

ANNUAL REPORT

2013–2014 Season

Belfry
Theatre



REPORT FROM THE CHAIR

I've been thinking a lot lately about leadership. It seems to keep coming up, in multiple contexts, and it has gotten me thinking about what leadership is, what it provides and why it's important.

Leadership has been described (at least by Wikipedia) as "a process of social influence in which one person can enlist the aid and support of others in the accomplishment of a common task." I like a lot of things about that description. I like to think of it as a process. This says to me that leadership is not static; it's an unfolding and developing in its nature. I like that it is aimed at social influence, and that the public good can be served by effective leadership. I like the idea of having common tasks, and the notion that many people can come together to fulfil a shared goal.

Leadership abounds at the Belfry. The Belfry Theatre itself fits Wikipedia's definition of leadership. The art of live dramatic theatre is an influential experience, one that is both shared and singular. Through its production and presentation of entertaining, thoughtful and sometimes emotionally provoking plays, the Belfry enlists audiences and artists to create experiences which have both personal and social influence. Plays that make you laugh, plays that make us cry, plays that make you uncomfortable, plays that make us think – plays that

engage. The Belfry is a leader in providing the forum, fodder and folks which come together in an idea, a story and an experience.

And there are other leaders as well. Our funders, sponsors and donors: individuals, organizations and governments, whose financial contributions enable the Belfry to work its magic. They lead by example with their financial support, and we are truly appreciative and grateful.

Artistic excellence takes vision, but also leadership. I would like to recognize two vital leaders within the Belfry family. Michael Shamata, our Artistic Director, and Ivan Habel, our Executive Director, work collaboratively to bring together the extremely talented group of staff and dedicated volunteers. They are amazing, and we are grateful for their vision and leadership.

Looking back, I can say that it's been a great year. And looking forward, I can tell you that the best is yet to come. On with the show!

Sincerely,



Veronica L. Jackson
Chair, Belfry Theatre Board of Directors

Belfry Theatre Board of Directors

Chair,
Veronica Jackson
Vice-Chair,
Sherri Bird
Secretary,
Georgia Gibbs
Treasurer,
Robert Thomson, CA
Directors,
Dr. Monty Bryant,
Dr. Andrew Karwowski,
Helen Lansdowne,
Wendy Magahay
and Andy Stephenson

BELFRY THEATRE HONORARY DIRECTORS

Chair Emeritus,
Paddy Stewart

Barbara Greeniaus,
Robert Johnston, Q.C.,
John Keay,
Joan Snowdon,
Dr. Brian Winsby
and Michael Ziegler

The Belfry Theatre provided access to our productions with special student ticket prices, free ticket distributions to community organizations and at risk individuals, senior discounts and other discounts. Pricing structures are only adjusted every few years at rates that are usually less than inflation over the same period. Pricing accessibility remains a central value of the Belfry.

PIPPA MACKIE, DANIELA VLASKALIC AND NICOLA ELBRO IN **GOODNIGHT DESDEMONA (GOOD MORNING JULIET)** / GERRY MACKAY AND BOB FRAZER IN **EQUIVOCATION**



EXECUTIVE DIRECTOR'S REPORT

The past few years have been extremely rewarding with respect to the work that is produced by the exceptional staff and artists who make up the Belfry family. We have also increased our engagement with our community outside of our own walls and found new and exciting ways of opening our doors to the community of artists and organizations in Greater Victoria. Having worked across the country I can state with certainty that the quality of the productions on our stage takes a backseat to no one. It is with a great deal of pride that I say that the staff, artists and volunteers of the Belfry are an extraordinarily talented and devoted group of people and for that I thank them.

The Belfry's Board too has been busy over the past year. As part of this year's AGM we have put forward updates to our by-laws, and the Board has developed or is finalizing solid policies for governance, human resources and financial management and controls; all of which will help guide and support the company as it moves forward over the next decade toward its fiftieth anniversary. I thank each member of the Board and Honorary Board for thoughtfulness and patience in developing these foundations for positive governance.

To say the past season (well, few seasons actually) has not been challenging financially would be an understatement in the least. While we continue to receive generous support from all levels of government, our sponsors, and the hundreds of individuals who continue their loyal support, our expenses have continued to outpace our revenues. While much of these excess costs have been considered important investments

to support the longer term growth of the theatre, there is no doubt that the limit of this imbalance is unsustainable and new methods of reducing expenses and increasing revenues will be my primary focus for the next twelve to twenty four months. It is important to note however that these expenses were incurred to advance our overall strategic objectives of increased programming, additional outreach and greater connection with our community and patrons. The organization retains strong reserves and a healthy balance sheet and has made on-going changes to reduce expenses and introduced strategies to increase revenues, both earned and contributed. The future remains very positive on both the artistic and financial sides.

As we move toward celebrations of the Belfry's 40th Anniversary season in 2015–2016, we do so making adjustments to increase revenues from all sources while staying true to the fundamental values of the Belfry including maintaining affordable access to our productions, treating our artists, volunteers, patrons and staff with the respect they deserve and producing the highest possible quality productions. These hallmarks and our devotion to serving our community and audiences will assure the Belfry's future and our place as a cultural mainstay of the Capital Regional District and southern Vancouver Island.



Ivan Habel
Executive Director

2013–2014 Season Onstage

THE ORIGINAL WINGFIELD
TRILOGY

LETTER FROM WINGFIELD FARM
WINGFIELD'S PROGRESS
WINGFIELD'S FOLLY

by **Dan Needles**

starring Rod Beattie

director Douglas Beattie
original music Stephen Woodjett
stage manager Ben Cheung
apprentice stage manager
Charlotte Macaulay

July 29 – August 28, 2013

The Belfry Theatre premiered each of these plays in 1985–86, 1987–88, and 1989–90 seasons respectively.

GOODNIGHT DESDEMONA
(GOOD MORNING JULIET)
by **Ann-Marie MacDonald**

starring Michael Dufays,
Nicola Elbro, Pippa Mackie,
Jameson Matthew Parker
and Daniela Vlaskalic

director Ron Jenkins
designer Camellia Koo
lighting designer Michelle
Ramsay
sound designer Brian Linds
stage manager Jennifer Swan
assistant stage manager
Ben Cheung

September 17 – October 20, 2013

premiered at Nightwood Theatre,
Toronto

generously sponsored by
CIBC Wood Gundy,
The Magnolia Hotel

A TENDER THING
by **Ben Power**

starring Peter Anderson
and Clare Coulter

director Peter Hinton
designer Christina Poddubiuk
lighting designer Robert Thomson
composer Brooke Maxwell
stage manager Jennifer Swan
assistant stage manager
Ben Cheung
assistant director
Elizabeth Saunders

November 5 – December 8, 2013

North American premiere

generously sponsored by
BMO Financial Group

I SUPPORT ORGANIZATIONS WHERE I FIND BOTH PASSION AND COMPASSION, WHERE KINDNESS AND PROFESSIONALISM ARE MIXED TOGETHER. I SUPPORT THEATRE BECAUSE IT IS THE ART FORM THAT MOST NOURISHES ME. I SUPPORT THE BELFRY BECAUSE IT IS A PLACE ALL THESE ELEMENTS COME TOGETHER.

MICHELLE BROWN, INDIVIDUAL DONOR

Volunteers

The Belfry has been blessed for many years with a battalion of devoted and dedicated volunteers. They greet our audiences, take tickets and hand out programs, work our concession and help out at many of our special events and audience engagement activities. They are truly one of the pillars of the organization.

Rudi Aalborg, Jackie Adamthwaite, Sheila Allen, Shirley Anderson, Wynne Arden, Jennifer Ault, Bonnie Bailey, Janine Bandcroft, Wayne Bembridge, Teri Bembridge, Eileen Bennett, Janet Besler, Blanche Black, Sheila Blake, Thyrsa Blaze, Susan Bond, Jane Bond, Poppy Brandel, Pat Breen, Al Breen, Loretta Bressan, Albert Bruton, Francine Buck, Elizabeth Buck, Marg Buckland, Eric Burkle, Elizabeth (Scotty) Carley, Andrew Carter, Christopher Causton, Elizabeth Causton, Bev Cave, Fran Charles-Rens, Lyle Chiasson, Andrea Chorney, Diana Clark, Alton Cole, Sean Coleman, Dorrie Collins, Brenda Cook, Don Cook, Winnie Cooper, Kate Cowood, Alan Cowood, Yvette Craig, Claudette Cross, Bob Crouse, Beth Cruise, Shelley D'Appolonia, Joan de Turberville, Mike de Turberville, Joy Den Otter, Barbara Drolet, Karen Drysdale, Karin Duchene, Mary Durham, Vera Epp, Larry Farley, Robert Ferguson, Dorothy Field, Brenda Fitch, Joeleff Fitzsimmons, Elizabeth Forsman, Don Forsman, Rex Frost, Susan Frost, Gloria (Gigi) Gallant Mossman, Marion Gardner, Romina Gehrmann, Kelly Gesner, Herb Girard, Phyllis Girard, Jane Gittens, Martin Golder, Barbara Golder, Mike Golder, Christine Golder, Margaret Goodwin, Piper Gordon, Amberli Gorsline, Dianne Gregg, Joan Greig, Donna Greig, Judith Griffin, Janet Hacker, Marlline Halisheff, June Hanson, Sue Hara, Amanda Harby, Elizabeth Harris, Alyson Hawksworth, Leanna Hayes, Judy Haynes, Lynn Henderson, Wendy Hetman, Bobbi Hill, Ryan Hilperts, Lisa Hitch, Sue Hodder, Phyllis Hubic, Danda Humphreys, Sheila Hunter, Koichiro Ito, Suzanne Iverson, Jennifer Jacobsen, Fred Jamin, Lois Jean, Miriam Jentink, Hainika Jessen, Maureen Johnston, Diana Keating, Joan Kennedy, Trip Kennedy, Jane Kent, Irene Khurana, Freda Knott, Savanta La Mar, George Landry, Gail Lane, Naomi Lange, Olga LaRue, Suzanne Lee, Dave Lee, Valerie Lesage, Susan Leslie, Wendy Leyland, Lissen Lockwood, Judy Look, Susan Lupton, Irma Mackay, Ann Maffey, Jennifer Margison, Kathryn Martell, Nancy Martens, Myrna Masters, Sheryl Masters, Helen Maxwell, Linda Mazzei, Lesley McCallum, Doris McDowell, Pat McGuire, Kristin McKinney, Russ Moir, Jo-Anne Monahan, Shirley Moore, Judy Morton, Patty Moss, Jennifer Oakes, Sonja Olson, Shiela O'Shea, Elizabeth (Liz) Owen, Peggy Pallan, Penny Pattison, Beth Pattullo, Nancy Pearson, Joan Peggs, Zoraida (Zobeida) Philp, Karen Lee Pickett, Eveline Pirie, Irene Pitt, Stuart Pitt, Janet Pivnick, Donna Prelypchan, Marvella Preston-Bain, Judi Pringle, Jennifer Pritchard, Lillian Rabb, Merina Rael, Sharon Rae-Powell, Diane Raimbault, Denis Raimbault, Inge Ranzinger, Anna Rasmussen, Harvey Ratson, Sheila Reid, Kate Rhodes, Sheila Rose Richardon, Jeanne Rioux, Gloria Rippington, Joan Roberts, Amy Robertson, Linda Romain, Donald Rossman, Karen Rosson, Mary Lou Rowbotham, Mike Sampson, Elissa Sampson, Ingrid Schmidt, Marilyn Schneider, Christine Seaville, Jane Seed, Jacqueline Seward, Jack Shrieves, Maureen Shrieves, Juliet Simon, Richard Smith, Sharon Smith, Jimm Smith, Carol Smith, Geoff Smith, Gloria Snider, Darlene Snider, Jan Soutar, Judith Spice, Paula Steele, Maureen Stephenson, Lynneve Stewart, Kevin Stinson, Pauline Stuart, Duncan Sutherland, Susan Swaak, Diane Symes, Emily Talbot, Jane Taylor, Maureen Taylor, Carolyn Thomas, Erica Thomas, Jacinthe Tremblay, Dorothy Tupper, Brian Twohig, Dee van Straaten, Alison Vardy, Adele Vey, Pamela Vivian, Melanie Waite, Patricia Walker, Susan Walker, Terri Walowina, Bill Ward, Rosemary Ward, Michele Waters, Mary Weller, Brittney Wernicke, Edwin Wiebe, Sheila Wilson, Chris Winstanley, Virginia Wong, Anne Wong, Vicki Yankoski, Doris Young, Angela Yu, Kelly Zaharko, Carolyn Zyha

Staff

Company Manager, Clayton Baraniuk
Venue Technician, Ben Burrow
Box Office/Front of House, Jane Broomfield
B4Play Audio Technician, Ben Brysiuk
Marketing & Development Associate, Aaron Carveth
Box Office/Front of House, Michelle Chowns
Assistant Stage Manager, Ben Cheung
Production Manager, Alex Currie
Publicist, Mark Dusseault
Belfry 101 Co-coordinator, Geoff Ewert
Box Office Manager, Casey Fitterer
Box Office Clerk, Jenny Fitterer
Box Office/Front of House, Sarah Fitterer
Assistant Box Office Manager, Ian Gibson
Front of House Manager, Tara Gilroy-Scott
General Manager, Ivan Habel
Facilities Supervisor & Head Technician, Keith Houghton
Scenic Artist, Carole Klemm
Head of Wardrobe, Karen Levis
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, Kathy St. John
Box Office Clerk, Morgan Sutherland
Stage Manager, Jennifer Swan
Associate Artist, Deborah Williams
Box Office Clerk, Eryn Yaromy

Belfry Support Staff
Graphic Designer, Jane Francis
Web Developer, Sam Estok
Photographers, David Cooper, Jo-Ann Richards, Peter Pokorny

In addition to our staff and stage crews, the Belfry Theatre engaged more than 80 individual artists (some on multiple occasions) in the 2013–2014 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.

STATISTICAL INFORMATION ON ARTS AND CULTURE VOLUNTEERS IN CANADA (2010)

764,000 volunteers, 2.7% of Canadians 15 or older, 5.8% of all 13.3 million volunteers in Canada

97 million hours volunteered, 4.7% of all hours volunteered equivalent to about 51,000 full-time, full-year jobs,

127 hours on average: more than any other type of organization,

Valued at nearly \$1.6 billion,

Motivated to make a contribution to their community,

Many long-term, dedicated volunteers, 5% increase in the number of volunteers from 2004, 11% increase in hours volunteered from 2004

ARTISTIC DIRECTOR'S REPORT

2013–2014 was a Shakespeare season in Victoria. Pacific Opera Victoria produced Verdi's masterpiece *Falstaff* for the first time, and the University of Victoria organized a two-month community celebration of Shakespeare in honour of the 450th anniversary of his birth, called Shakespeare Onstage Offstage. In step with those initiatives, a number of the Belfry's offerings last season took a contemporary look at the Bard and his plays.

The 2013–2014 Season began strongly, with a terrific production of Ann-Marie MacDonald's Canadian classic, *Goodnight Desdemona (Good Morning Juliet)*. Directed by Ron Jenkins and designed by Camelia Koo, Michelle Ramsay and Brian Linds, it beautifully and successfully embraced the wit and humour of its clever author. With a cast of actors drawn from British Columbia and Alberta, this production introduced a number of new actors to the Belfry, including Daniela Vlaskalic and Nicola Elbro, together with Jameson Parker, from our production of *Red*.

The season continued with another modern take on Shakespeare: the North American premiere of Ben Power's *A Tender Thing*. In this play, Romeo and Juliet are senior citizens, and the double suicide of the original play is now brought about by a terminal illness and an act of euthanasia. Peter Hinton, former Artistic Director of the National Arts Centre and Associate Artist with the Stratford Shakespeare Festival, created a stunningly gorgeous production, designed by Christina Poddubiuk and Bonnie Beecher. I would actually go so far as to say that this was the most beautiful set ever seen on the Belfry stage – realized to perfection by our carpenters and scenic artists.

After Christmas, Glynis Leyshon directed a classy and hilarious production of Michael Healey's play *Proud*, about Canada's current Prime Minister. Local actress Celine Stubel

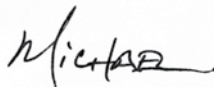
knocked her performance out of the park, and the chemistry between Celine and her leading man, Rick Roberts, was palpable. A fabulous way to begin the New Year.

The 2014 SPARK Festival was one of our strongest ever. The artistic quality of the work was outstanding. *Terminus* from Outside the March (Toronto), *When It Rains* from 2b Theatre (Halifax), and *Little Iliad* from EW & FCO (Toronto) were all exceptional pieces of theatre – using text and visuals in unique and varied ways. Together they made for a diverse and exciting line-up. The fourth presentation was *Firewall* from Target Theatre (Victoria). We had mentored this company for two years leading up to this SPARK Festival, introducing them to new ways of creating plays. *Firewall* was the first play to emerge from this mentorship.

The season closed with a production of Bill Cain's play about Shakespeare, the court of King James and the "Gunpowder Plot." *Equivocation* made for thrilling theatre, and our audiences responded very positively to the complexity of the plot and the numerous and intricate threads of the story. This was a co-production with Vancouver's Bard on the Beach Shakespeare Festival, and the production played there – and continued to wow audiences – until September 19.

In addition to the work onstage, our Belfry 101 program for secondary school students, our numerous audience outreach programs, and our play development activities continued to demonstrate the artistic health and vitality of the Belfry Theatre.

And our crowning glory of the season was the premiere of *Home Is A Beautiful Word*.



Michael Shamata
Artistic Director

CLARE COULTER AND PETER ANDERSON IN *A TENDER THING*



HOME IS A BEAUTIFUL WORD

compiled and edited by

Joel Bernbaum

starring Yoshié Bancroft,
Kelt Eccleston, Kayvon Kelly,
Kevin Loring and Tracey Moore

director Michael Shamata
set designer April Viczko
costume designer Mara Gottler
lighting designer Rebekah Johnson
movement coach Laura Krewski
associate set designer
T. Erin Gruber
stage manager Jennifer Swan
assistant director Joel Bernbaum
apprentice stage manager
Sandra Drag

January 7–19, 2014

commissioned by the Belfry Theatre

IT WAS AN ABSOLUTE
PLEASURE TO GET
A CHANCE TO WORK
WITH YOUR WHOLE
TEAM AT THE BELFRY
I'VE NEVER WORKED
AT A MORE LOVELY,
HAPPY AND RELAXED
THEATRE. IT HAS
NOW BECOME ONE
OF MY GREAT WISHES
TO GET A CHANCE
TO COME BACK TO
VICTORIA SOMETIME
IN THE FUTURE
AND WORK WITH
THE BELFRY AGAIN
IN ANY CAPACITY!

A visiting artist during SPARK

HOME interviews were transcribed
by Claire Hill (Lead Transcriber),
Meesh Bam, Simon Brodie,
Chelsea Bunyan, Randi Edmonson,
Liz Tiffin and Blair Moro

development workshop artists
Renelitta Arluk, Joel Ballard,
David Burke, Justin Carter,
Kelt Eccleston, Leora Joy Godden,
Kim Harvey, Kayvon Kelly,
Tracey Moore, Christopher Weddell
and Jan Wood

generously sponsored by
The Victoria Foundation,
The Vancouver Foundation,
The Leon and Thea
Koerner Foundation

PROUD

by **Michael Healey**

starring Charlie Gallant,
Celine Stubel, Kieran Wilson
and Rick Roberts

director Glynis Leyshon
production designer
Pam Johnson
lighting designer
Luc Prairie
sound designer
Tobin Stokes
projection designer
Jamie Nesbitt
stage manager Caryn Fehr
assistant stage manager
Ben Cheung

February 4 – March 9, 2014

premiered at Toronto's
26 Berkley Street Upstairs
space in September, 2012,
directed by Miles Potter

generously sponsored by
Jane Francis Design, Sea Cider

SPARK Festival 2014

TERMINUS

by **Mark O'Rowe**

starring Sarah Dodd,
Nicola Elbro and Adam Lazarus

director Mitchell Cushman
production designer Nick Blais
music and sound designer
Richard Feren
stage manager Bryn McLeod
dialect coach Eric Armstrong
producer
Katherine Devlin Rosenfeld
associate producers
Ava Jane Markus, Amy Keating

March 18 – 22, 2014

Outside the March Theatre
Company, Toronto

FIREWALL

by **Tony Cain, Bill Beer, Irene Beer, June Boston, Bill Eastman, Lou-Ann Edgar, Gary Johnson, Jane Krieger, Peter McNab, Pam Miller, Madeleine Mills and Susan Wilkey**

starring Tony Cain,
Lou-Ann Edgar, Gary Johnson,
Jane Krieger, Peter McNab,
Madeleine Mills and
Susan Wilkey
director and facilitator
Geoff Ewert

March 18 – 23, 2014

a Belfry Theatre Incubator Project
with Target Theatre, Victoria

TREASURER'S REPORT

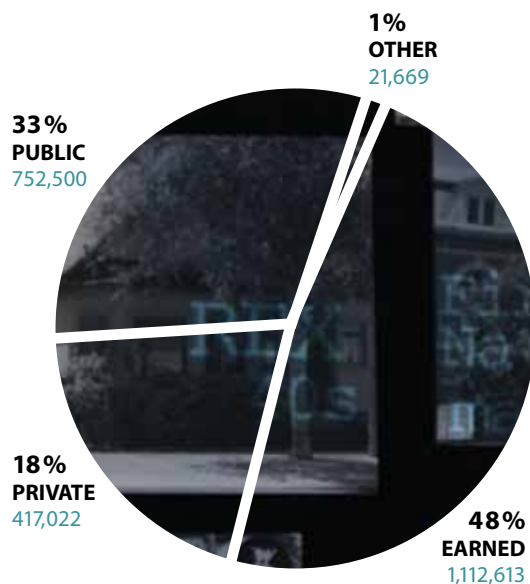
The finance committee enjoyed another productive year as we focused on three priorities for the year, which were to complete updates to our finance and investment policies, monthly review of financial results with management and the Board, and revisions to our restricted fund policies to allow greater flexibility in capital asset acquisitions.

The finance policies were completed shortly after year end and work on finalization of the investment management policy will be completed shortly. Subsequent to year end the restricted fund policies were revised to enable needed equipment acquisitions to be funded from the renamed Capital Fund.

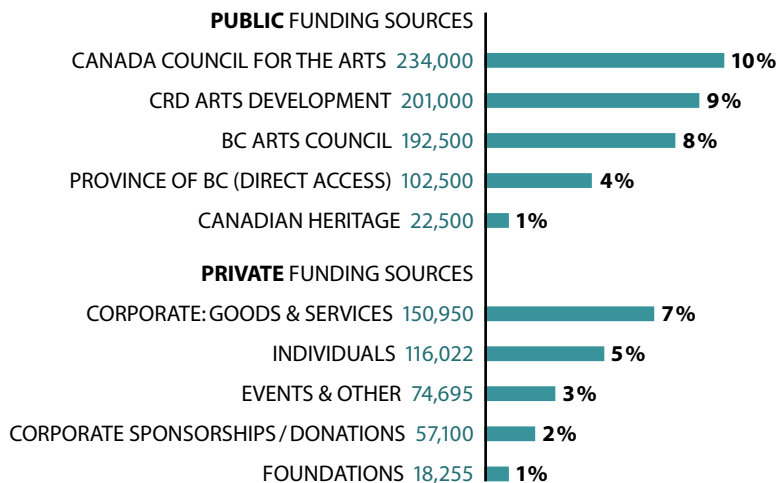
Financial results for the year were challenging as revenues were under budget by approximately \$146,000 and were only partially offset by expenses being under budget by \$67,000. Despite the disappointment in operating results this year, the financial position of the Society is strong with working capital of just over \$579,000.

The finance committee is working closely with management on revenue enhancement strategies and expense reduction initiatives in order to achieve a targeted breakeven budget for the 2015 year.

Revenues 2013–2014



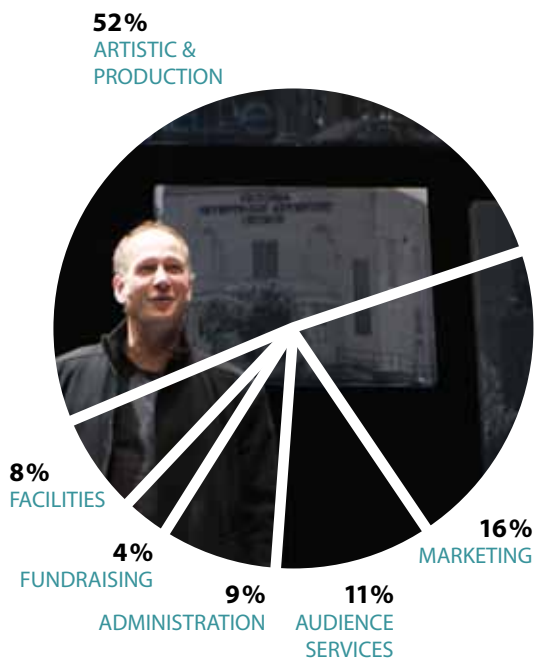
CONTRIBUTED REVENUES



OUR PARTNERSHIP WITH THE BELFRY THEATRE HIGHLIGHTS OUR COMMITMENT IN CREATING HEALTHY, STRONG AND VIBRANT COMMUNITIES. AS THE SPONSOR OF THE BELFRY FOR OVER 20 YEARS, WE ENCOURAGE EVERYONE TO ATTEND AND IMMERSE YOURSELF IN ALL THAT LIVE THEATRE BRINGS."

VIVIAN CHENARD, MANAGER, COMMUNITY RELATIONS, THRIFTY FOODS

Expenses 2013–2014



KELT ECCLESTON IN HOME IS A BEAUTIFUL WORD

The decline in subscribers across North America is no less felt at the Belfry. The past few years have seen fewer patrons committing to scheduling attendance at a performing arts event months in advance. The Belfry did however manage to maintain the same subscriber base as the previous year. While that certainly helped the season start off on secure footing, the uncertainties of programming contemporary theatre proved challenging. Single tickets on two of the four subscription shows of the season fell far short of their targeted expectations resulting in a significant shortfall in revenue, that contributed to the significant operating deficit incurred last season.

Moving forward, changes to ticketing price structures are being made to accomplish dual goals. On the one hand some ticket prices will be maintained and additional discount policies introduced to ensure affordability. On the other side of this equation will be changes to pricing intended to maximize revenues from less price sensitive patrons. The two approaches are intended to maximize revenue yields per seat by responding to demand for premium seats and performance times, by targeted discounting to increase attendance, and finally to maintain a core value of affordable access by having affordable pricing at all performances. These and other changes that will be introduced over the next year will bring the Belfry safely back into balanced budget positions moving forward, without the need for drastic reductions in programming, community outreach or our education programs.

IH

According to the general social study survey conducted in 2010, 43.8% of BC's population 15 or older attend the theatre at least once each year.

Statistics Canada

Canadians volunteered 97 million hours for arts and culture organizations in 2010. This is the equivalent to about 51,000 full-time, full-year jobs.

Statistics Canada, Canada Survey on Giving, Volunteering and Participating, 2010

WHEN IT RAINS

written and directed by

Anthony Black

starring Anthony Black,
Francine Deschepper,
Pierre Simpson and
Samantha Wilson

sound designer/dramaturge

Christian Barry

projection designer

Nick Bottomley

costume designer Leesa Hamilton

stage manager Daniel Oulton

technical director Robert Tracey

March 25–29, 2014

2b theatre company, Halifax

LITTLE ILIAD

created and performed by

Evan Webber &

Frank Cox-O'Connell

set, lighting and technical director

Trevor Schwellnus

video designer

Pierre-Antoine Lafon Simard

March 25–30, 2014

EW & FCO, Toronto

SPARK Festival

Professional Development Workshops

WRITING FROM YOUR FEET:

a journey from impulse to structure led by Meg Braem

ILLUMINATING IMAGES:

Introduction to projection design led by Jamie Nesbitt

TAKING THE NEXT STEP:

visioning and strategic planning led by James Long

Events and free performances

SPARK Festival

Play readings

BLOOD: A SCIENTIFIC ROMANCE

by Meg Braem

starring RJ Peters, Celine Stubel,

Treena Stubel and Paul Terry

director Britt Small

BOY IN THE MOON

by Emil Sher

based on the book by Ian Brown

starring Kelt Eccleston,

Amanda Lisman, Charles Ross

and Jan Wood

director Michael Shamata

a co-commission with the Belfry Theatre and Great Canadian Theatre Company, Ottawa

**SPARK Festival
Miniplays**

IMPROV: A SCIENCE FICTION
THRILLER
artists Chris Gabel,
Dave Morris, Missie Peters
and Scott Thompson
Paper Street Theatre Co.

TRASH DANCE
artists Jessica Hickman,
Rebecca Horvey
and Brooke Maxwell

SHE REMAINS
artists Heather Lindsey
and Janet Munsil
Intrepid Theatre

BAR MITZVAH TAPED
artist Brian Linds

THE SUCCUBUS
(A GOTHIC PUPPET TALE)
artist Jane Bee
Levity Stilt Co.

4 X 4
artists Matthew Howe
and students of
Pacific Christian Secondary

generously sponsored by
Canadian Heritage

EQUIVOCATION
by **Bill Cain**

starring Shawn MacDonald,
Rachel Cairns, Bob Frazer,
Gerry Mackay,
Anousha Alamian and
Anton Lipovetsky

director Michael Shamata
scenery designer
Kevin McAllister
costume designer
Nancy Bryant
lighting designer
Alan Brodie
composer & sound designer
Tobin Stokes
stage manager
Jennifer Swan
assistant stage manager
Ben Cheung
fight director Nic Harrison
assistant director
Katrina Darychuck

April 22 – May 25, 2014

transferred and performed
at Bard on the Beach
Shakespeare Festival,
Vancouver

July 2 – September 19, 2014

a co-production with
Bard on the Beach,
Vancouver

generously sponsored by
TD Canada Trust, Helijet,
The Fairmont Empress

Attendance 2013–2014



The Belfry had a total attendance in excess of forty two thousand during the 2013–2014 Season.

As could be expected the vast majority of those audience members came from the greater Victoria region.

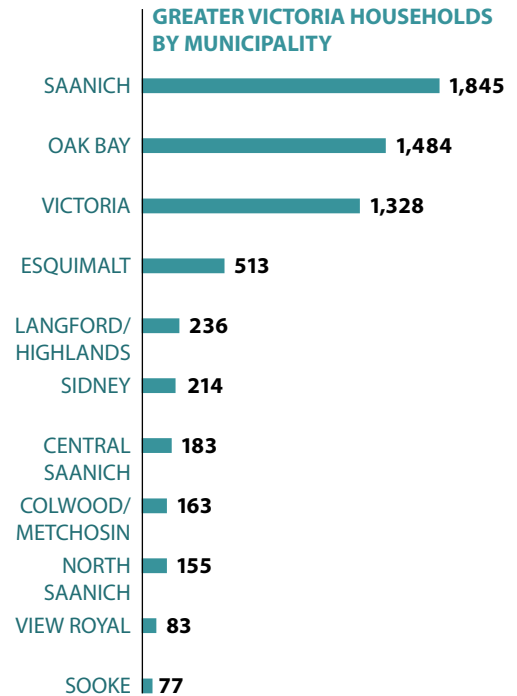
ATTENDANCE BY PRODUCTION

Production	TOTAL
Stewart Theatre	4,219
WINGFIELD SERIES	9,093
GOODNIGHT DESDEMONA	7,884
PROUD	3,411
HOME IS A BEAUTIFUL WORD	6,468
A TENDER THING	6,821
EQUIVOCATION	37,896
SPARK FESTIVAL	
LITTLE ILIAD	272
WHEN IT RAINS	596
B101 LIVE	81
FIREWALL	286
TERMINUS	600
Ticketed attendance	1,835
excludes readings, workshops, mini-plays and other festival events	
Non-Ticketed Attendance / estimated	800
	2,635
Estimated	
Community Connection Events	665
Other Non-ticketed Attendance	1,300
	42,496

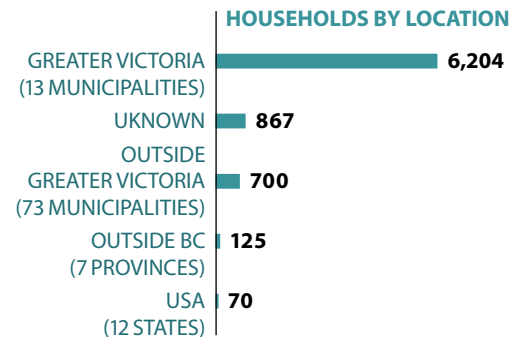
MAINTAINING ACCESS

Over the course of the 2013–2014 Season, the Belfry maintained ticket prices at 2012 levels and also provided:

- 410 Pay-what-you-can tickets
- 196 Student Vouchers (a flat rate of \$20)
- Student matinees (tickets discounted to \$10) were attended by 618 students last season
- 300 free tickets were distributed of which 132 were redeemed by members of, and workers in Victoria's homeless community



While Greater Victoria makes up the majority of our audiences, the Belfry does attract visitors from further afield, including many from off-island.





ANTHONY BLACK AND SAMANTHA WILSON IN **WHEN IT RAINS** / KAYVON KELLY, YOSHIÉ BANCROFT, KELT ECCLESTON, TRACEY MOORE AND KEVIN LORING IN **HOME IS A BEAUTIFUL WORD**

...The phrase (audience outreach and or development) positions arts & cultural administrators as the agents of “construction” and audiences as variously-sized and multi-colored building blocks that exist for us to stack as we see fit. I’m still searching for a word that reflects the idea that arts & cultural organizations serve, respond & adapt to the evolving interests and expectations of the people who comprise its community.

Matt Lehrman, Artsjournal Blog

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 the Belfry’s commitment to new play development.

Works underway

A co-commission of a new musical, *Alexandria*, by Andrew Kushnir and Reza Jacobs, in partnership with Acting Upstage Company in Toronto;

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. (in a development collaboration with Theatre Passe Muraille, Toronto)

Current projects in the wings

A commission of a new work by award-winning Victoria playwright, Joan MacLeod

Securing rights for an adaptation of a Robertson Davies novel – by acclaimed Victoria-based playwright and director, Janet Munsil

Community Connections

With a variety of our community partners Culture Days 2013:

- Bollywood Dance Workshop with Victoria Hindu Temple Youth Dancers
- Story Sign-a-long with Story Theatre and Vancouver Island Deaf and Hard of Hearing Centre
- Shakespeare Couture with Victoria Shakespeare Festival
- Building Tours
- Shadow Puppet Workshop with Tim Gosley and Puente Theatre
- Release Your Inner Opera Star with Pacific Opera Victoria
- Living Library: Peter Pokorny – for GVPL Culture Days

With the Greater Victoria Public Library:

- Three Booksmack events in the Belfry Theatre lobby
- Eighteen Library Visits by artists of Belfry Theatre productions
- Black History Month Event held on the Patrick Stewart Stage in partnership with the Belfry Theatre

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

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.

AFTERPLAY Offered on several evenings per production (a season total of 50 events), a facilitated discussion between audience members about the show they have just seen.

TALKBACK THURSDAYS Once per production, and opportunity to ask questions of the artists in the show following the performance.

VOCAL EYE Described Performances offered once for each production for the visually impaired.

ASL INTERPRETED PERFORMANCES Offered on one evening performance for each of the subscription productions.

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



ROD BEATTIE IN **THE WINGFIELD TRILOGY** / ADAM LAZARUS IN **TERMINUS** / TONY CAIN, SUSAN WILKEY AND JANE KRIEGER IN **FIREWALL** / FRANK COX-O'CONNELL AND EVAN WEBBER IN **LITTLE ILIAD**

Bravo! We are tremendously grateful to the following individuals for so generously donating to our 2013–2014 fundraising campaign:

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* In support of new play development initiatives
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CELINE STUBEL, RICK ROBERTS AND CHARLIE GALLANT IN PROUD

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92% of Canadians believe that arts experiences are a valuable way of bringing together people from different languages and cultural traditions.

Phoenix Strategic Perspectives; The Arts and Heritage in Canada – Access and Availability, 2010

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Belfry Theatre

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 a non-profit society and registered Canadian charity; registration number 119215549 RR0001

