters* successfully navigated the play's combination of naturalism and magical realism, with a strong cast of women – most of whom had never played in it before, including *Tantoo Cardinal*, for whom Tomson had originally written one of the roles. Itai's play, presented as the second half of a Double Bill that began with Daniel MacIvor's *The Best Brothers*, is more of a conversation or a meeting with the charming Itai. Patrons appreciated the intensely personal nature of the piece, and were more than willing to engage with the play's conversation about euthanasia.

When I first came to the Belfry, I created a template for programming our four-play subscription series. I try to include one new or recently premiered Canadian play (last season's *The Best Brothers*); one Canadian play from the "archives" (*The Rez Sisters*); one non-Canadian play (*Vanya and Sonia and Masha and Spike*); and one play that uses non-traditional forms of storytelling (*How To Disappear Completely*). This format creates limitations which can be creatively liberating, ensures variety, anchors me to our mandate, and encourages me to introduce innovative forms of theatre. While over the years I may have shifted the emphasis a little this way or that, I have done my best to adhere to this template. I also like to give each season a theme, another "creative constriction," which also gives cohesion to a diverse collection of plays (this season's theme was "brothers and sisters"). Part of the Belfry's success comes from being clear about who we are and what we do, and conveying that to our audiences. This clarity of vision also makes it easier to see where we are and where we should be heading.



Michael Shamata

**BELFRY THEATRE SOCIETY**  
**2015 TREASURERS REPORT**

*A SEASON OF SUCCESS*

The artistic successes of our 2014–15 season were paralleled by similar financial successes. Our fundraising activities and strong box office results translated into total revenues of almost \$2,453,000, a \$149,000 increase over the previous year. At the same time, operating expenses were closely managed and were \$42,000 lower than 2013–14, resulting in net earnings of approximately \$56,000 for the year, a \$187,000 improvement over the prior year.

These financial results were due to the significant efforts of our talented management and staff to improve our revenues and carefully manage expenses, and their efforts are to be applauded.

Our financial statements reflect a slight change this year in the presentation of the statement of operations to segregate operating activities from capital asset activities.

We ended our 2014–15 season in a very healthy financial position which leaves us well positioned for our 40th Anniversary season.

Bravo!!

Robert Thomson  
*TREASURER*



## **HISTORY**

The Belfry Theatre was founded in 1974 (as the Springridge Cultural Centre) as an alternative venue for touring productions, concerts and community arts events. Renamed the Belfry Theatre, it began producing plays in 1976 with a focus on contemporary work, especially Canadian plays. The Belfry is one of the most respected professional theatre companies in Canada.

The company resides in a former Baptist church, built in 1892. From the company's inception until 1991, the Belfry rented the main theatre space in the building and shared the complex with a homeless shelter. In 1991, then-owners The Cool-Aid Society relocated, and the Belfry began the first of five capital campaigns to buy and restore the building. Renovations were completed in 2000 with the restoration of the exterior. The building is listed in the heritage registry and has won a number of awards for its restoration.

In 2009, Chair Emeritus Patrick (Paddy) Stewart made an extraordinary contribution of \$250,000 to the Belfry which was matched with funds from Arts Sustainability Victoria, enabling the Belfry to pay off its building mortgage.

## **VISION AND MISSION**

Our vision is to achieve excellence in the production and presentation of innovative contemporary theatre in our heritage home.

Our mission is to enrich our community by inspiring and entertaining audiences with theatre that is nationally recognized for excellence, while maintaining our commitment to artistic development, professional integrity and financial sustainability.

The Belfry has played an important role in the cultural community of the greater Victoria region for 40 years. In addition to the plays presented on stage, we offer a number of ancillary activities designed to enrich the theatre-going experience for young people and the general public, provide professional development opportunities for local artists, and attract as wide a community as possible to the theatre.

## **TODAY**

The Belfry produces and presents ten or more plays per year: one or two summer productions, a four-play Mainstage series, and the SPARK Festival, our mid-winter festival of innovative and alternative work from across Canada.

The original five-person staff from 1976 has grown to 37. More than 100 (109 for the 2014-15 Season, to be exact) contract workers – actors, designers, directors – are employed each season. The annual budget is ±\$2.4 M, and total attendance for all events in the 2014-2015 Season was 41,129.

The Belfry has more than 250 dedicated individuals who volunteer as ushers, ticket-takers and bar staff during performances. Many of these volunteers have been with the theatre for years, including a few who have been volunteering since the theatre's inception. The Belfry Theatre, like all charitable, not-for-profit organizations, is governed by a volunteer Board of Directors.



**THE BOMB-ITTY OF ERRORS**

By Jordan Allen-Dutton, Jason Catalano, Gregory J. Quaiyum, Erik Weiner and Jeffrey Quaiyum

SUMMER BONUS SHOW AUGUST 5 - 24, 2014

*DIRECTOR* Catriona Leger

*COSTUME DESIGNER* Vanessa Imeson

*SET & LIGHTING DESIGNER* Ian Schimpf

*ORIGINAL MUSIC COMPOSER* Anami Vice

*ORIGINAL CHOREOGRAPHY* Joel Sturrock

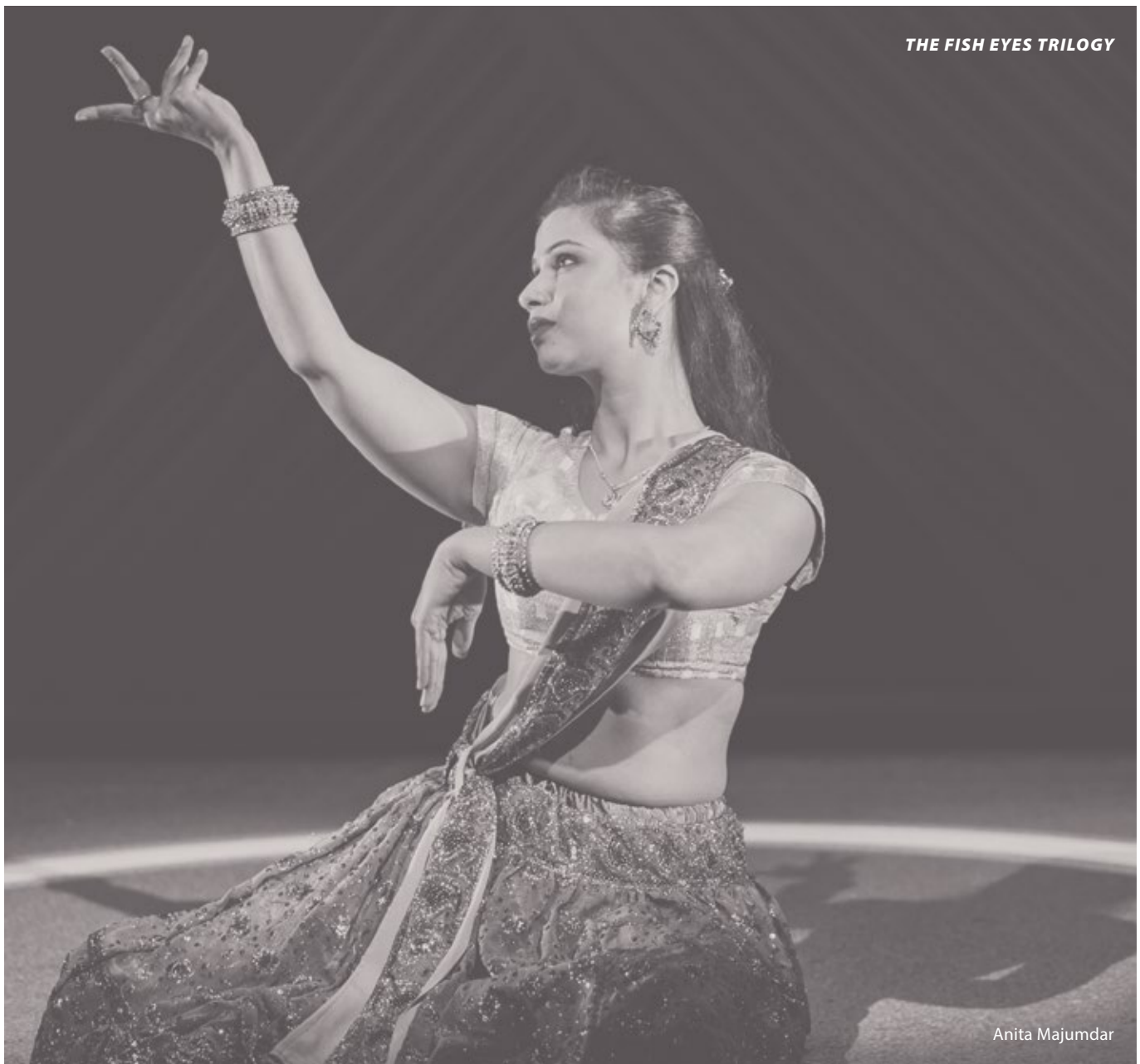
*STAGE MANAGER* Jennifer Swan'

*ASSISTANT STAGE MANAGER* Erin Voaklander

*STARRING* Brian Cochrane, David Kaye, Niko Koupantsis, Jameson Matthew Parker and DJ Oker Chen

*TOTAL ATTENDANCE:* 2150

**THE FISH EYES TRILOGY**



Anita Majumdar

**2014-2015**

**BELFRY THEATRE**

**BOARD MEMBERS**

*PRESIDENT* Helen Lansdowne

*VICE PRESIDENT* Dr. Monty Bryant

*SECRETARY* Georgia Gibbs

*TREASURER* Robert Thomson, CA

*DIRECTORS*

Gloria Back

Dr. Andrew Karwowski

Joan Peggs

Andy Stephenson

Bob Tyrrell

Roshan Vickery

**HONORARY BOARD OF DIRECTORS**

*CHAIR EMERITUS* Paddy Stewart

*HONORARY DIRECTORS*

Sherril Bird

Barbara Greeniaus

Robert Johnston Q.C.

John Keay

Joan Snowden

Dr. Brian Winsby

Michael Ziegler



**THE REZ SISTERS**



By Tomson Highway

MAINSTAGE #1 SEPTEMBER 16 – OCTOBER 19, 2014

▲ Lisa C. Ravensbergen, Cheri Maracle, Tantoo Cardinal,  
Tracey Nepinak, Tiffany Ayalik

*DIRECTOR* Peter Hinton

*CHOREOGRAPHER* Denise Clarke

*SET & COSTUME DESIGNER* Catherine Hahn

*LIGHTING DESIGNER* Bonnie Beecher

*COMPOSER & SOUND DESIGNER* Troy Slocum

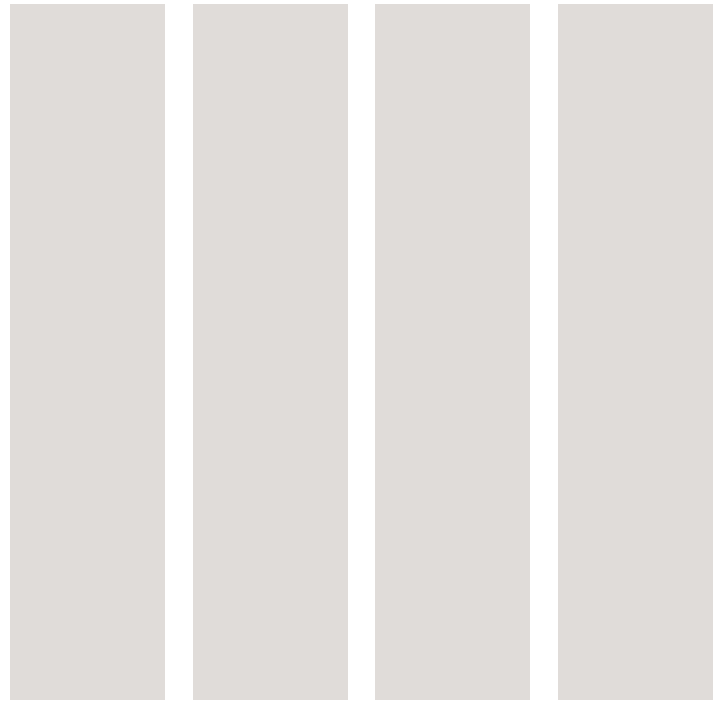
*STAGE MANAGER* Jennifer Swan

*ASSISTANT STAGE MANAGER* Jessica McLeod

*ASSISTANT DIRECTOR* Ryan Cunningham

*STARRING* Reneltta Arluk, Tiffany Ayalik, Tantoo Cardinal, Tasha Faye  
Evans, Waawaate Fobister, Cheri Maracle and Tracey Nepinak, Lisa C.  
Ravensbergen

*TOTAL ATTENDANCE:* 9878



## QUICK FACTS

>38,800	Attendance at ticketed events in the season	< 7 WEEKS	Where there was no activity occurring in the theatre, studio or lobby
208	Ticketed performances or events produced or presented by the Belfry	< 30 DAYS	Where the building was closed with no staff working
>15	Weeks of rehearsal	> 7200	Households received Upstage Magazine by mail
162	Performances on the Patrick Stewart Mainstage	> 71,000	Users of the Belfry website
>23	Weeks scenery, props and costumes were being built for our productions	>277,900	Pageviews of the website (home page & calendar tow most popular pages)
>12	Community events or rentals held at the Belfry	>4,500	Facebook followers
		>7,700	Twitter followers

**SPRING AWAKENING**



By Duncan Sheik & Steven Sater

STUDIO #1 OCTOBER 21 – NOVEMBER 2, 2014

▲ Ian Crowe, Fiobahn Barker

*DIRECTOR & DESIGNER* Michael Shamata

*LIGHTING DESIGNER* RJ Peters

*SOUND DESIGNER* Austin Eckert

*FIGHT DIRECTOR* Nick Heffelfinger

*ASSISTANT CHOREOGRAPHER & DANCE CAPTAIN* Alexa MacDougall

*STAGE MANAGER* Sadie Fox

*ASSISTANT STAGE MANAGER* Ursina Luther

*CONDUCTOR & KEYBOARDS* Heather Burns

*BAND* Tom Bowler, John Eng, Alexa MacDougall & Joey Smith

*STARRING* Christine Baker, Siobhan Barker, Tayler Clossen, Kaely Cronk, Ian Crowe, Austin Eckert, Kristi Hack, John Han, Nick Heffelfinger, Richard Hurst, Amy King Amanda Lisman, Alexa MacDougall, Colleen Maguire, and Jesse Negraeff

*TOTAL ATTENDANCE:* 894

## **BELFRY STAFF LIST 2014-15**

*COMPANY MANAGER* Clayton Baraniuk  
*FRONT OF HOUSE/BOX OFFICE CLERK* Jane Broomfield  
*B4PLAY AUDIO TECHNICIAN* Ben Brysiuk  
*VENUE TECHNICIAN* Ben Burrow  
*MARKETING & DEVELOPMENT ASSOCIATE* Aaron Carveth  
*BOX OFFICE CLERK* Michelle Chowns  
*PRODUCTION MANAGER* Alex Currie  
*MARKETING & COMMUNICATIONS DIRECTOR* Mark Dusseault  
*BOX OFFICE MANAGER* Casey Fitterer  
*BOX OFFICE CLERK* Jenny Fitterer  
*ASSISTANT BOX OFFICE MANAGER* Ian Gibson  
*FRONT OF HOUSE MANAGER* Tara Gilroy-Scott  
*EXECUTIVE DIRECTOR* Ivan Habel  
*FACILITIES SUPERVISOR & HEAD TECHNICIAN* Keith Houghton  
*INTERIM COMPANY MANAGER* Valerie Houle  
*SCENIC ARTIST* Carole Klemm  
*HEAD OF WARDROBE* Karen Levis  
*BOX OFFICE CLERK* Kate Loomer  
*ARTISTIC ASSOCIATE & OUTREACH COORDINATOR* Erin Macklem  
*FINANCIAL OFFICER* Patricia O'Brien  
*HEAD OF PROPS* Peter Pokorny  
*MASTER CARPENTER* Dale Pudwell  
*ARTISTIC DIRECTOR* Michael Shamata  
*SCENIC PAINTER & CUSTODIAN* Lara Shepard  
*TECHNICAL DIRECTOR* Gregory Smith  
*DEVELOPMENT MANAGER* Susan Stevenson  
*STAGE MANAGER* Jennifer Swan  
*ASSOCIATE ARTIST* Deborah Williams  
*BOX OFFICE CLERK* Eryn Yaromy



## **BELFRY SUPPORT STAFF**

*GRAPHIC DESIGNER* Jane Francis  
*PHOTOGRAPHERS* David Cooper, Jo-Ann Richards, Peter Pokorny  
*BELFRY 101 CO-ORDINATOR* Dave Morris

In addition to our staff and stage crews, the Belfry Theatre engaged more than 130 individual artists in the 2014-2015 Season for periods of a few days to more than eight weeks. Each artist was paid industry standard fees throughout their engagement with the Belfry. Artists came from across Canada including many from Victoria and the lower mainland of BC.

The Belfry Theatre is a member of:

The Professional Association of Professional Theatres (and small logo)

Theatre Communications Group

The Belfry Theatre engages professional artists who are members of Canadian Actors' Equity Association

*VENUS IN FUR*



By David Ives

MAINSTAGE #2 NOVEMBER 11 – DECEMBER 14, 2014

▲ Celine Stubel, Vincent Gale

*DIRECTOR* Michael Shamata

*SET & COSTUME DESIGNER* Christina Poddubiuk

*LIGHTING DESIGNER* Erecia Hassell

*COMPOSER & SOUND DESIGNER* Tobin Stokes

*STAGE MANAGER* Jennifer Swan

*APPRENTICE STAGE MANAGER* Sandra Drag

*ASSISTANT DIRECTOR* Chari Arespachoga

*STARRING* Vincent Gale and Celine Stubel

*TOTAL ATTENDANCE:* 8781

**BELFRY BOARD MEMBERS**

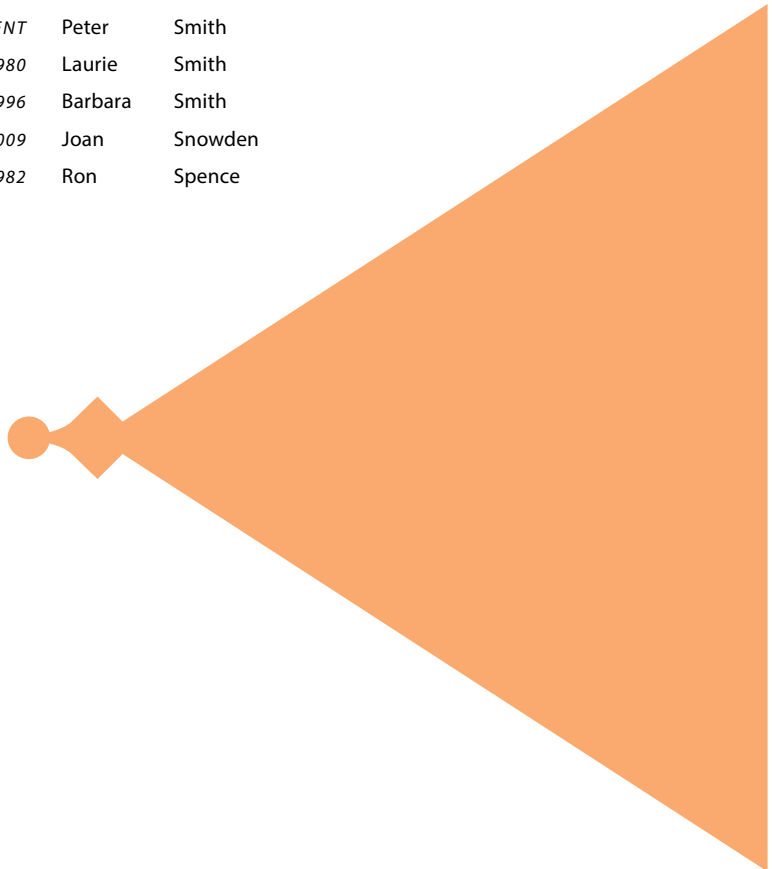
**1975-PRESENT**

START      END      FIRST      LAST

1993	1995	Adrian	Andrews
1981	1983	Vi	Armstrong
2015	PRESENT	Gloria	Back
1993	1998	Joan	Banister
1995	1998	Sherri	Bird
2002	2004	Sherri	Bird
2009	2014	Sherri	Bird
1975	1976	Dale	Brand
1978	1980	Richard	Brownsey
2011	PRESENT	Dr. Monty	Bryant
1978	1979	Ian	Cairns
1986	1996	Kaye	Campbell
2005	2008	Natalie	Fallis
1981	1982	Peter	Freeman
2010	PRESENT	Georgia	Gibbs
1997	1998	Barbara	Greeniaus
2002	2009	Barbara	Greeniaus
1977	1981	Bruce	Housser
2008	2014	Veronica	Jackson
1981	1982	Fran	Johnson
1990	1992	Karen	Johnson
1982	1983	Robert	Johnston
1985	1991	Robert	Johnston
1993	1998	Robert	Johnston
2002	2005	Robert	Johnston
2013	PRESENT	Dr. Andrew	Karwowski
1978	1980	John	Keay
1985	1991	John	Keay
2002	2008	John	Keay
1975	1976	Judith	Koltai
2009	PRESENT	Helen	Lansdowne
1993	1998	Grant	Leier
2002	2005	Grant	Leier
1977	1979	Lee	Lloyd
1985	1991	Catherine	Lowther
1975	1977	Eric	Macdonald
1991	1998	Isobel	Mackenzie
2002	2005	Isobel	Mackenzie
1980	1983	Linda	Macrae
2012	2015	Wendy	Magahay

1990	1991	Carol	Mclean
1985	1986	Carol	Mcrae
1980	1982	Horst	Meissner
1981	1983	Ruth	Milikin
2007	2009	Michelle	Morris
2005	2009	Bill	Murphy-Dyson
2005	2008	Maureen	Murphy-Dyson
1982	1983	William	Neilson
1981	1982	Don	Palmer
1982	1983	Ron	Parish
2007	2009	Ron	Parish
2015	PRESENT	Joan	Peggs
1986	1991	Linda	Petch
1988	1992	Gordon	Phillips
1997	1998	Carol	Roberts
1982	1983	Peter	Russell
1985	1992	Peter	Russell
1988	1991	Sadie	Saunders
1985	1991	Don	Shaw
1982	1983	Colin	Skinner
1985	1998	Colin	Skinner
1976	PRESENT	Peter	Smith
1979	1980	Laurie	Smith
1993	1996	Barbara	Smith
2002	2009	Joan	Snowden
1980	1982	Ron	Spence

1985	1986	Ron	Spence
1975	1976	Susan	Stephen
1975	PRESENT	Michael	Stephen
2011	PRESENT	Andy	Stephenson
1977	2008	Paddy	Stewart
1990	1991	William	Stuart
2004	2009	Glenn	Terrell
2010	PRESENT	Robert	Thomson, CA
1979	1981	Katherine	Turner
2014	PRESENT	Robert	Tyrrell
2015	PRESENT	Roshan	Vickery
1985	1986	Thomas	Vokovich
1988	1991	Thomas	Vukovich
1977	1981	Michael	Whittaker
1979	1983	Brian	Winsby
1990	1998	Brian	Winsby
2002	2008	Brian	Winsby
1981	1998	Michael	Zeigler
2002	2005	Michael	Zeigler





**THE BEST BROTHERS**



*MAINSTAGE #3 DOUBLE BILL TWO ONE-ACT PLAYS*  
*JANUARY 27 – MARCH 1, 2015*

By Daniel Maclvor

▲ Ron Pederson, John Ulyatt

*DIRECTOR* Glynis Leyshon

*SET & COSTUME DESIGNER* Peter Hartwell

*LIGHTING DESIGNER* Guy Simard

*SOUND DESIGNER* Brian Linds

*STAGE MANAGER* Caryn Fehr

*ASSISTANT STAGE MANAGER* Erin Crowley

*STARRING* Ron Pederson and John Ulyatt

**HOW TO DISAPPEAR COMPLETELY**



*MAINSTAGE #3 DOUBLE BILL TWO ONCE-ACT PLAYS*  
*JANUARY 27 – MARCH 1, 2015*

By Itai Erdal, James Long, Anita Rochon, Emelia Symington Fedy

▲ Itai Erdal

*PERFORMER & LIGHTING DESIGNER* Itai Erdal

*DESIGNER* James Long

*SOUND DESIGNER* Emelia Symington Fedy

*ORIGINAL COMPOSITION* Andrew Young

*PROJECTION DESIGNER* Jamie Nesbitt

*DRAMATURGE* Anita Rochon

*STAGE MANAGER* Caryn Fehr

*ASSISTANT STAGE MANAGER* Erin Crowley

*TOTAL ATTENDANCE:* 6661

## WHAT WE DO

### MAINTAINING ACCESS:

Over the course of the 2014-15 Season, the Belfry maintained our subscription pricing from the previous year. While adjustments were made to single ticket pricing to better reflect a portion of our expenses, we also provided access through rush tickets, Student Vouchers, special student matinees, seniors discounts, and serving military member discounts, as well as other special offers throughout the season.

In addition to the above, over 2,500 tickets were distributed free to individuals unrelated to the Belfry which helped ensure opportunity to attend the theatre.

### NEW PLAY DEVELOPMENT

One of the core functions of the Belfry Theatre is the commissioning and development of new plays. Plays such as *Home is a Beautiful Word* which was commissioned, developed and premiered by us is the latest example of a play fostered from concept through to production by the Belfry.

### WORKS UNDERWAY

- A commission of a new work, *Taking Off*, by Vancouver-based playwright, actor and director, Deborah Williams.
- A Belfry commission of a new musical, *Island of Hope*, by Jacob Richmond and Brooke Maxwell from Victoria.
- A commission of a new play by award winning playwright Joan MacLeod, also from Victoria.
- And the commission and development of *This Little Light* by Victoria locals Erin Macklem and Brad L'Ecuyer, an adaptation of *The Little Match Girl*.

As well as other projects in development or being assisted by the Belfry.

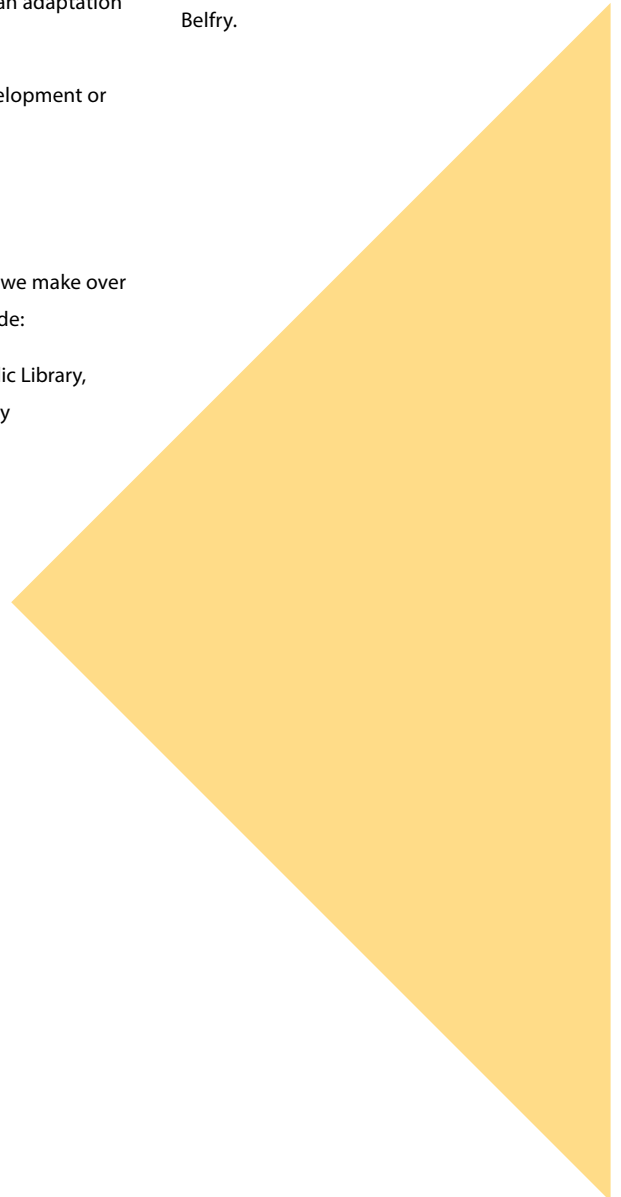
### COMMUNITY CONNECTIONS

Some of the many connections we make over the course of each season include:

- With the Greater Victoria Public Library, Booksmack events in the Belfry Theatre lobby.

- Black History Month Event held on the Patrick Stewart Stage in partnership with the Belfry Theatre.
- Hosting the Walrus Talks Event and 100 Women Who Care Victoria.
- And our on-going relationship with the Inter-Cultural Association of Victoria.

These and other events with community organizations opened the Belfry doors to hundreds of community members who may otherwise not have connected with the Belfry or the artists and staff of the Belfry.



*VANYA AND SONIA AND MASHA AND SPIKE*



By Christopher Durang

MAINSTAGE #4 APRIL 14 - MAY 17, 2015

▲ *CLOCKWISE FROM BOTTOM LEFT:*  
RH Thomson, Lee Majdoub, Carmela Sison

*DIRECTOR* Michael Shamata

*SET & COSTUME DESIGNER* Cory Sincennes

*LIGHTING DESIGNER* Bryan Kenney

*SOUND DESIGNER* Paul Tedeschi

*STAGE MANAGER* Jennifer Swan

*ASSISTANT STAGE MANAGER* Jessica McLeod

*STARRING* Yoshié Bancroft, Lee Majdoub, Brenda Robins, Carmela Sison, R.H. Thomson, and Deborah Williams

*TOTAL ATTENDANCE:* 7920

## AUDIENCE ENGAGEMENT

**B4Play:** Five interview style talks hosted by Gregor Craigie of CBC Radio featuring Artists and community experts discussing the themes of the upcoming production. A partnership with CBC Victoria. This free event takes place in our Studio Theatre on the Saturday prior to opening and is live-streamed, recorded for re-broadcast on CBC radio and made available as podcasts.

### AFTERPLAY

—  
Offered on several evenings per production; a facilitated discussion between audience members about the show they have just seen.

### TALKBACK THURSDAYS

—  
Once per production, an opportunity to ask questions of the artists in the show following the performance.

### VOCAL EYE

—  
Described Performances for selected productions for the visually impaired.

### ASL INTERPRETED PERFORMANCES

— Offered on one selected production for persons with hearing impairment.

We also offer listening assist devices available for free at every performance.

Excluding the radio audiences or podcast listeners who had an opportunity to tune in to broadcasts of our B4Play interviews, well over one thousand audience members took part in these activities.

The Belfry Theatre is a professional theatre company and a member of the Professional Association of Canadian Theatres and engages under the terms of the Canadian Theatre Agreement artists who are members of Canadian Actors' Equity Association.

The Belfry is also a proud member of the Greater Victoria Chamber of Commerce, the Professional Arts Alliance of Greater Victoria and Theatre Communications Group (USA).

The Belfry is a non-profit society and registered Canadian charity; registration number 119215549 RR0001.

**SPARK FESTIVAL**



Andrew Alexander, David Cooper, Emily Cooper, Trudie Lee and David Lowes

MARCH 9 – 22, 2015

▲ Hawksley Workman

**FISH EYES, BOYS WITH CARS  
& LET ME BORROW THAT TOP**

Written, Choreographed & Performed  
by Anita Majumdar

*DIRECTOR* Brian Quirt

*PRODUCER* Rupal Shah

*SET, COSTUME & PROPS DESIGNER* Jackie  
Chau

*LIGHTING DESIGNER & TECHNICAL DIRECTOR*  
Rebecca Picherack

*SOUND & PROJECTION DESIGNER*  
Christopher Stanton

*STAGE MANAGER* Sandy Plunkett

*ASSISTANT LIGHTING DESIGNER &  
TECHNICAL DIRECTOR* Rebekah Johnson

*NIGHTSWIMMING* (Toronto, Ontario)

*TOTAL ATTENDANCE:* 555

**THROUGH THE GAZE OF A NAVEL**

Created by Emelia Symington Fedy  
& Anita Rochon

*ACTOR, CREATOR & PRODUCER* Emelia  
Symington Fedy

*DIRECTOR, CREATOR & PRODUCER* Anita  
Rochon

*MUSICIAN & TECHNICAL DIRECTOR* Christie  
Watson

*THE CHOP THEATRE* (Vancouver, BC)

*TOTAL ATTENDANCE:* 392

**THE GOD THAT COMES**

By Hawksley Workman & Christian Barry

*PERFORMER* Hawksley Workman

*DIRECTOR & PLAYWRIGHT* Christian Barry

*LIGHTING DESIGNER* Leigh Ann Vardy

*COSTUME DESIGNER* Dana Osborne

*SOUND DESIGNER* Jesse Ash

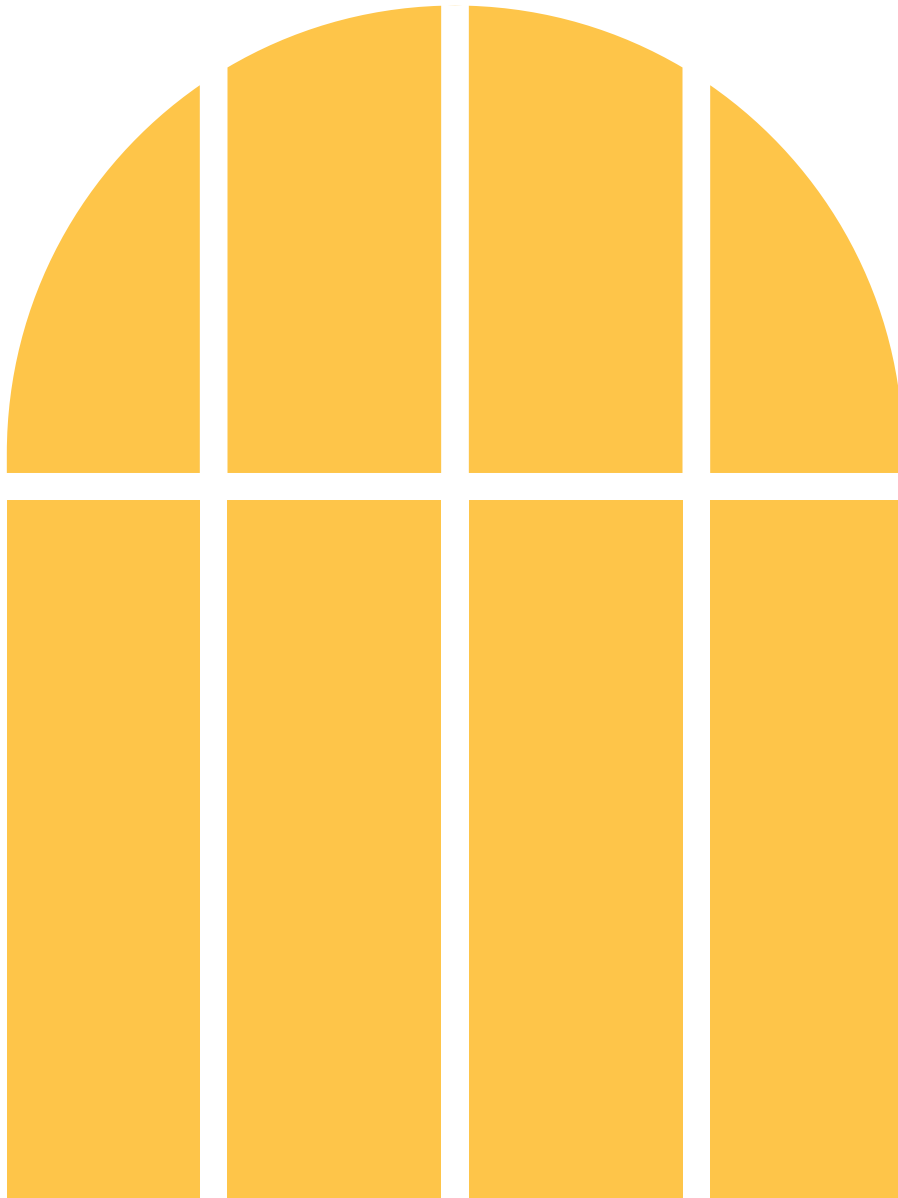
*CHOREOGRAPHER* Monica Dottor

*SOUND MIXER & OPERATOR* Todd Lumley

*PRODUCTION & STAGE MANAGER* Louisa  
Adamson

*2B THEATRE COMPANY* (Halifax, NS)

*TOTAL ATTENDANCE:* 1152



*PHOTOGRAPHERS* Andrew Alexander,  
David Cooper, Emily Cooper, Trudie Lee  
and David Lowes

*ANNUAL REPORT DESIGN* Jeff Kulak

As always a special thank you to each of our  
loyal volunteers.



**SPARK FESTIVAL PLAY READINGS**

---

**BILLY NOTHIN'**

—

By Sean Dixon

*DIRECTOR* Matthew Payne

*STARRING* Wes Borg, Sarah Donald, Caitriona Murphy, RJ Peters  
and David Radford

**THE PRIVATIZATION OF CPR**

—

By Gregor Craigie

*DIRECTOR* Michael Shamata

*STAGE MANAGER* Jennifer Swan

*STARRING* Kelt Eccleston and Christopher Mackie

**SPARK FESTIVAL MINIPLAYS**

---

**TA RA RA BOOM**

—

*ARTISTS* Emma Zabloski, Geoff Cross

*ZOPYRA THEATRE*

**THE HOLY ME**

—

*ARTISTS* Andrew Barrett, Julie Forrest and Kathleen O'Reilly

*IMPULSE THEATRE*

**MARCO POLO**

—

*ARTISTS* Charles Ross and Rod Peter Jr.

**SPARK FESTIVAL PROFESSIONAL  
DEVELOPMENT WORKSHOPS**

---

**MIXED-MEDIA MASK: DESIGN AND SCULPTURE  
LED BY LAURA FARN**

**AN INTRODUCTION TO PHYSICAL APPROACHES  
TO CHARACTER LED BY JO LESLIE**

**INTRODUCTION TO SOUND DESIGN LED BY BRIAN LINDS**

**KATE RUBIN THEATRE & DRAMA**

—

*ARTISTS* Kathleen Greenfield, Emma Zabloski, Kate Rubin and the  
students of Kate Rubin Theatre & Drama

**THE WOMAN WHO SAT ON THE WIND**

—

*ARTIST* Barbara Poggemiller

**HIS KISS**

—

*ARTISTS* Rebecca Hass, Mike Hass and Clara Hass

*HATEFUL SPRING PRODUCTIONS*



**BRAVO!**

The Belfry Theatre gratefully acknowledges the financial support of The Canada Council for the Arts, the Government of Canada, the Province of British Columbia through the British Columbia Arts Council and the Gaming Policy and Enforcement Branch, the Capital Regional District Arts Development Office and the City of Victoria.



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The Hamber Foundation  
The Stewart Fund  
through the Vancouver Foundation  
Vancouver Foundation  
Victoria Foundation



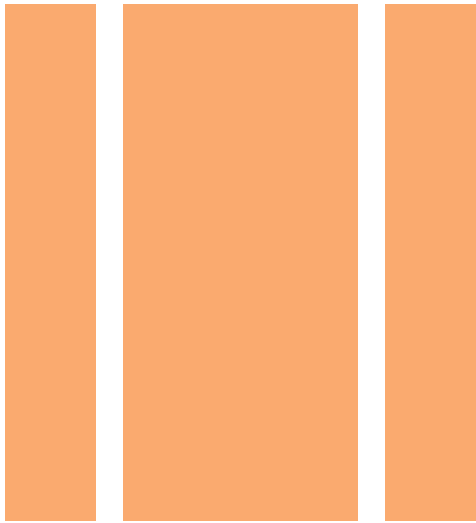
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**RESTRICTED FUNDS**

The Belfry Theatre holds two internally restricted funds for the purposes of supporting artistic projects and risks and to invest in the capital needs of the organization. In the fiscal year ending May 2015, the Board authorized the transfer of \$20,000 from the Capital fund for the purchase of new a new server, workstations and software.

Interest earned on investment of the funds is directed back into the funds.

**ARTISTIC FUND**

	2015	2014
Balance, beginning of year	105,009	102,910
Interfund transfer	1022	2099
	—	—
<b>BALANCE, END OF YEAR</b>	<b>106,031</b>	<b>105,009</b>

**CAPITAL FUND**

	2015	2014
Balance, beginning of year	290,323	304,373
Interfund transfer	3,006	4,195
Interfund transfer	(20,000)	(18,245)
	—	—
<b>BALANCE, END OF YEAR</b>	<b>273,329</b>	<b>290,323</b>

**REVENUE**

EARNED REVENUES	\$1,132,027	46%
PUBLIC FUNDING	\$799,600	33%
PRIVATE FUNDRAISING	\$489,772	20%
OTHER	\$31,398	1%
	—	
	\$2,452,797	

**EXPENSES**

CREATIVE & PRODUCTION	\$748,835	52%
ARTISTIC	\$455,446	
MARKETING, PROMOTION	\$407,394	17%
BOX OFFICE, FOH	\$268,094	11%
ADMINISTRATION	\$232,988	10%
FACILITY	\$118,279	5%
FUNDRAISING	\$104,217	4%
EQUIPMENT RENTAL	\$959	0%
	—	
	\$2,336,212	
	—	
AMORITIZATION OF CAPITAL ASSETS	\$60,813	

**PUBLIC FUNDING**

CANADA COUNCIL FOR THE ARTS (OPERATING)	\$234,000	29%
CRD ARTS DEVELOPMENT (OPERATING)	\$205,000	26%
BC ARTS COUNCIL (OPERATING)	\$192,500	24%
COMMUNITY GAMING GRANT	\$90,000	11%
CANADIAN HERITAGE ARTS PRESENTATION FUND	\$22,500	3%
BC ARTS COUNCIL (PROGRAM GRANT)	\$55,600	7%
	—	
	\$799,600	

**PRIVATE FUNDRAISING**

SPONSORSHIPS IN-KIND	\$193,459	39%
INDIVIDUAL DONATIONS	\$128,499	26%
EVENTS	\$57,825	12%
SPONSORSHIPS	\$54,098	11%
FOUNDATIONS	\$31,398	6%
ENDOWMENT	\$13,791	3%
OTHER	\$10,702	2%
	—	
	\$489,772	
	—	
	\$2,452,797	

	REVENUES	EXPENSES
2013-14	\$2,303,804	\$2,378,334
2014-15	\$2,452,797	\$2,336,212
	—	—
AMORITIZATION	6%	-2%
	\$56,561	\$60,813

**EXPENSES**

PROGRAMMING EXPENSES	\$1,204,281	52%
MARKETING & AUDIENCE SERVICES	\$675,488	29%
ADMINISTRATION	\$232,988	10%
FACILITY	\$119,238	5%
FUNDRAISING	\$104,217	4%
	—	
	\$2,336,212	

90%	OPERATING
OPERATING GRANTS AS % OF TOTAL	29%

## 2014 FISCAL DONATIONS

### BY CATEGORY

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