

Belfry Theatre

2021–2022 Season
Annual Report



REPORT FROM THE ARTISTIC DIRECTOR

After a year and a half of making theatre on Zoom, and bluffing our way through the process of filmmaking—in-person theatre returned to our beautiful building—and so did many of our patrons. Ivan and I took turns doing the pre-show speech before each performance of *Serving Elizabeth*—and the words “Welcome back to Belfry” elicited an eruption of applause. It was incredibly moving.

In what was nothing short of a miracle—while shows across the country, and around the world, were cancelling performances and/or entire productions—we managed to mount a four-play season that was virtually unaffected by COVID-19. Credit for that goes to the precautions taken by the entire staff—led by our COVID Protocol Committee: Director of Production & Operations Mike Ford, Front of House Manager Jane Broomfield, Audience Services Manager Ian Gibson, Executive Director Ivan Habel, and Stage Manager Jen Swan, as well as all of our guest artists.

We opened the season two months later than usual, in the hope that the severity of the pandemic might have lessened by then—which indeed it had. Our first production was a relatively new Canadian play: *Serving Elizabeth*. Launching the season with a play written by Marcia Johnson, directed by Nigel Shawn Williams, with a set co-designed by Camelia Koo, and costumes designed by Vanessa Magic, all members of under-represented communities—as were three of the five actors in the show—was a conscious choice. Between the day we shut down mid-way through the 2020 SPARK Festival, and the opening of this show mid-way through November, the world had changed in profound and important ways. It was time for us to recognize that, despite our commitment to producing one Indigenous-led production each season—a commitment of which we can be proud—we—I—had failed to ensure that we were being inclusive in other significant ways. I had been ignoring—essentially shutting our doors to—the many talented artists from marginalized communities. *Serving Elizabeth*—a wonderful play by any standard—deserved to be on our stage, was embraced by our audiences, out-performed the other three shows at the box office, and was a first step towards making the Belfry a theatre in which the country, and the communities of which we are a part, are represented onstage.

Will we continue to see this level of diversity on this stage—? Yes. Will we continue to see excellent plays and wonderful artists on this stage—? Yes.

Our outreach to the marginalized segments of our population has been greatly enhanced through the efforts of Matilde Cervantes, the Belfry’s Manager of Community and Artistic Connections. She has developed an incredible network of connections throughout the city and the region, planting seeds that will grow and flourish, addressing accessibility, diversity, and genuine community engagement.

While the pandemic presented many challenges—it also brought many opportunities. The experience we gained filming *BEING HERE: The Refugee Project, Taking Shakespeare, and Same Old Same Old* paid off in a major way when we started live-streaming performances, which began with *Serving Elizabeth*, and continued throughout the season. During the third week of each run, all eight performances were live-streamed into the homes of subscribers and single ticket buyers who had chosen not to return in person. At least not just yet. Live-streaming is an extremely labour-intensive process, and can never replace live theatre (a term I have always hated—“live theatre,” which always struck me as totally redundant, really isn’t anymore.). Thanks to the effort and creativity that our Head Technician and Systems Manager Keith Houghton put into our live-streamed performances, they had their own special qualities, well-representing the productions, and even managing to capture some of the feeling of the live event.

Our next production, *Little Red Warrior and His Lawyer*, written and directed by Kevin Loring, surprised audiences with its irreverence. At first, patrons were unsure whether they should laugh or not, but eventually they gave over to Kevin’s comedic exploration of racism—embedded in both the court-system and liberal wokeness.

While we managed to dodge the COVID bullet, Sam Bob—the actor playing Little Red—stumbled during a dress rehearsal and aggravated a chronic back injury. Actor Gordon Patrick White was flown in to cover for Sam—and did a wonderful job—but we lost a week of performances. The two actors shared performances throughout the run, both here and when the show transferred to the York Theatre in Vancouver. This current season will see our production of *Little Red Warrior* on stage at Theatre Calgary and the National Arts Centre Indigenous Theatre.

During the season, we continued to support the development of artists and arts administrators, through the Arts Leadership Training Program, the Emerging Artist Enhancement Program, the Creators’ Circle for playwrights

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and theatre makers, play development workshops, our Incubator Project, and one-on-one mentorships.

I can't speak objectively about Hannah Moscovitch's *Sexual Misconduct of the Middle Classes*. It was my first time back in the rehearsal hall, rehearsing a play, and working with four of my all-time favourite colleagues: Stage Manager Jennifer Swan, designer Shawn Kerwin, composer Tobin Stokes, and actor Vincent Gale—who, together with the amazing Sara Canning, proved to be a perfect cast—in every sense. Despite having to test ourselves twice a week, and wear masks outside the hall, it almost felt like being back to normal—we were all so happy to be doing what we do—but hadn't been able to do for so long. The play is Hannah's attempt to climb inside the head of a middle-aged professor and CanLit icon, in an effort to understand how he could so carelessly treat the emotions of a 19-year old student. Vince gave what many consider his finest performance yet, and the play certainly seemed to resonate with audiences. This production will be recorded next month for the CBC podcast *PlayMe*.

With *Sexual Misconduct of the Middle Classes*, we went back to operating at 75% capacity—as we had for *Serving Elizabeth*—to allow room for “social distancing.” Omicron hit shortly before rehearsals for *Little Red Warrior*, and so that production opened at 50% capacity, moving to 65% as restrictions were removed.

We closed the season with a play called *Kindred*—a new play that we had had in development for a number of years. In retrospect, I think we could have run that show for another month—the response to it was so ecstatic. I called it “a fairy tale for adults”—and I truly believe that seeing two of the characters arrive at a happy ending was profoundly satisfying for audiences. Maybe the media has conditioned us to believe that happy endings are impossible.

Or maybe it's because it's difficult to know when an ending is really an ending...

One very clear ending was the departure of Ivan Habel—my partner at the Belfry for the past 11 years, and a colleague for 35. At the event we held for him, I told him that despite disagreements and debates during our time together at the Belfry, I felt that we were saying goodbye better friends than when he arrived—which I think is an amazing tribute to our partnership. I appreciated and respected his work, and while he rarely said it (much to my very vocal chagrin) I knew deep down that the feeling was mutual.

And now the Belfry is embarking on a very exciting new chapter, under Executive Director Isaac Thomas—who is so filled with energy and drive and ideals and a profound love of art.

I am feeling energized—and determined to live up to Isaac's belief in me—and to do my very best for this incredible and unique audience, our amazing staff and volunteers, and this beautiful gem of a theatre!

Thank you,

A handwritten signature in black ink that reads "Michael Shamata". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.

Michael Shamata

REPORT OF THE PRESIDENT OF THE BOARD OF DIRECTORS

It is my honour to provide the annual report of the President of the Belfry Theatre.

This past season saw the Belfry return to the stage after an interruption of live performances caused by the global pandemic. It was a remarkably positive and affirming feeling to once again see actors on the stage and patrons in the audience.

The season chosen by our Artistic Director, Michael Shamata was well received by an audience that had clearly missed the opportunity to be in the theatre experiencing live performances. One of our productions, *Little Red Warrior* and *His Lawyer*, was subsequently presented in Vancouver and will be presented this season at both Theatre Calgary and the National Arts Centre.

While we were committed to live performance this past season it was not without significant challenges. COVID-19 protocols, attendance restrictions and evolving public health requirements meant that rehearsing, promoting and presenting each production involved considerable thought and innovation. I would like to acknowledge the staff at the Belfry for the remarkable work in getting this season to the stage.

We also recognized that not all of our audience was comfortable in returning to the theatre while the risk of COVID-19 infection remained. For this reason we continued to live stream our productions. While this may not be the ideal way of viewing theatre it did allow us to make the season available to all patrons until they felt comfortable returning to the theatre. It is our intention to continue live streaming again this year.

The Belfry has been fortunate over the past decade to be led by two of Canada's most experienced and talented theatrical professionals, Artistic Director, Michael Shamata and Executive Director, Ivan Habel. Michael and Ivan have provided the Belfry with remarkable leadership and have been an exceptional team. In September, however, Ivan informed the Board that this would be his last season at the Belfry and that he wished to move on to another challenge, that of leading the Caravan Farm Theatre in developing its new facilities. Ivan's departure is a loss to the Belfry and the Board would like to acknowledge his incredible contribution to the Belfry over the past decade.

To find Ivan's replacement the Board established a search committee and advertised the position nationally. After a very thorough and comprehensive process the committee recommended to the Board that Isaac Thomas be offered the position. This recommendation was unanimously approved by the Board.

Isaac comes to us from Native Earth Performing Arts in Toronto where he also worked for Young People's Theatre. Isaac joined the Belfry in mid-June and he and Michael are now working intensely on the new season. We are very

fortunate to have recruited Isaac and, on behalf of the Board of Directors, I would like to welcome him to the Belfry family.

Despite the challenges of the past few years there is much to celebrate. The support of our patrons, both businesses and individuals has been remarkable. This generosity will not be forgotten.

I would also like to recognize the support of our government partners over the past year. They have made an essential financial contribution to the Belfry at a time when box office revenue was extremely limited while expenses continued. We would not be in a stable financial position without this and we are genuinely grateful.

I would also like to thank the Directors of the Society who continue to provide advice, support, direction and oversight as the theatre emerges from the challenges presented by the pandemic. I would particularly like to thank long-term directors who are leaving the Board this year – Gloria Back, Sheila Elworthy and Joan Peggs. All have provided thoughtful and consistent counsel to the organization for many years. On behalf of the Belfry, thank you.

I would also like to thank the Directors who served on the search committee for the new Executive Director – Gloria Back, Cathi Charles Wherry, Joan McArthur Blair and Sheila Elworthy. This was an extremely intensive and time consuming process. It was a pleasure to work with these individuals and see their commitment to reaching a thorough, fair and justifiable decision.

The Belfry has emerged from the worst of the pandemic in a sound financial position. Much of the credit for this must go to the Federal and Provincial governments who have provided essential, pandemic related, financial aid. This assistance will not be available for the coming year.

Subscription revenue is essential to the Belfry's ability to remain financially stable. Given the challenges of the past three years subscriptions and, therefore, subscription revenues have, understandably, fallen.

This combination of circumstances puts the Theatre in a difficult position for the coming year. While the direct challenges presented by the pandemic abate, its residual effects continue. In the coming year we must regain the subscription revenue lost as a result of the pandemic. This is our challenge but I also ask the assistance of the entire Belfry community. Please subscribe. Please mention the Belfry to your friends and family.

The coming year will have its challenges but with the support of the Belfry family they will be managed.

Thank you.



Richard Brownsey
President

EXECUTIVE DIRECTOR'S ANNUAL REPORT

I would like to start by thanking Ivan Habel, whose leadership over the past 11 years has been exceptional. Thank you also to our staff, patrons, donors, Board members, and our many partners, whose involvement has made the Belfry such a vital institution.

With all of three months under my belt, it is fascinating to examine the previous year with a degree of distance and objectivity. Michael has given you the details of what we have accomplished, and I can speak to what I see from my specific perspective, looking to the past to inform our next steps.

I have come to the Lekwungen-speaking nations' territory, via the territory of the Dish with One Spoon wampum. The idea of that treaty is: take only what we need from the dish, keep the dish clean, and leave enough for others. The "others", to my mind, expands to mean the seven generations that will come after us.

The Belfry has proven itself to be a resilient and sustainable institution, but how do we thrive moving into the future? How do we respond to change? These last few years have been a time of significant change, brought about not only by the pandemic, but also major social and political movements. Together, they have prompted massive self-reflection in the cultural sector.

In March of this year, the Belfry Board and staff crafted a strategic plan that wisely took into account these significant changes. Later this year, Michael and I will flesh out our operational responses to the ideas contained in the draft plan.

Thanks to government support during the pandemic, the Belfry maintained the cultural infrastructure necessary to survive—and to move forward. Our donors also stepped up in a vote of confidence and faith in our institution. This heartening support allowed us to keep our doors open, retain staff, develop artistic programming, and expand our training programs.

Kudos to our staff, Michael, and Ivan, who swiftly adapted to the practical and psychological pressures created by the pandemic. I am particularly proud that as one of this country's leading cultural institutions, we stepped up and implemented new training and outreach initiatives. And through it all we maintained a strong balance sheet.

We all believe in the Belfry. Our responsibility now is to enhance the relevance, capacity, and resilience of this beloved institution. As together we build the Belfry's future, let us ensure that we truly serve the next seven generations.

I look forward to this challenge.



Isaac Thomas



2021-22 BELFRY STAFF

Development Coordinator	Kate Barry
Front of House Manager	Jane Broomfield
Box Office Clerk	Claire Cacheux
Manager of Community & Artistic Connections	Matilde (Matty) Cervantes Navarrete
Box Office Clerk	Danica Charlie
Box Office Clerk & Box Office Supervisor	Helena Descoteau
Marketing & Communications Director	Mark Dusseault
Head of Wardrobe	Linda Findlay
Director of Production & Operations	Mike Ford
Audience Services Manager	Ian Gibson
Head Technician & Systems Administrator	Keith Houghton
Producer	Valerie Houle
Front of House Supervisor	Nora Kidston
Scenic Artist	Carole Klemm
Technical Director	Jeremy MacLeod
Financial Officer	Patricia O'Brien
Associate Producer	
& Indigenous Relations Manager	Samantha Pelkey
Front of House Supervisor	Sarah Pitman
Head of Props	Peter Pokorny
Master Carpenter	Dale Pudwell
Artistic Director	Michael Shamata
Scenic Artist	Lara Shephard
Director of Development	Susan Stevenson
Stage Manager	Jennifer Swan
Executive Director	Ivan Habel
Box Office Clerk	Cian Waldron
Associate Artist	Deborah Williams
Box Office Clerk	Golnaz Zad
Custodial	Celena Cook, Celena's Cleaning Co.

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

Michael Shamata and Keith Houghton rehearsing the opening film sequence of *Same Old Same Old*, 2021

REPORT FROM THE TREASURER OF THE BOARD

These past few years and the pandemic highlight the important work done by the staff at the Belfry. While we are not sure how long this situation will continue to impact our organization, we do know that public funding is declining. Often the economic impacts on the non-profit sector are delayed and the impact is felt a year or two after an economic downturn. We anticipate this trend will continue as governments decrease spending under inflationary pressures.

The Belfry is ready to face the challenges ahead and will be very careful with our spending. As we monitor changes in public funding, we have been focusing on where and how to increase donor participation. As is the case with most non-profit organizations, most of our costs are related to staffing. So far, we have not had to lay-off any staff and instead are committed to working on finding various other solutions where possible.

Our balance sheet remains healthy and we continue to diligently monitor our cash flows and operating activities as we look forward to our next season of performances. There was a decline in public funding of \$200,000 over the prior year and private funding increased by \$180,000. Total expenses were up by \$500,000 due to inflationary pressures on creative and production expenses resulting in a gain of \$44,000 for the year.

I would like to make special mention of the exceptional work of the staff, management team, and directors who, from day one, faced new challenges and unprecedented situations in the theatre industry these past few years. I would also like to thank our private donors who stepped up during this period of decreased public funding for the arts and theatre industry. I cannot thank them enough for their efforts and generous contributions.

Morley Wilkins, MBA, CPA, CA

The Belfry Theatre is located on the traditional lands of the Lekwungen peoples, also known as the Esquimalt and Songhees Nations. We extend our appreciation for the opportunity to live, create, and perform on this territory.

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 capital campaign to buy and restore the building. Initial interior and exterior renovations were completed in 2000 with the restoration of the exterior. Further renovations of the lobby area, theatre and studio seating were completed in 2016. 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.

MANDATE VISION AND MISSION

The Belfry has played an important role in the cultural community of the Greater Victoria region for 46 years. The Belfry's Mandate is:

- to promote the theatrical arts through the year-round professional production of plays from the contemporary repertoire with an emphasis on Canadian plays.
- to develop new Canadian plays and encourage a high standard of writing for the stage through an active and ongoing play development program.
- to serve both our community and Vancouver Island as a theatrical resource centre, providing both rental space and professional workshops to a wide range of community groups.
- to provide Greater Victoria with professionally staffed and managed rental venues, available to both touring and community-based organizations.

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.

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 four Mainstage productions each season, as well as the annual SPARK Festival of innovative and alternative work from across Canada. During the 21-22 season, audiences watched our shows live, in-person, and online via simultaneous streaming broadcasts. Our livestreams were seen by patrons across Canada and as far away as New Zealand.

The original five-person staff from 1976 has grown to more than 40 including seasonal employees and contract workers – plus actors, directors, designers, and technical staff. The annual budget has grown to more than 2.7 million dollars.

The Belfry has more than 250 dedicated individuals who volunteer as ushers, ticket-takers and bar staff. 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.

Charitable Registration 119215549

Bravo!

The following individuals have invested generously in support of Belfry Theatre artistic and education programs



DIRECTOR'S CIRCLE: GODSEND (\$ 10000+)

Kim Potash
John & Suzanne Stewart
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DIRECTOR'S CIRCLE: PRODUCTION SUPPORTER (\$5,000-\$9,999)

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

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Valerie A. Gonzales
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& Hank Intven
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Rex Johnson
Chris Jones & Catherine
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David Leach
Lynn / Susan
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& Warren Magnusson
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BELIEVERS (\$75 - \$149)

Marjory Acton
David Alexander
& Paul McKinnon
Michael Armstrong
George Aj Baker
Shannon Berch
Donna Lynne Blyth
P. M. Bond

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Karen Carter	Diane Malcolm	Mike & Janice Stanger
David Alexander Clark	Rick Marshall	Glen Stephens
David & Gillian Cohen	Jane E. Mathieu	Henry & Marian Summerfield
Fernand Cordier	Sandy Mayzel & John Gould	Dawn Sutherland
Joan Cotie & Jeanette McRae	Audrey McClellan & Chris Gainor	Bruce & Christine Tait
Cheryl Crocker	Randy & Janice McEwen	Jill M. Tate
Elizabeth Cruickshank	Diane McGifford	Joanne Trudeau
Judy & Terry Curran	Katherine McKeen	Robin Turkington
Helen Davison	Dave McKercher	Karen Van Rheenen
Louise de Lugt	Barbara McLaughlin	Gordon & Deanna Wallace
Arlena Dodd	Dorothy Hooper	Robert & Betty Wallace
Gail Duguid	Fay Melling	Lori Wanamaker
Barb Edwards & Fred Pries	Allan & Virginia Miller	Larry Ware
Delaine Faulkner	Elinor B. Mix	Anita Wasiuta
Dennis Forsyth	Caroline Monahan	Dennis Watts & Cilla Brooke
Terry Foster	Russ & Dianne Moore	Patricia Weldon
Robert & Lois George	Earl & Roxanne Naismith	Jane Elizabeth Whiteley
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Stephen Hammond & Jack Boomer	Peter Parrish	Barbara L. Wilson
David Hansen	Kristi Philpott & Gordon Clark	Rachel Wyatt
Brenda Henderson	Daniela S. Pinto	D.W. W. Young
Charles Joerin & H. Grant Sullivan	Alyssa Polinsky	Anonymous (50)
Jinder Johal	Jacqueline Prowse	As of July 1st 2022
Don & Lydia Kasianchuk	Walter Quan	Our thanks to the 234 Friends (up to \$74)
Tony Kearns	Susan Rosemary Reid	
Ken Peters & Harvey Koffman	Mr. Ronald W. Pollock	
	Michael Rooksby & Michelle Gagnier	



DONATIONS IN MEMORIAM

Annamaria Bamji Memorial Award for Emerging Playwrights created by Dr. Perry Bamji+

In Memory of Eric Adler

In Memory of Violet Armstrong (2)

In Memory of Annamaria Bamji from Lady Jane

In Memory of my sister Beth, from Casey

In Memory of Agnes and Arnold Davies

In Memory of Shelley Deglan

In Memory of my brother Gerry Emery

In Memory of Michael Fallis (2)

In Memory of Antonietta Forte

In Memory of Jean Elizabeth Kõdar

In Memory of Nikki & Bruce MacKenzie from the family

In Memory of Ronald Adam Polstein

In Memory of Jacqueline Price

In Memory of Al Taylor

Judy Treloar in Memoriam

In Memory of Jack & Lisa Valikoski

+Through the Victoria Foundation

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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RBC Emerging Artists Project

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FOUNDATIONS AND FUNDS

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The Lee & Karl Soberlak Foundation

The Stewart Fund

through the Vancouver Foundation

Victoria Foundation

Victoria Guest Services

†Through the Victoria Foundation





2021/22 DONOR NUMBERS AND DEVELOPMENT ACTIVITIES:

Current Legacy Circle Members and couples: 26

Current Number of Director's Circle donors/couples: 57

DONOR EVENTS IN 2021/22

DIRECTOR'S CIRCLE EVENTS

September (*Serving Elizabeth*): An interview with playwright Marcia Johnson & director Nigel Shawn Williams

November (*Serving Elizabeth*): A conversation with actors Lucinda Davis, Sia Foryoh & Amanda Lisman

March (*Sexual Misconduct of the Middle Classes*): An interview with set designer and costume designer Shawn Kerwin & assistant set & costume designer Hailee Jake Friesen

April: A conversation between outgoing Executive Director Ivan Habel and Artistic Director Michael Shamata

DONOR APPRECIATION EVENT

June 2022 – An Interview with our new Executive Director Isaac Thomas and Tobin Stokes.

2021/22 SPECIAL ONLINE FUNDRAISING EVENTS - SUMMARY OF RESULTS

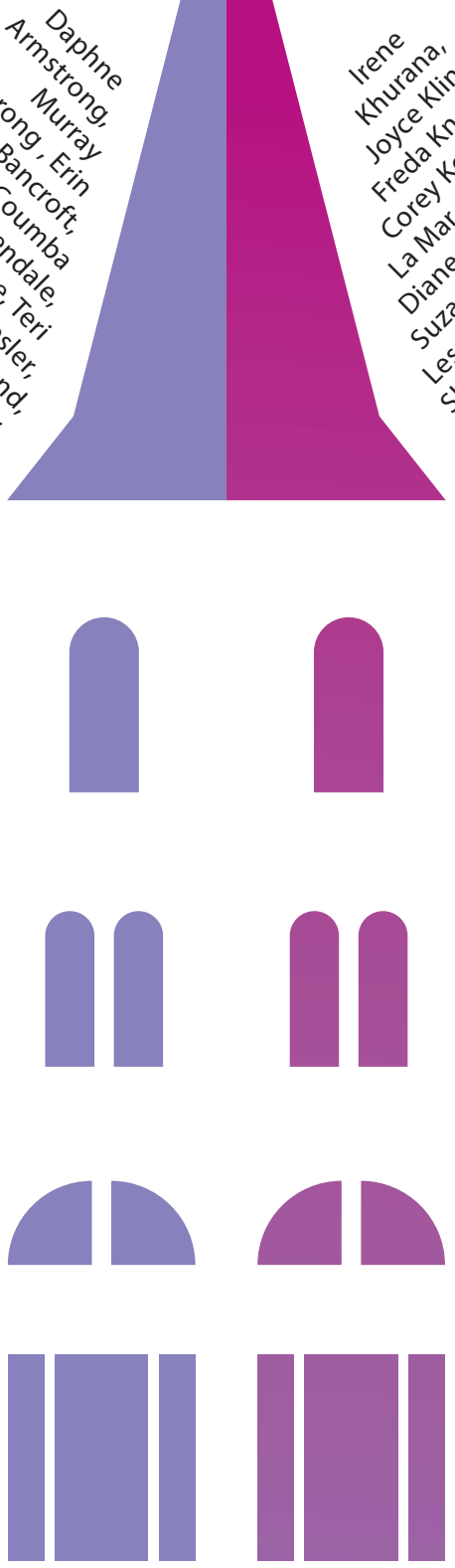
Crush 2021 Online October 18-24, 2021

Net Revenue: \$18,658.92

Spring for the Belfry 50/50 Draw Final Results and Analysis:
\$7,285/ Net: \$6,485

ACTIVE VOLUNTEERS

Thank You!



Daphne Armstrong, Erin Murray, Patricia Bancroft, Ed Bancroft, Patricia Bancroft, Janet Besler, Patricia Bancroft, Pauline Brazier, Donna Bell, Thyrza Blaze, Jane Bond, Jane Birkbeck, David Bravo, Fran Charles-Byron, Rosi Caulder, Francine Buck, Marg Buckland, Jessica Burdge, Cathy Burke, Eric Burkle, Debbie Carter, Heather Cornall, Steve Crapo, Winnie Cooper, Alton Cole, Maureen Dana, Shelley D'Appolonia, Joan de Turberville, Theo Davis, Patty Davis, Karen Drysdale, Karim Duchene, Christine Joy Den Otter, Ari Doughty, Barbara Drolet, Vera Epp, Larry Farley, Robert Ferguson, Amy Fischer, Joeleff Fitzsimmons, Don Forsman, Elizabeth(Liz) Forsman, Rex Frost, Susan Frost, Gloria (Gigi) Gallant Mossman, Kelly Gesner, Pat Golder, Christine Golder, Margaret Goodwin, Barbara Golder, Martin Golder, Margarett Goodwin, Jane Grainger, Dianne Gregg, Joan Greig, Judith Griffin, Susan Hall, Liz Hansen, David Hansen, Sue Hara, Rosalie Hargrove, Meg Harrigan Lee, Allysa Hawes, Alyson Hawksworth, Leanna Hayes, Judy Haynes, Lynn Hodder, Sheila Hunter, Hitch, Celina Ho, Sue Hodder, Sheila Hunter, Iverson, Brenda Janke, Annie Jensen, Koichiro Ito, Suzanne Iverson, Kristen , Miriam Jentink, Hainika Jessen, Louise Jullion, Diana Keating, Trip Kennedy, Joan Kennedy,

Irene Khurana, Joyce Kline, Freda Knott, Corey Kowal, Savanta La Mar, Naomi Lange, Diane Laurin, Gaetanne Leduc, Suzanne Lee, Elise Lemoine, Valerie Lesage, Wendy Leyland, Marlee Loiselle, Shirley Maceachern, Irma Mackay, Ann Maffey, Jennifer Margison, Suzanne Marion, Kathryn Martell, Nancy Martens, Sheryl Masters, McCallum, Tracey McDonnell, Pat McGuire, Sheila Milly, Barbara Mitchell-Pollock, Russ O'Shea, Elaine Montgomery, Dale Morrison, Shannon Murphy, Karen Nicholl, Frances Nickerson, Shyla Patterson, Nancy Pearson, Joan Peggy Pallan, Penny Pritchard, Norma Quinn, Lillian Rabb, Merina Rael, Rhoades, Sheila Rose Richardson, Gloria Ripplington, Amy Robertson, Donald Rossman, Karen Rosson, Joan Saunders, Ann Savio, Ingrid Schmidt, Marilyn Schneider, Barbara Schuster, Judith Scott, Sharon Seeley-Cavers, Maureen Sherlock, Charlene Simon, Senga Simpson, Gloria Snider, Judith Spice, Lynneve Stewart, Kevin Stinson, Susan Swaak, Faro Sullivan, Duncan Sutherland, Pauline Stuart, Tremblay, Brian Twohig, Yvan Vallieres, Jacinthe Vallieres, Penny Van der Valk, Dee van Straaten, Adele Vey, Susan Walker, Michele Waters, Virginia Wilson, Sandy Wilson, Virginia Wong, Anne Wong, June Wong, Debra Young, Angela Yu,



DONATIONS IN SUPPORT OF OTHER NON-PROFIT ORGANIZATIONS 2021-2022

Island Women in Science Technology

Canadian College of Performing Arts

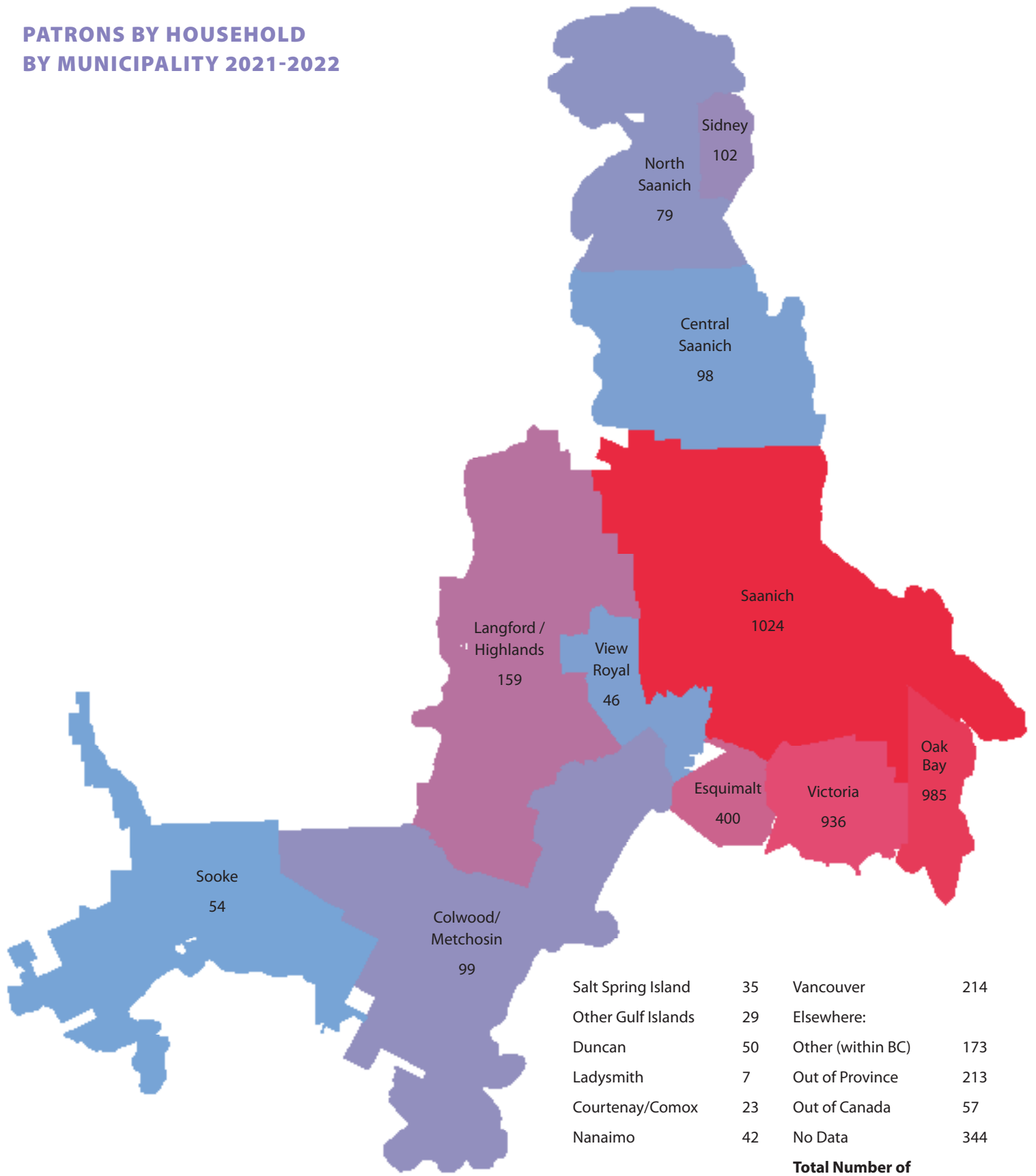
Story Theatre

Crohn's & Colitis Canada

Theatre Inconnu

ArtSpring Arts Centre

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2021-22 BOARD OF DIRECTORS

President	Richard Brownsey
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Secretary	Ross Woodland
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Directors	Gloria Back
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	Alison Watt
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COMMUNITY AND ARTISTIC CONNECTIONS REPORT | OUTREACH EVENTS AND COMMUNITY PARTNERS

COMMUNITY OUTREACH EVENTS

SCREENING OF MOTHER

Led by Lindsay Delaronde (October 17, 2021)

HEALING POWER OF THE ARTS

World Mental Health Day (October 10, 2021)

Human Rights Day (December 10, 2021)

THE FLAME

The Flame is a storytelling series presented in partnership with HERE Magazine, the Greater Victoria Public Library and other community connectors, hosted by Deborah Williams. Flame events are preceded by a two-day intensive storytelling workshop facilitated by Deborah Williams.

The Flame October 4, 2021

The Flame February 27, 2022 Musical Guest: Caleb Hart

BLACK HISTORY MONTH CONCERT

An Evening with Dawn Pemberton and Louise Rose (February 21, 2022 – In-person and livestreamed)

ACCESS 101

Education and Training Webinar with Amy Amantea (May 31, 2022)

Foundations of the disability experience and recommendations. This event took place during the National Accessibility Week.

BURY THE HATCHET (June 17-18, 2022)

FERNFEST (June 24-25, 2022)

VICTORIA PRIDE FESTIVAL (June 26, 2022)

COMMUNITY ENGAGEMENT PROGRAMS

B4PLAY

Hosted by Gregor Craigie

Serving Elizabeth: interviews with Nigel Shawn Williams (Director), Lucinda Davis (Actor), Mariel Grant Robson (Associate Professor of History at the University of Victoria), and Boma Brown (founder of the Support Network for Indigenous Women and Women of Colour [SNIWWOC]).

Little Red Warrior & His Lawyer: interviews with Kevin Loring (Playwright & Director), Sam Bob (Actor), and Susan Smitten (Executive Director, RAVEN).

Sexual Misconduct of the Middle Classes: interviews with Michael Shamata (Director) Vincent Gale (Actor), Dr. Alexandra Kovacs (Assistant Professor at the Department of Theatre, University of Victoria), and Reem Girgrah (Sexualized Violence Education and Prevention Officer, Equity and Human Rights Office, University of Victoria).

Kindred: interviews with Lauren Taylor (Director), Stephen Lobo (Actor), Chivonne Graff (Community Pedagogist, Early Childhood Pedagogy Network), and Alfredo Garcia (Latinx PhD candidate, Department of Political Science, University of Victoria).

TALKBACK THURSDAYS

Once per production, audience members have an opportunity to ask questions of cast members following the performance. It has been offered as a hybrid of online and in-person.

UPSTAGE MAGAZINE

Designed to enrich and enliven our patrons' experience of the productions, Upstage includes a lead article written by a member of the community, Michael's "Why I Chose This Play", The Belfry Librarian – a reading list of complimentary materials available at the GVPL—, and a feature article on one of our supporters, and much more.

CANOO

CANOO is a mobile app that helps new Canadian citizens celebrate their citizenship by providing free admission to over 1,400 museums, science centres, art galleries, parks, and historic sites. CANOO is offered by the Institute for Canadian Citizenship, an independent national charity.

Continued >



MENTORSHIPS AND TRAINING PROGRAMS

ART LEADERSHIP TRAINING PROGRAM

INTERNSHIPS:

- Yulissa Campos
Persephone Theatre, Saskatoon
- Ming Hudson
Bard on the Beach, Vancouver
- Rosemary Jeffery
Canadian College of Performing Arts
- Justin Lee
Electric Company Theatre, Vancouver
- Kevin Takahide Lee
Pacific Opera Victoria
- Andrea Lemus
Centre for Socially Engaged Theatre, Regina
- khattieQ
Newworld Theatre, Vancouver
- Charles Umeh
Common Weal Community Arts, Regina

EMERGING ARTIST ENHANCEMENT PROGRAM

APPRENTICESHIPS:

- Hailee Jake Friesen, design
Sexual Misconduct of the Middle Classes
- Rosemary Jeffery, direction
Serving Elizabeth
- Justin Lee, videography
Serving Elizabeth
- Melissa Taylor, dramaturgy
Creators' Circle

CREATORS' CIRCLE

- Kevin Kerr, Dramaturg
- Tony Adams
- Kate Besworth
- Tina Biello
- Miriam Dumitra
- Naomi Duska
- Maggi Fehaan
- Evan Frayne
- Caleb Marshall
- Sarah Pitman
- Sophie Underwood
- Kiley Verbowski
- Jacob Zimmer

Above

- Top Row: Sima Saxina, Charles Umeh, Colin Wolf, Justin Lee
- Middle Row: Rosemary Jeffery, Ming Hudson, Pedro M. Siqueira, khattieQ
- Bottom Row: Yulissa Campos, Kevin Takahide Lee, Andrea Lemus

Continued >

ACCESSIBILITY INITIATIVES

The Belfry Theatre is seeking to expand its accessibility services and programs (Sign Language, VocalEye, Free tickets, Hearing Assistive Technology, etc.) and to partner with other organizations to create an Accessibility Hub including educational components and a common calendar of accessible arts programming.

PAY WHAT YOU CAN

Recognizing that the pandemic had a negative financial effect on many in our community, the Belfry introduced a Pay What You Want pricing model for all subscriptions and single tickets. In the true spirit of community, those who were able to, paid more—making attendance at the Belfry truly accessible.

VOCAL EYE DESCRIBED PERFORMANCES

A described performance for patrons with low or no vision, delivered via livestream.

Sunday, December 12, 2021. *Serving Elizabeth*.

Sunday, February 10, 2022. *Little Red Warrior and His Lawyer*.

Saturday, April 16, 2022. *Sexual Misconduct of the Middle Classes*.

Sunday, June 5, 2022. *Kindred*.

HEARING ASSISTIVE TECHNOLOGY

The theatre is equipped with an infra-red hearing assist system. We have 6 headsets available through the Box Office. We have had key meetings with the Island Deaf and Hard of Hearing Centre. They will provide sign language and close captioning for the B4Play events in the 2022-23 season.

WHEELCHAIR ACCESSIBILITY

The Belfry is wheelchair accessible, including a wheelchair-accessible washroom. To avoid stairs, you can enter via the ramp on the west side of the building (off Gladstone Avenue). Our dressing rooms and green room remain accessible thanks to the backstage elevator installed last year.

COMMUNITY PARTNERS FOR THE 2021-22 SEASON

Thanks to the following Community Partners for collaborating with us on many of our initiatives through the season:

Inter-Cultural Association of Greater Victoria (ICA)

Community Partner Network (CPN)

Here Magazine

Family Service of Greater Victoria (FSGV)

Victoria Native Friendship Centre (VNFC)

First Peoples' Cultural Council

Disability Alliance BC

Primary Colours

University of Victoria (Department of Theatre, Department of Writing, Department of Indigenous Education)

Canadian College of Performing Arts (CCPA)

The District of Saanich

CANOO

Puente Theatre

Greater Victoria Public Library (GVPL)

VocalEye

Iyé Collective

Black History Awareness Society

UVic Institute on Aging and Lifelong Health

Visible Bodies Collective

Family Caregivers BC

The City of Victoria

Beacon Community Services

Bateman Foundation

RAINO Dance

Support Network for Indigenous Women & Women of Colour (SNIWWOC)

BELFRY LEGACY CIRCLE MEMBERS:

Gloria & Ian Back+
Lynne Bain
Dr. Perry & Late Annamaria Bamji+
Richard Brownsey & Glynis Leyshon
Jane Francis & Dave Skilling
Barbara Greeniaus & Bill Israel
Bruce & Barbara Housser
Judi James
John & Anne Keay
Robert & Ann Myers
Joan Peggs
Cindy Petrowski & Phil Marsh
Ronald and Juliana Polstein+
Ross Richardson
Dianne Soberlak
The Lee & Karl Soberlak Foundation
John & Suzanne Stewart
Judy Stewart
Julie & John Richard Swenson
Plus a further nine anonymous members

+Through the Victoria Foundation

BELFRY LEGACY CIRCLE SPONSOR

HORNE COUPAR LLP

LEGACY GIFTS

The Belfry acknowledges the generous recent and past gifts from the estates of:

Violet Armstrong
Helena Balczewska
Roger J. Bishop
Shirley Mae Dawson
Marguerite Kathleen Friesen
David Neil Lee
Maria Luisa Macrae
M. Grace Mersereau
Margaret Seens
Alan Geoffrey White
Garfield (Gary) Delbert Withers
Anonymous

We invite you to join the Belfry Legacy Circle by making a planned gift or bequest. Gift planning is an inspired, meaningful and deeply personal way to secure the future of the Belfry Theatre. The support of visionary philanthropy ensures that the Belfry will continue to flourish as Greater Victoria's premier contemporary theatre company.

Consult your professional advisors about the many forms through which you can achieve tax advantages of charitable donations and bequests. Please inform us if you have included the Belfry in your estate plans, so we can acknowledge your support during and/or after your lifetime, according to your wishes.

Contact: Kate Barry, Interim Development Manager,
250-385-6835 ext. 240 or kate.barry@belfry.bc.ca



PAID MEDIA

	Circulation	Number of Ads	Impressions
Times Colonist	45000	26	1,170,000
Times Colonist - Digital	80000	6	480,000
Focus	12000	6	72,000

ONLINE PLATFORMS

	Type	Followers	Engagements	Views / Reads / Listens	Notes
Facebook	Social Media	8200		167,083	Reach
Mailchimp	E-News	12471	439,863	47.30%	Open Rate
Vimeo	Video Sharing			9,300	Video Views: 232 days, 3 hours, 37 minutes, 41 seconds
YouTube	Video Sharing	293		26,700	Video Views: 25 days
Twitter	Social Media	8553		227,155	Reach
Instagram	Social Media	2756		25,084	Reach
Flickr	Photo Sharing				37,281 Photo Views
SoundCloud	Podcast				179 Listens
Website				72,029	330,739 Page Views
Digital Platform Upstage & House Programs				52,903	256,208 Page Views
Database					
New Audience Members		2040			



2020-21 SEASON

SHOW INFORMATION

March 16 - 21, 2021

BEING HERE: THE REFUGEE PROJECT

Created by Joel Bernbaum and Michael Shamata
From interviews conducted by Joel Bernbaum

Starring (in alphabetical order) Ghazal Azarbad
Austin Eckert
Evan Frayne
Kayvon Khoshkam
Adrian Neblett
Monice Peter
Celine Stubel

Director Michael Shamata
Production Designer Carole Klemm
Lighting Designer Sophie Tang
Costume Designer Jeff Chief
Composer & Sound Designer Tobin Stokes
Videographer & Video Editor Candelario Andrade
Stage Manager Jennifer Swan
Assistant Stage Manager Becca Jorgensen

ADRIAN NEBLETT
PHOTO BY MARK HALLIDAY

PRODUCTION SPONSORS



SEASON SPONSORS



Total attendance: 3998
Online Viewers: 2,254 households



June 8 - 13, 2021

TAKING SHAKESPEARE

by John Murrell

Starring	Patti Allan – Prof Austin Eckert - Murph
Director	Michael Shamata
Videographer & Video Editor	Candelario Andrade
Composer and Sound Designer	Tobin Stokes
Lighting Designer	Sophie Tang
Stage Manager	Becca Jorgensen

PATTI ALLAN AND AUSTIN ECKERT
PHOTO BY MARK HALLIDAY

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and Restoration*



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TIMES COLONIST

Helijet

Online Viewers: 1,754 households



STREAMING

September 21 – 26, 2021

SAME OLD SAME OLD

By Jan Wood & James Fagan Tait

Starring

James Fagan Tait
Jan Wood
Michael Shamata

Director

Kaitlin Williams

Set & Costume Designer

Jessica Oostergo

Lighting Designer

Jono Kim

Stage Manager

Caryn Fehr

Assistant Stage Manager

Becca Jorgensen

Videographer & Video Editor

Candelario Andrade

Director of Photography

Peter Carlone

Movement Coach

Treena Stubel

Make-up Artist

Brenda Grantham

JAN WOOD, JAMES FAGAN TAIT & MICHAEL SHAMATA
SCREEN CAPTURE FROM STREAMED PERFORMANCE

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TIMES COLONIST

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Online Viewers: 1,374 households



2021-22 SEASON

SHOW INFORMATION

November 25 – December 19, 2021

SERVING ELIZABETH

By Marcia Johnson

Starring

Lucinda Davis
Sia Foryoh
Ryan Hollyman
Amanda Lisman
Nathan D. Simmons

Director

Nigel Shawn Williams

Set Designer

Camellia Koo

Associate Set Designer

Carole Klemm

Lighting Designer

Itai Erdal

Composer & Sound Designer

Joelysa Pankanea

Costume Designer

Vanessa Magic

Stage Manager

Jennifer Swan

Assistant Stage Manager

Becca Jorgensen

Voice Coach

Adrienne Smook

Assistant Director

Rosemary Jeffery

Assistant Videographer

Justin Lee

SIA FORYOH AND LUCINDA DAVIS

PHOTO BY PETER POKORNY

PRODUCTION SPONSORS



SEASON SPONSORS



Total attendance: 3998

Online Viewers: 665 households



February 8 – 27, 2022

LITTLE RED WARRIOR AND HIS LAWYER

By Kevin Loring

A JOINT PRODUCTION WITH SAVAGE SOCIETY (VANCOUVER)
IN ASSOCIATION WITH NAC INDIGENOUS THEATRE (OTTAWA).

Starring

Nicholas Benson
Sam Bob
Luisa Jojic
Kevin McNulty
Shekhar Paleja
Gordon Patrick White

Director

Kevin Loring

Set Designer

John Doucet

Lighting Designer

Jeff Harrison

Costume Designer

Samantha McCue

Sound Designer

Troy Slocum

Stage Manager

Angela Beaulieu

Assistant Stage Manager

Becca Jorgensen

Assistant Director

Tai Amy Grauman

Wardrobe Assistant

Kelsey Kanatan Wavey

SAM BOB

PHOTO BY EMILY COOPER

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BARRISTERS | SOLICITORS



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CULTURAL COUNCIL



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TIMES COLONIST



Total Attendance: 3,005

Online Viewers: 795 households



March 31 – April 24, 2022

SEXUAL MISCONDUCT OF THE MIDDLE CLASSES

By Hannah Moscovitch

Starring	Sara Canning Vincent Gale
Director	Michael Shamata
Assistant Director	Tianxu Zhao
Set & Costume Designer	Shawn Kerwin
Lighting Designer	Leigh Ann Vardy
Composer & Sound Designer	Tobin Stokes
Stage Manager	Caryn Fehr
Assistant Stage Manager	Becca Jorgensen
Intimacy Director	Treana Stubel
Assistant Set and Costume Designer	Hailee Jake Friesen

Total Attendance: 4,025
Online Viewers: 510 households

SARA CANNING AND VINCENT GALE
PHOTO BY EMILY COOPER

PRODUCTION SPONSORS



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TIMES COLONIST





May 19 – June 12, 2022

KINDRED

by Rosa Dolores

Starring

Medina Hahn
 Stephen Lobo
 Andrew McNee
 Celine Stubel

Director

Lauren Taylor

Production Designer

Pam Johnson

Costume Designer

Emily Friesen

Lighting Designer

Brad Trenaman

Sound Designer

Mary Jane Coomber

Stage Manager

Liam Kearns

Assistant Stage Manager

Becca Jorgensen

Total Attendance: 3955

Online Viewers: 514 households

ANDREW MCNEE AND MEDINA HAHN

PHOTO BY ANGELA FUNK

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TIMES COLONIST

Helijet



March 11 – 13, 2022

WHAT YOU WON'T DO FOR LOVE

By Tara Cullis, Miriam Fernandes,
Ravi Jain, and David Suzuki

By Why Not Theatre

Originally co-produced and produced with support from TO
Live and Soulpepper

Starring
Sturla Alvsvaag
Tara Cullis
Miriam Fernandez
David Suzuki

Directed by Ravi Jain and Kevin Matthew Wong

Music by Meg Roe

Film production Company – Pool Service Productions

Original Production Concept Conceived by Ravi Jain

Dramaturgy by Kevin Matthew Wong/Broadleaf theatre

Produced by Kevin Matthew Wong

Online viewers: 128 households

March 18 – 20 2022

ACTS OF FAITH

By David Yee
A Factory Theatre Digital Performance

Starring	Natasha Mumba
Director	Nina Lee Aquino
Set & Costume Designer	Joanna Yu
Lighting Designer & Broadcast Tech	Miquelon Rodriguez
Stage Manager	Kai-Yueh Chen
Assistant Director	Nadeem Philip
Head of Props	Shaw Forgeron
Head of Wardrobe	Joyce Padua

Online Viewers: 55 households

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