



Belfry Theatre

2024-2025 Season
Annual Report

PRESIDENT OF THE BOARD OF DIRECTORS' REPORT

Movies will make you famous; Television will make you rich; But theatre will make you good.” (Terrence Mann, actor)

The Belfry, in its FIRST 50 years, has made so many of us better for the experience of producing and presenting the best in Canadian professional theatre. Since the very first professional production at the newly renamed Belfry—*Puttin’ On The Ritz*—to our current 4-play subscription season, plus a holiday production, SPARK Festival, and many more theatre experiences through each year, we have not just weathered the challenges of running a theatre, but rather, we’ve set sail each of these 50 years with the goal of bringing entertaining and enlightening plays to Victoria.

This past season, audiences, including those who call Victoria home along with those who are lucky to visit here, were able to enjoy a broad mix of productions, culminating in two of our most well-attended and -appreciated shows in our history, *Behind the Moon* and the brand-new play *If You Could Read My Mind: The Songs of Gordon Lightfoot*, the latter created by Tobin Stokes and the Belfry’s own Michael Shamata.

With the “ups” come the occasional “down,” as when we made the difficult decision to close the play *1939* after two weeks of its four-week run. The play had enjoyed successful runs at the Stratford Festival—where it premiered—and at Canadian Stage—our producing partner. The Belfry remains steadfast in our commitment to uplift stories that reflect Canadian history, embrace our diversity, and honour Indigenous voices.

And we have much in store for our audiences in the upcoming season, which kicks off with the politics-centered comedy, *1979*, directed by one of Victoria’s (and the Belfry’s) stars, Glynis Leyshon.

In the wake of the COVID pandemic, we introduced a “Pay What You Want” and “Pay It Forward” ticket model. Over the past four seasons, PWYW has introduced so many new theatregoers to the Belfry, helping to keep it thriving. In fact, each of our performances this past season has attracted 50% new audience members, including younger and diverse patrons. Importantly, our revenues have remained consistent, while our outreach to new patrons has skyrocketed: a win-win for the Belfry, and for Victoria.

This summer we also introduced a new ticketing system, Spektrix, and we’re sure our patrons will enjoy how streamlined it makes the ticket-buying experience.

Looking forward to our next 50 years, the Belfry will be saying a bittersweet adieu to our Artistic Director and cherished friend, Michael Shamata. After 17 years as the Belfry’s AD, we have been so fortunate to be the beneficiaries of his virtuosity as manifested in his programming each season, directing many of our productions and creating new productions for us and the Canadian theatre canon. His unwavering commitment not only to the Belfry, but also to arts and arts education in Victoria is his legacy. As we seek a successor to his valued tenure at the Belfry, we shall also celebrate his many contributions over the years during this 50th anniversary season.

“The only way to make sense out of change, is to plunge into it, move with it, and join the dance.” (Alan Wilson Watts, author)

Continued >

In submitting this President's report, I must note that I have occupied this role, shared with my dear colleague and Belfry Board Treasurer, Kathy Veldhoen, for just a few months. Kathy and I were asked to take on a "co-Presidency" in early summer and until our October Annual General Meeting and have "plunged" in, supporting, among many other ongoing responsibilities, hiring a search firm and establishing a search committee to recruit a new Artistic Director, initiating the planning for our 50th Anniversary celebrations and recruiting community leaders with "a love of the theatre," as Patrick "Paddy" Stewart, our Chair Emeritus beseeches, for our 2025-2026 Board of Directors. It has been a busy and fruitful few months.

But we could not have done our work without the support of our management team--Isaac Thomas, Michael Shamata, Susan Stevenson and the entire Belfry staff, who breathe life into the Belfry every day. Kathy and I extend our sincere thanks to them and to our past Presidents during the 2024-2025 season, Alison Watt and Daniela Pinto, who provided their leadership so ably and selflessly to the Belfry, and who were our guides as Kathy and I took on the reins of governance. We are grateful, too, to our entire Board, who provided both time and energy along with a breadth of skills and connections that serves to strengthen the Belfry as a business and as a community organization.

Our appreciation too goes to Richard Brownsey, who, for the first time in 10 years, will take his leave from the Board (though we have already found other important roles for him to play to move us forward into the Belfry's next half-century).

And I cannot forget our over 250 volunteers who augment and support our staff: many thanks for your commitment!

And to our long-standing and faithful donors and funders, as well as those contributing to this past season for the first time, we so appreciate your investment in the Belfry's pursuit of excellence in theatre and look forward to your continued support as we take the first step into our next 50 years.

And if I may, a special thanks too, to my husband, Glenn Mehalek, who supports my voluntarism and philanthropy with love, not only for me but for all that makes our adopted hometown a wonderful place to live.

Respectfully,



Joni Steinman

ARTISTIC DIRECTOR'S REPORT

There is a philosophy that informs the Belfry Theatre's programming. A season of plays does not exist as an entity unto itself. Each play in each season is but one part of a journey that began many seasons ago. We aim to travel along a path with our audiences—hopefully staying just a step or two ahead of them—in order to introduce them to new aspects of the world in which they live—or new worlds with which they are unfamiliar.

Our opening production—*From Alaska*—introduced our audiences to a teenager who has discovered for the first time that he and his best male friend are in love. In his effort to reject that reality, he breaks into the home of an elderly lesbian, using her as the target of his anger and confusion.

The relationship that develops between the two characters—together with the elements of magic realism—made for a tender and unusual evening. However, that low-key nature also made it a poor choice with which to open the season. To say that ticket sales were slow would be an understatement—although many patrons were very moved.

1939 took our audiences inside a Residential School. While not avoiding the physical and cultural abuse suffered by the students, it also celebrated their resilience. While preparing a production of Shakespeare's *All's Well That Ends Well* for a potential visit from King George VI, the students see connections between the play and their own cultures, and eventually create a version of the play that celebrates their Indigenous identities.

1939 was commissioned and premiered by the Stratford Festival, where it was praised—both for the quality of the writing, and for being a collaboration between non-Indigenous and Indigenous playwrights—Kaitlyn Riordan and Jani Lauzon, who also directed. Our production ran first in Toronto, as it was a co-production with the Canadian Stage Company. Days before we opened at the Belfry, Walrus magazine published an article questioning Jani Lauzon's genealogy, accusing her of being a “pretendian.” The corollary to this accusation was that Jani, not being Indigenous, had no business writing a play about Residential Schools. And if her writing this play could not be sanctioned, then the Belfry producing the play could not be sanctioned. Nor could the actors participating in the production—Indigenous and non-Indigenous alike. The cast was concerned, confused, sad, and deeply distressed.

We put out a statement praising Jani for the 30 years she has

spent creating, establishing, and supporting Indigenous theatre in this country. On a daily basis, we supported the actors as best we could. The cast were impacted by the situation and the flurry of social media posts. Recognizing the pressure on all of the members of the company, the only right thing to do was to put an end to what had become an untenable situation, and close the show two weeks early.

If the theatre needed a balm after that sad and painful situation, we couldn't have hoped for anything more soothing than the return of the Mom's the Word Collective with their holiday season show, *Mom's the Word: Talkin' Turkey*. They brought the house down, provoking laughter, evoking tears, and emotional waves of recognition. This was the joy of an audience treading a path they knew very well, and enjoying every step of it. The Moms' joyous energy cleansed the building, and heralded a more positive second half of the season.

February brought a glorious piece of theatre: Anosh Irani's play *Behind the Moon*. Leora Morris's excellent production brought the Belfry audience into the Mughlai Moon restaurant in Toronto, and the world of a young South Asian who has been working under the table for a friend of his father's. He left his wife and daughter back in India, believing that he would establish himself, and then bring them to Canada. But it's four years later, and it takes a stranger atoning for his sins to motivate young Ayub to take control and change his circumstances.

A combination of realism and magic realism, this outstanding Canadian play was brought to vivid life by director Leora Morris and her creative team—all first-time Belfry artists.

Our process of reintroducing and gradually rebuilding our mid-winter SPARK Festival took a big leap forward, with a run of Amanda Sum's *New Age Attitudes* in the BMO Studio Theatre. This Festival also saw the return of both the 10-minute mini play and the Playwright's Cabaret—a collaboration between UVic's Departments of English and Theatre.

We also workshoped and had a reading of Yvette Nolan and Joel Bernbaum's *Climate Play*—a piece of verbatim theatre created from interviews conducted by locals who had received training from Joel during the previous SPARK Festival. The second Flame event of the season functioned

Continued >



as the closing event of the festival.

The season's journey brought us to our feet in celebration of a great Canadian icon: Gordon Lightfoot. The brilliant Tobin Stokes, plus five amazing musician-singers and I, created a theatrical concert using well-known and lesser-known Lightfoot songs. The focus was on his words—which I would venture to say have often been underrated. It turned out to be an accidental—and enthusiastic—gesture of “elbows up”—just what was needed at that moment—!

Our incredible production staff once again amazed me—and every guest director and designer—with their ability to create new and beautiful worlds on this challenging stage that I love so much. To our Carpenters, Dale and Peter, our Scenic Artist, Carole, our Head of Wardrobe, Linda, Keith, our Head Technician, Hannah, our House Technician, Jeremy our Technical Director, and Mike our Production Manager—my gratitude and my endless respect.

Thank you—

A handwritten signature in black ink that reads "Michael". The signature is stylized with a long, sweeping underline.

Michael Shamata

EXECUTIVE DIRECTOR'S REPORT

Michael has detailed the crests and troughs of our 2024-2025 season. These swings were reflected in our ticket sales, and to a certain extent in our subscriptions.

After *From Alaska* and *1939* – whose run was cut short – I was quite concerned about my projections for the year. Due to the shortened run of *1939* we had to return a substantial portion of our subscription revenue and lost two weeks of single ticket sales. But then *Mom's The Word* took off. Audiences loved it, they spread the word, more people came to see it, many of whom had never set foot in the Belfry before. *Behind The Moon* soared along the same trajectory, and then *Gordon Lightfoot* took us to even greater heights.

The Pay What You Want ticketing model remains a profound success. The philosophy of smashing all financial barriers and increasing access to the arts shapes this model. And it works so beautifully. It is so much easier for our audiences. No more 'hunt and peck' for the ideal seat on the ideal day for the ideal price. No more sorting through up to 38, yes 38, price points throughout the run of each production. Just buy a ticket for whichever day of the week, and at whatever price point works for you. And as a result, single ticket sales are booming. We have averaged an unheard of 50% new audiences for every show this season. And we broke box office records!



**MOM'S THE WORD:
TALKIN' TURKEY**
*Highest grossing
holiday show ever.*



BEHIND THE MOON
*Highest single ticket
sales and highest
grossing production
in February slot.*



**IF YOU COULD READ MY MIND: THE
SONGS OF GORDON LIGHTFOOT**
*Highest attendance and highest
revenue in Belfry history.*

A shout out to BMO Financial Group who, after carefully examining our PWYW data over the last three years, boldly stepped in as Access Sponsor for our upcoming season. Our many corporate partnerships allow us to collaboratively work together to make Victoria an arts city. Long-term public funding is a huge part of our success – thanks to the funders who respect the work of Belfry.

Thank you to our many, many donors. It is your belief in our work, your commitment to theatre, and your belief in the democratization of the arts that drives us. And, of course, our Board of Directors and many other volunteers.

The staff, crew, and our artists have been tremendously busy this year. You see the work of our production department and experience the care and service of our box office and front of house staff. But behind the scenes marketing and fundraising have been working so hard to get us to this place. We have been refining the use of our new website. Preparing for a major shift to our new box office system – one that impacts most departments.

I thank all of them for working with such grace and commitment through the ups and downs of this season.

Isaac Thomas

MOM'S THE WORD: TALKIN' TURKEY. JILL DAUM, BARBARA POLLARD, DEBORAH WILLIAMS, ALISON KELLY, ROBIN NICHOL. PHOTO: DAVID COOPER

BEHIND THE MOON. BEN YOGANATHAN. PHOTO: PETER POKORNY

IF YOU COULD READ MY MIND: THE SONGS OF GORDON LIGHTFOOT. DAVID LENNON. PHOTO: DAVID COOPER

TREASURER’S REPORT

This fiscal year, we achieved a small operational surplus and maintained our very healthy balance sheet.

Total Revenue decreased by 6% over the prior year, while Total Expenses decreased by 1%. In addition, we received an unexpected bequest this fiscal year, contributing to our surplus.

Despite the cancelled performances of *1939*, this financial challenge was mostly offset by strong ticket sales and many sold out performances for *Behind the Moon* and *If You Could Read My Mind*. In fact, *If You Could Read My Mind* sold so well, we extended the run by a week. We could not be more pleased at our community’s response to this Belfry original production.

With ongoing inflationary pressures and increased costs, staff and management are commended for their careful planning and budgetary efficiency while not compromising the quality of our programming and operations.

Our Fund balances remained just above \$3M. As a not-for-profit, 100% of the Belfry’s funds supports our programming and maintaining our heritage facility.

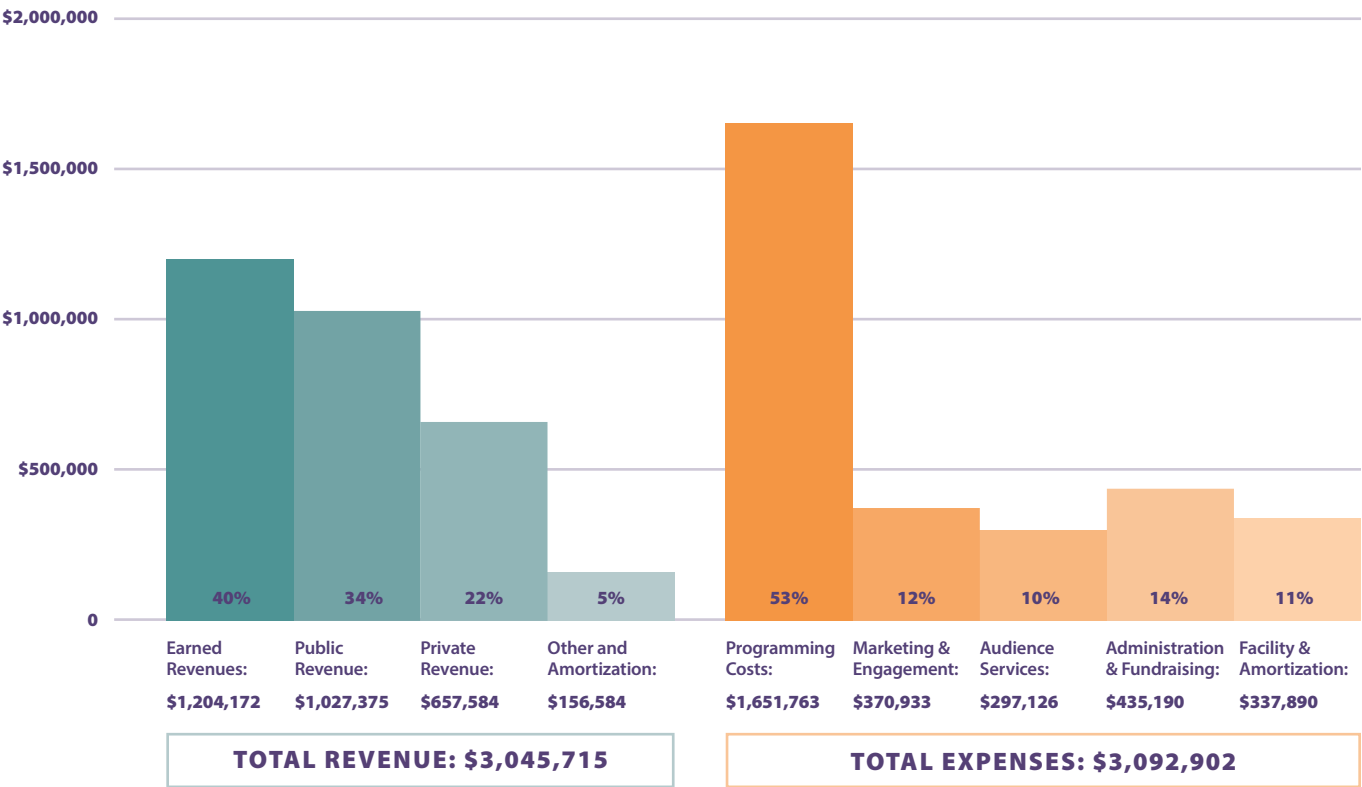
A special shout out to Elena Rozenberg, our new Director of Finance, who started in mid-October 2024. In no time, Elena got up to speed and ran a tight financial ship, resulting in a clean and unqualified financial audit. Thank you, Elena!

A sincere thank you to our patrons, donors, sponsors, funders, our committed Board of Directors, and talented and dedicated staff and volunteers, for supporting us and contributing to our financial stability this year. Fiscal 2025-2026 is our 50th Anniversary Season and we are excited to celebrate and share this milestone with you all!



Kathy Veldhoen, MSc, CPA, CMA

REVENUES AND EXPENSE 2024–2025



The Belfry Theatre is located on the traditional lands of the Lekwungen peoples, also known as the Kosapsum 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 49 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 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 hovers at 3 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 Number
11921 5549 RR0001



2024-2025 SEASON

SHOW INFORMATION

September 17-October 13, 2024

FROM ALASKA

By Sébastien Harrisson

Translated by Leanna Brodie

Starring

Brenda Robins
Kosta Lermeyer

Director

Michael Shamata

Set and Costume Designer

Christina Poddubiuk

Lighting Designer

Leigh Ann Vardy

Composer and Sound Designer

Tobin Stokes

Projection Designer

Keith Houghton

Stage Manager

Bonni Baynton

Apprentice Stage Manager

Grace Carmichael

BRENDA ROBINS

PHOTO BY DAVID COOPER

PRODUCTION SPONSORS

Broadmead
hearing clinic



GR
GABRIEL ROSS

SEASON SPONSORS

TIMES COLONIST

Helijet

Splashes
Bath & Kitchen

Total attendance: 5,234

1939



October 29-November 24, 2024

1939

A Belfry Theatre and Canadian Stage Joint Production
in Association with the Stratford Festival

By Jani Lauzon & Kaitlyn Riordan

Starring

Brefny Caribou
Merewyn Comeau
Catherine Fitch
Nathan Howe
Grace Lamarche
Amanda Lisman
James Dallas Smith
John Wamsley

Director

Jani Lauzon

Dramaturg

Jessica Carmichael

Set Designer

Joanna Yu

Associate Set Designer

Sim Suzer

Costume Designer

Asa Benally

Associate Costume Designer

Barbara Morrone-Sanchez

Lighting Designer

Louise Guinand

Associate Lighting Designer

Sruthi Suresan

Composer and Sound Designer

Wayne Kelso

Stage Manager

Sarah Miller

Assistant Stage Manager

Maya Bowers

Fight Director

Richard Comeau

Fight Captain

Amanda Lisman

JOHN WAMSLEY

PHOTO BY DAHLIA KATZ

Dialect Coach

(RP/Cockney/French)

Jane Gooderham

Anishinaabemowin Translations
/Language Coaching

Waawaate Fobister
with Roger Fobister Sr.

Kanien'kéha Translations
/Language Coaching

Wahsonti:io Kirby

Land Acknowledgement
Recordings

Emma Edwards

PRODUCTION SPONSORS



Chateau Victoria
HOTEL & SUITES



SEASON SPONSORS

TIMES COLONIST

Helijet



Total attendance: 2,728
(run ended after two weeks)



December 3-22, 2024

MOM'S THE WORD: TALKIN' TURKEY

Written By and Starring

Jill Daum
Alison Kelly
Robin Nichol
Barbara Pollard
Deborah Williams

Director and Set Designer

Pam Johnson

Costume Designer

Barbara Clayden

Lighting Designer

Hina Nishioka

Projection and Sound Designer

Candelario Andrade

Composer

Mishelle Cuttler

Stage Manager

Caryn Fehr

Assistant Stage Manager

Becca Jorgensen

Choreography

Lisa Goebel

Original Choreography

Anna Kuman

Dance Captain and Standby

Colleen Winton

LEFT TO RIGHT: JILL DAUM, BARBARA POLLARD,
DEBORAH WILLIAMS, ALISON KELLY, ROBIN NICHOL
PHOTO BY DAVID COOPER

PRODUCTION SPONSORS

RICHARDSON
Wealth
IC BLUE HERON
WEALTH ADVISORY GROUP

Used.ca
LOCALS BUY & SELL HERE

SEASON SPONSORS

TIMES COLONIST

Helijet

Splashes
Bath & Kitchen

Total attendance: 6,041



February 4-March 2, 2025

BEHIND THE MOON

By Anosh Irani

Starring

Rizwan Manji
Anand Rajaram
Ben Yoganathan

Director

Leora Morris

Set and Costume Designer

Anahita Dehbonehie

Lighting Designer

Logan Raju Cracknell

Sound Designer and Composer

Chris Ross-Ewart

Fight Director

Nicholas Harrison

Stage Manager

Wei Qing Tan

Assistant Stage Manager

Kelsey Cain

Assistant Director

Heather Jarvie

BEN YOGANATHAN

PHOTO BY PETER POKORNY

PRODUCTION SPONSORS



parc
retirement
living



SEASON SPONSORS

TIMES COLONIST

Helijet



Total attendance: 7,376



April 22-May 25, 2025

IF YOU COULD READ MY MIND: THE SONGS OF GORDON LIGHTFOOT

By Michael Shamata and Tobin Stokes

Starring

Kelt Eccleston
Evangelia Kambites
David Lennon
Melissa MacPherson
Pedro M. Siqueira

Director

Michael Shamata

Musical Director

Tobin Stokes

Set Designer

Carole Klemm

Costume Designer

Emily Friesen

Lighting Designer

Kevin Fraser

Sound Designer and Audio Engineer

Paul Tedeschi

Stage Manager

Caryn Fehr

Assistant Stage Manager

Kelsey Cain

Directing Intern

Katie Van Bergeyk

LEFT TO RIGHT: KELT ECCLESTON, MELISSA MACPHERSON,
PEDRO M. SIQUEIRA, DAVID LENNON, EVANGELIA KAMBITES

PHOTO BY DAVID COOPER

PRODUCTION SPONSORS



SEASON SPONSORS

TIMES COLONIST

Helijet



Total attendance: 10,335

MARCH 8-15, 2025

2025

spark

FESTIVAL



CROSSTOWN

Written by and Starring Anand Rajaram

Total attendance: 201

CLIMATE PLAY READING

Co-written and Co-directed
by Joel Bernbaum & Yvette Nolan

Starring

Nicholas Guerreiro
Heather Jarvie
Yves Parizeau
Amalia Schelhorn
Katie Van Bergeyk

Total attendance: 156

PLAYWRIGHT'S CABARET

Facilitated by Kevin Kerr

Total attendance: 36

NEW AGE ATTITUDES: LIVE IN CONCERT

Created and performed by Amanda Sum

Director
Producer

Maiko Yamamoto
Theatre Replacement,
Vancouver

Total attendance: 160

NEW AGE ATTITUDES: LIVE IN CONCERT

AMANDA SUM: PHOTO BY REAGAN JADE

MINI PLAY: THE FUNERAL PLOT

Written by Nicholas Guerreiro

Director
Starring

Aidan Guerreiro
Niah Davis
Branden Sugden

Total Attendance: 84

BELFRY 101

Total Attendance: 39

THE FLAME

Facilitated by Deborah Williams

October 21: Total Attendance: 83

March 17: Total Attendance: 76

SPARK FESTIVAL 2025 IS GENEROUSLY SUPPORTED BY



COMMUNITY CONNECTIONS

BELFRY@UVIC

A series of interviews with Belfry Theatre Guest Artists and Staff Members for students in the Department of Theatre. This long-running series is now a required course for all first- and second-year students in the Department.

OCTOBER 4, 2024

Sébastien Harrisson
(Playwright – *From Alaska*)

NOVEMBER 8, 2024

Susan Stevenson & Mark Dusseault
(Director of Development & Director of Marketing & Communications – Belfry Theatre)

JANUARY 17, 2025

Anahita Dehbonehie
(Set & Costume Designer – *Behind the Moon*)

FEBRUARY 14, 2025

Michael Shamata & Isaac Thomas
(Artistic Director & Executive Director – Belfry Theatre)

MARCH 7, 2025

Joel Bernbaum & Yvette Nolan
(Co-Creators – *Climate Play Project*)

B4PLAY

Host: Gregor Craigie

Guests:

FROM ALASKA

Sébastien Harrisson (Playwright)
Brenda Robins (Actor)
Stuart MacDonald (Professor of Psychology, UVic)

1939

John Wamsley (Actor)
Wayne Kelso (Composer & Sound Designer)

BEHIND THE MOON

Anosh Irani (Playwright)
Leora Morris (Director)
Nahla Alsayah (Associate Director, Client Experiences, ICA)

IF YOU COULD READ MY MIND:

THE SONGS OF GORDON LIGHTFOOT

Tobin Stokes (Co-Creator & Musical Director)
Pedro Almeida Siqueira (Cast Member
& Associate Musical Director)
Paul Tedeschini (Sound Designer & Audio Engineer)



DIRECTOR'S CIRCLE FOR GORDON LIGHTFOOT

CIRCLE OF PERFORMERS L-R: KELT ECCLESTON, DAVID LENNON, EVANGELIA KAMBITES,
(STANDING) MICHAEL SHAMATA

PHOTO BY PETER POKORNY

DIRECTOR'S CIRCLE EVENTS

SATURDAY, SEPTEMBER 28, 2024

Plays in Translation
an interview with Leanna Brodie – translator of *From Alaska*

SATURDAY, DECEMBER 15, 2024

Celebrating the 30th Anniversary of *Mom's the Word*
an interview with Jill Daum, Alison Kelly, Robin Nichol,
Barbara Pollard & Deborah Williams

THURSDAY, APRIL 3, 2025

The Making of *If You Could Read My Mind: The Songs of Gordon Lightfoot*
a conversation with Tobin Stokes & Michael Shamata
and a Musical Performance by Kelt Eccleston, Evangelia Kambites, David Lennon, Melissa MacPherson & Pedro M. Siqueira

DONOR APPRECIATION EVENT

MONDAY MAY 12, 2025

a Preview of our 50th Anniversary Season
with Guests Ken MacDonald, Mieko Ouchi & Celine Stubel

FUNDRAISING EVENTS

NOVEMBER 25 TO DECEMBER 2, 2024

Crush+ Online Auction

THURSDAY APRIL 10, 2025

Fluevog Fundraiser
John Fluevog Shoes Victoria

DONATIONS IN SUPPORT OF OTHER NON-PROFIT ORGANIZATIONS

This season we supported:

Pacific Opera Victoria
Dance Victoria
Victoria Women's Transition House
Victoria Symphony
Art Gallery of Greater Victoria
Theatre Inconnu
George Jay Elementary School
Cahoots Theatre Company
Colwood Elementary
Victoria Volleyball Association
Alzheimer Society of BC
Firehall Arts Centre
Iyengar Yoga Centre of Victoria
TheatreOne
Broken Rhythms
Victoria Pride Society
Sooke Family Resource Society
Maritime Museum of BC
Victoria Hospitals Foundation
Red Cedar Café
Spinal Cord Injury BC
Vancouver Island South Film & Media Commission
The Other Guise Theatre
Victoria Minor Hockey Association
Fernwood NRG



BELFRY STAFF 2024-2025

Venue Technician/Props Support
 Box Office Clerk
 Box Office Clerk
 Associate Audience Services Manager
 Producer
 Interim Front of House Manager
 Interim Development Coordinator/
 Administrative Support
 Box Office Supervisor
 Director of Marketing & Communications
 Head of Wardrobe
 Director of Production & Operations
 Audience Services Manager
 Development Coordinator
 Head Technician & Systems Administrator
 Producer (to December)
 Front of House Manager (to March)
 Head Scenic Artist
 Graphic Designer
 Technical Director
 Director of Finance (to October)
 Head of Props & Scenic Carpenter
 Master Carpenter
 Box Office Clerk & FOH Supervisor
 Director of Finance
 Artistic Director
 Scenic Painter
 Director of Development
 Executive Director
 Associate Artist & Flame Facilitator
 Box Office Supervisor
 Custodial Cleaners

Hannah Abbey
 Bill Allen
 Castor Angus
 Lauren Ball
 Bonni Baynton
 Alison Bendall

 Jane Broomfield
 Helena Descoteau
 Mark Dusseault
 Linda Findlay
 Mike Ford
 Ian Gibson
 Khushi Harmilapi
 Keith Houghton
 Valerie Houle
 Nora Kidston
 Carole Klemm
 Jeff Kulak
 Jeremy MacLeod
 Patricia O'Brien
 Peter Pokorny
 Dale Pudwell
 Jenny Robinson
 Elena Rozenberg
 Michael Shamata
 Lara Shepard
 Susan Stevenson
 Isaac Thomas
 Deborah Williams
 Golnaz Zad
 Green Wheel

BELFRY SUPPORT STAFF

B4Play Host	Gregor Craigie
Belfry 101 Coordinator	Dave Morris
Belfry 101 Instructor	Nicole Malcolm
B4Play Technician	Aidan Dunsmuir
Stitcher	Shannon Carmichael
Dressers	Zoe Salvin Katie Van Bergeyk
Scenic Support	India Walter Sam Estok
Carpenter Lighting Crew	Christian Tervo Alison Bendall Grace Carmichael Cody Clyburn Robin Harwood Lexy Kimler Carson Loughridge Carolyn Moon Dan Oliemans Sam Riter Carson Schmidt Andrew Shephard Theon Winn
Photographers	David Cooper Jo-Ann Richards Peter Pokorny

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

2024-25 BOARD OF DIRECTORS

President	Alison Watt (to April)
Vice President	Gillian Wood (to March)
Co-Presidents	Joni Steinman and Kathy Veldhoen
Secretary	Mikaila Mauro
Treasurer	Kathy Veldhoen
Past President	Richard Brownsey
Directors	David Biltek Elaine Calder Kini McDonald Marcia McNeil Daniela Pinto (to May) Joni Steinman

HONORARY BOARD OF DIRECTORS

Chair Emeritus	Patrick Stewart Sherri Bird Barbara Greeniaus Robert Johnston Q.C. John Keay Joan Snowden Dr. Brian Winsby Michael Ziegler
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ACTIVE VOLUNTEERS

Thank You!

Ilka Abbott,
Peta Alexander,
Charlene Anderson,
Saria Andrew, Shirley
Avril, Janine Bandcroft,
Alison Baxendale, Fawn Beckwith,
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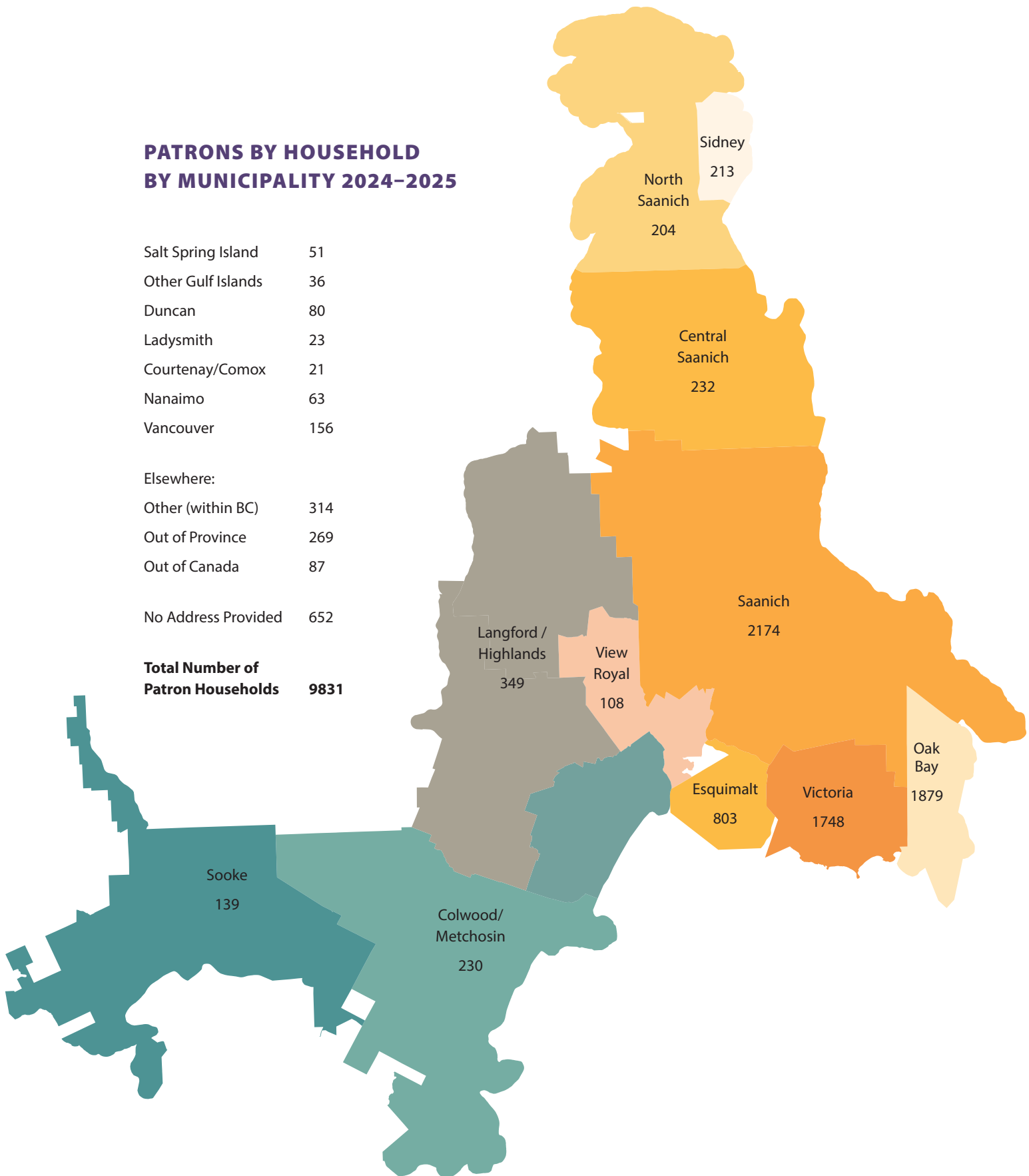
PATRONS BY HOUSEHOLD BY MUNICIPALITY 2024-2025

Salt Spring Island	51
Other Gulf Islands	36
Duncan	80
Ladysmith	23
Courtenay/Comox	21
Nanaimo	63
Vancouver	156

Elsewhere:	
Other (within BC)	314
Out of Province	269
Out of Canada	87

No Address Provided 652

**Total Number of
Patron Households 9831**





PAID MEDIA

	Circulation	Number of Ads	Impressions
Times Colonist	45,000	40	1,800,000
Times Colonist - Digital	80,000	6	480,000
Capital Daily	50,000+	36	1,100,000

ONLINE PLATFORMS

	Type	Followers	Engagements	Views / Reads / Listens	Notes
Facebook	Social Media	8,600		198,000	Reach
Mailchimp	E-News	17,569	415,767	48%	Open Rate
Vimeo	Video Sharing			8,000	Video Views: 115 hours (4.8 days)
YouTube	Video Sharing			38,300	Video Views: 446 hours (18.5 days)
Instagram	Social Media	4,426		34,684	Reach
Flickr	Photo Sharing			37,986	Photo Views
SoundCloud	Podcast			424	Listens
Website				440,000	Page Views
Database					
New Audience Members		3,310			New folks who bought tickets this past year

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Contact: Susan Stevenson, *Director of Development*
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Bravo!

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