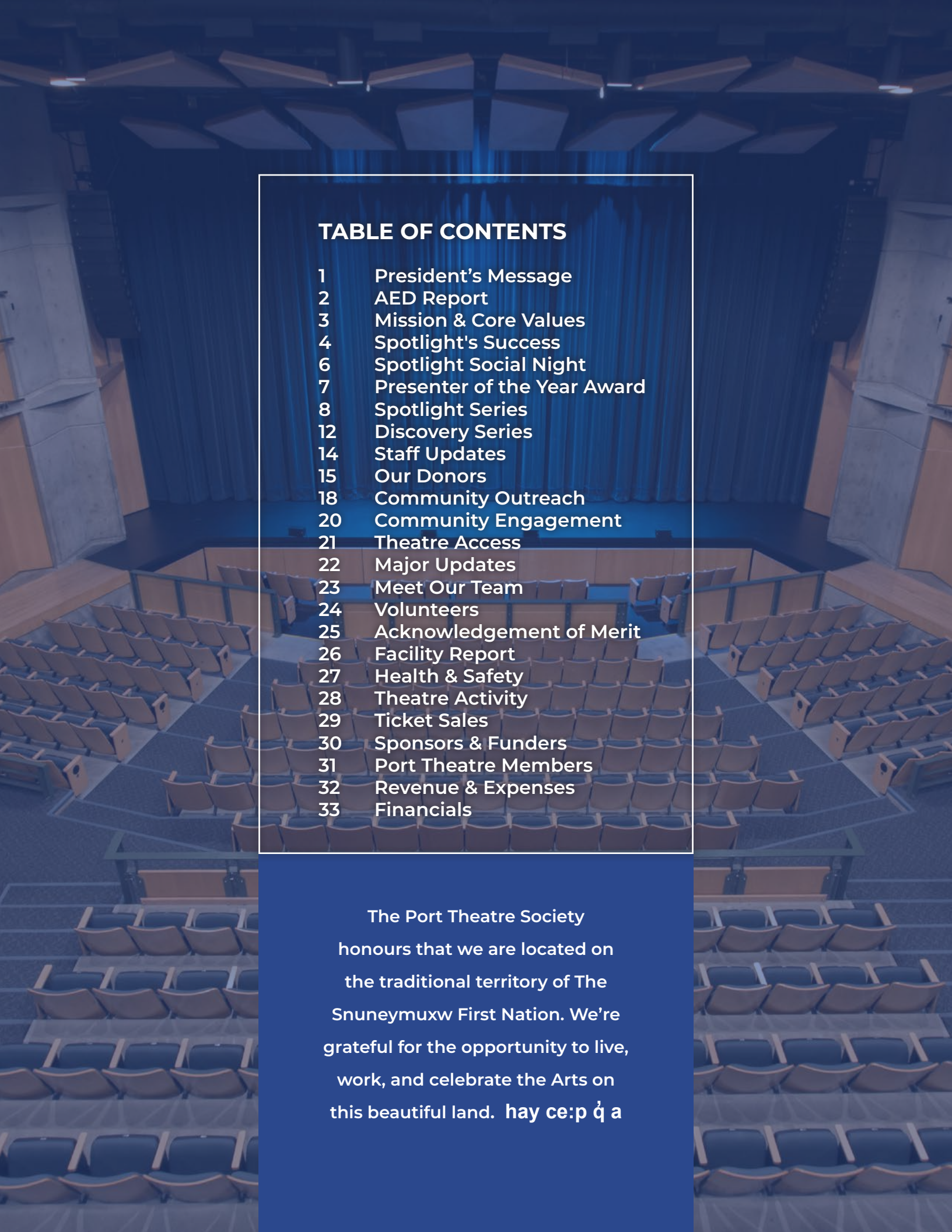
JULY 1
2024
2025
JUNE 30

Annual **Report**

THE PORT THEATRE SOCIETY



THE PORT THEATRE



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The Port Theatre Society honours that we are located on the traditional territory of The Snuneymuxw First Nation. We're grateful for the opportunity to live, work, and celebrate the Arts on this beautiful land. **hay ce:p q̓ a**

Message From **The President**



Liana Appelt
PRESIDENT
Port Theatre Society
Board of Directors

On behalf of the Board of Directors of the Port Theatre Society, we want to extend our sincere appreciation for your trust and support this year. Our Board is made up of nine volunteers who take on the overall responsibility of supervising the management of the organization. We do this work because we believe the Port Theatre is a vital gathering place in Nanaimo and the region. Our job is not to run the theatre day-to-day; that's the work of the amazing staff! Our job is to ensure the Port Theatre is well-governed, mission-aligned, and positioned to continue thriving for decades to come.

What does that look like in practice? First, we set direction. The Board safeguards the Port Theatre's mission and vision as well as measures progress towards our goals. Second, we provide oversight. We hire, support, and provide feedback to our Artistic Executive Director (AED), so he and his team can deliver the exceptional programming and service you experience at the Port Theatre. Third, we steward resources. We approve budgets, monitor financial health, and ensure the policies and practices reflect our core values. Finally, we report back. We are transparent with stakeholders, including our co-management partner, the City of Nanaimo, about our progress and the challenges faced in achieving our strategic priorities.

This past year, the Board strengthened its governance model. In practical terms, this means keeping our *"noses in, fingers out"* (Fasken, 2021) by staying close to strategy and results, while staff lead operations. We've refocused our meeting time on discussing and actioning motions that advance the Port Theatre's long-term growth and future sustainability. We've also initiated new ways to further enhance our effectiveness, including setting aside time for annual planning and developing clearer decision-making processes. These adjustments help ensure that our service on the Board translates into tangible value for the organization.

Good governance is much quieter than a standing ovation, but it's what makes those ovations possible. When the Board does its job of aligning strategy, resourcing wisely, and holding itself to high standards, then artists can create, audiences can gather, and the whole community benefits. We are grateful to the incredible Port Theatre staff, volunteers, donors, sponsors, and partners. It is their passion and dedication that creates the welcoming, vibrant spirit felt by everyone who walks through the doors of the Port Theatre.

We appreciate your patronage and the shared conviction of the uniting power of the arts!

Artistic Executive Director Report

What an incredible season! It will be a hard act to follow.



David Warburton
ARTISTIC EXECUTIVE DIRECTOR
The Port Theatre Society

Right from the beginning, the Port Theatre team faced several daunting challenges while still needing to support our resident companies and festivals, commercial and community rental clients, navigate major infrastructure improvements that included the one-million-dollar roof replacement, and honour our commitments to community building at home and further field. After 26 years, our beloved theatre was well overdue for an overhaul of many of our core systems. By either bad luck, bad timing, or both, all these needs landed in the same season amid a flurry of activity.

Theatre Manager, our ticketing system, was acquired by Spektrix and needed to change to new platforms; our aging website needed to be replaced and optimized for mobile devices, which now make up the overwhelming majority of our online traffic; Deluxe, our payroll provider, wound down operations in Canada and we needed to move to a new payroll system; and a two-year and nearly eighty-thousand-dollar innovation and automation project was in its final stages of completion to link our core systems together — a great time to change almost all of them... Any one of these transitions alone would be an enormous undertaking for even the most robust organization. We did all of them in eight months.

Incidentally, we launched our most ambitious season. The Spotlight Series featured international artists from Spain, Belgium, the United States, New Zealand, and Australia. We expanded our Coffee Concert Series to four presentations (*Sarah Hagen, The Bergmann Duo, Tissa Rahim,* and *Jacob Cordover*) due to overwhelming demand, invited the public to attend our first installation piece (*Boca Del Lupo's Red Phone*), and added young audience programming for schools (*The Alphabet of Awesome Science* and *Yes Yes Yes!*). These shows were joined by critically acclaimed Canadian artists such as Cliff Cardinal (*The Land Acknowledgement*), the Royal Winnipeg Ballet (Nutcracker), Ballet Victoria (*Frankenstein*) and many others including emerging artists from Vancouver Island on our Discovery Series (*Teighan Couch* and *Tai Williams*).

The 2024-2025 Spotlight Series was a runaway success. Overall revenues exceeded budget projections by 35% and saw record attendance with over ten sold-out performances. Spotlight attendance grew by 30% from the previous season, with over 11,000 people attending twenty-five presentations including 2,400 teachers and students for our school

shows. Across the board, audiences have been returning to our theatre. In total, 110,000 people walked through our doors across 309 days of activity, our second-busiest year since the theatre opened its doors in 1998. A standing triumph of our recovery from the pandemic and the wide variety of programming available in our building.

Our success did not stop there. The Port Theatre was catapulted onto the international stage with invitations to Korea, Australia, the UK, and New Zealand. The opportunity to represent Canada on these delegations was supported with funding support from CAPACOA, the Government of South Australia and Adelaide Fringe / Honey Pot, Performing Arts Network New Zealand and Creative New Zealand, the Korea Foundation and the Korean Arts Management Service, and the Canadian Creative Export Strategy from Canadian Heritage.

Our team led a national block of theatres from across Canada to assess ticketing platforms and coordinate the sector wide transition. We were approached by multiple theatres and municipalities for advice and consultations including being invited to represent BC alongside the Vancouver Island Symphony at the Re-Imagining Customer Relationships gathering at the National Arts Centre.

VISION

- **We see Vancouver Island as a nationally significant hub for the arts and culture and a home to thriving communities.**

MISSION

- **To build and serve our community by bringing people together as a vital gathering place.**
- **To deliver exceptional performance experiences for artists and audiences.**
- **To act as a catalyst in the creation, collaboration, and development of transformative new works and talent.**

CORE VALUES

- **We are compassionate, accessible, inclusive, and welcoming.**
- **We care deeply about our patrons, artists, donors, staff, and volunteers.**
- **We are a committed partner of the community in which we serve.**
- **We are a leader in arts and culture.**

This **Spotlight** Series - A SMASHING SUCCESS

Andrea Noble, MARKETING & OUTREACH MANAGER

After 26 years, The Port Theatre Society is stronger than ever! Audiences have shown incredible support and attended in record numbers. Last season was a benchmark year, and this year has exceeded those results. Wow! What's happening at the Port Theatre?

Nanaimo is awesome. It's true! The people here are incredible because we're committed to island life and supporting our community. The Port Theatre was built in the 1990s after a group of passionate and dedicated folks raised $4.5 million dollars in a blue-collar town of about 60,000 residents. In addition, the team applied for and received $8.6 million in provincial and federal money. As a result, a truly beautiful 800-seat theatre (with good sight lines from all seats, excellent acoustics, and a wonderful sense of intimacy) opened its doors. With over 250 events a year, it's a busy community performing arts centre hosting everything from professional rock shows and symphonies to student dance competitions!

10 SOLD-OUT Spotlight performances in a row and over 10,000 tickets sold! Spotlight reached its entire season's sales goal on January 3, 2025, at the mid-point of the season

The Port Theatre Society is a super smart non-profit organization. Since the beginning, the board and staff made strong strategic decisions planning far ahead and thinking outside-the-box. The Society prepared for rainy days, created resilience, and formed strong connections with the City of Nanaimo, District of Lantzville, and Regional District of Nanaimo. The team incorporated ideas from every group, took calculated risks, and collaborated with people from different cultures, perspectives, backgrounds, and artistic tastes. While the theatre could've succeeded exclusively as a rental venue, the Society created the Spotlight Series in order to present a variety of curated performances each season that showcase the best national and international touring artists. At the heart of the Spotlight Series is a passion to create access to high quality, diverse and authentic experiences for audiences.

The Port Theatre takes risks! While many organizations play it safe to avoid rocking the boat, the Society takes bold steps to expand audiences and community access, challenging all of us to step outside our comfort zone. The work is hard because it's more than "putting on a show." It's about connecting artists with our community and finding experiences that go beyond economic impact. While the Spotlight Series can be about entertainment and enjoyment, many shows have loftier goals to stir the soul and provoke conversation. A great example is *As You Like It, or The Land Acknowledgement* by Cliff Cardinal, that opened the 2024-2025 season. This one-man show from one of Canada's foremost Indigenous playwrights

challenged settlers to face some uncomfortable truths about Indigenous issues. There were many tense moments, but Cliff didn't hold back. And he was amazed that Nanaimo showed up. While performing to a full house, he commented from the Port Theatre stage that it was his biggest audience to date after touring many major cities. On the heels of Cliff's impactful show, *Frankenstein* (Ballet Victoria), *O-Celli* (Belgian Cell Octet), *Nutcracker* (Royal Winnipeg Ballet), *Winter Harp, International Guitar Night,* and *Les Ballets Trockadero de Monte Carlo* all sold out. That's ten sold-out Spotlight performances in a row and over 7,000 tickets sold! Spotlight reached its entire season's sales goal on January 3, 2025, at the mid-point of the season, with several more presentations to go including many international artists. In addition, Spotlight's Theatre for Young Audience performances exceeded expectations with several shows added to meet the demand.

As a result, The Port Theatre Society is making waves nationally and internationally. Other arts organizations across Canada and abroad are calling for guidance and advice. What's the secret? What's happening on Vancouver Island? Why is Nanaimo succeeding while other cities struggle? It's a combination of grit, determination, enthusiasm, passion, and commitment to our community. We live on a rock, which makes us strong, connected, and charitable. Despite differing opinions, we help each other and celebrate our combined achievements. The Port Theatre's accomplishments are due to the efforts of many people. Thank you to our founding community members, board, staff, donors, volunteers, artists, teachers, parents, and audience members! It means a lot.



INTERNATIONAL GUITAR NIGHT

Spotlight Social - SUNDAY, FEBRUARY 16, 2025

Andrea Noble, MARKETING & OUTREACH MANAGER & Elizabeth Baxter, DEVELOPMENT OFFICER

With the idea of getting enthusiastic, like-minded people together, the Port Theatre marketing team planned an afternoon of fun with these specific goals in mind:

- **Invite** folks into our spaces and **share** what we're passionate about;
- **Connect** with our audiences who are curious about us as an organization;
- **Promote** our Spotlight Series;
- **Showcase** our building behind-the-scenes;
- **Empower** our staff to speak publicly;
- **Highlight** each department's knowledge and expertise!

We launched The Spotlight Social, an event for Spotlight and Port Theatre fans, on a Sunday afternoon, a no-show day. When we host shows, patrons don't always have the opportunity to speak directly with the staff and ask questions about our day-to-day work.

This low-cost initiative, which involved staff time and enthusiasm, achieved more than expected. The staff combined efforts to launch the Spotlight Social in less than three weeks, and this collective effort made the event truly special. We capped admission at 60 tickets, so we could keep the event intimate and special, and the event sold out! Even with no show on the ticket stub, guests were excited to learn more about our organization and take a chance on something new. Thank you to everyone who attended!





SPOTLIGHT SOCIAL TEAM

PRESENTERS:

David Warburton
(Artistic Executive Director)

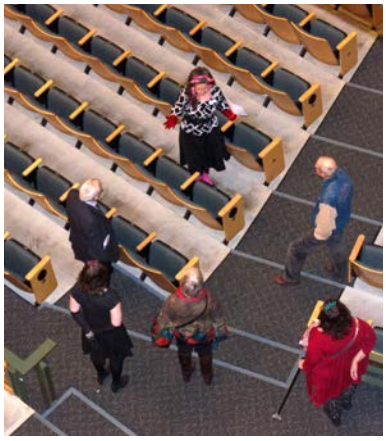
Wilson Pascoe
(Technical Director)

Andrea Noble
(Marketing & Outreach Manager)

STAFF: Sue York (Head of Lighting), Brad McAuley (Head Stage Carpenter), Anne-Kristin Blanken (Head of Audio), Elizabeth Baxter (Development Officer), Susanne Clampett (Finance Officer), Sydney Norby (Marketing Assistant), Mya Wilson-Rhodes (Booking & Programs Coordinator), Joel Wilson (Front of House Manager), Niomi Pearson (Senior Ticket Clerk), Anna Stecca (Ticket Clerk), Susan McGill (Ticket Clerk), Joanne Swain (Bartender)

VOLUNTEERS: Carolyn Ness, Cathy Shonwise, Kathy Faminoff





Presenter of the Year **Award**

The Port Theatre wins BC Live's Presenter of the Year Award at Pacific Contact!

The awards ceremony took place on October 4, 2025, at the Pacific Contact conference in Vancouver. This prestigious accolade recognizes David Warburton's significant contributions in leadership, boundary-pushing programming, community building, reconciliation, and elevating Vancouver Island's place as a vibrant hub for arts and culture.

David Warburton joined The Port Theatre Society in 2022. Previous General Manager, Bruce Halliday, retired after successfully stewarding the organization for many years. Before Halliday, Sandra Thomson was the Development Officer when the theatre opened in 1998 and became the visionary General Manager who developed the Spotlight Series and won this award in 2006.

Previously, Warburton was the Managing Director for the Company at the Royal Winnipeg Ballet (RWB). A leading cultural institution, the RWB has earned a national and international reputation for its impassioned artistry and technical virtuosity.

Reflecting on the achievement, Warburton expressed his gratitude and shared his appreciation for the collective efforts of his team, including the board, staff, crew, volunteers, and our co-managing partner, the City of Nanaimo! "I am incredibly proud of all we have accomplished, and I am honoured to accept this award that belongs to us all," Warburton says. "The Port Theatre is one of the many reasons why people love Nanaimo. It has been a privilege supporting artists from our community and around the world in providing them a platform to share their work. Our stage is a special place that brings people closer together."

The 2024-2025 Spotlight season saw record attendance across 22 presentations! With 10 sold-out performances and over 11,000 tickets, Spotlight reached its entire sales goal on January 3 at the mid-point of the season. In total, 113,000 people came through the doors across 309 days of activity, making the Port Theatre one BC's busiest theatres.

spotlight SERIES

Adrienne Breen
(City of Nanaimo),
Mya Wilson-Rhodes, David Warburton, Elizabeth Baxter
(Port Theatre),
Gina Bethell
(Tourism Nanaimo),
Jaime-Brett Sine
(City of Nanaimo),
Wilson Pascoe
(Port Theatre)

left to right



SPOTLIGHT – **MAINSTAGE SHOWS**



RED PHONE,
FREE SPOTLIGHT EVENT AT THE FRINGE FESTIVAL
August 13 – 15, 2024

Boca del Lupo's performance, part theatre and part social intervention, includes the audience and utilizes the technology of a teleprompter between two hand-crafted, fully enclosed phone booths.

AS YOU LIKE IT,
OR THE LAND ACKNOWLEDGEMENT
October 15, 2024

A CROW'S THEATRE PRODUCTION

Cliff Cardinal's devastating, yet laugh-out-loud dramatic monologue pokes fun at non-Indigenous Canadians who offer trite land acknowledgments instead of using their resources and platforms to make meaningful change.

FRANKENSTEIN
BALLET VICTORIA
October 25, 2024

CANADIAN CONTEMPORARY BALLET

Inspired by the romantic classical ballet, Giselle, Destrooper's interpretation blends the dark elements of the Gothic tale of eternal life and resurrection with the beauty and tragedy of a love story born in death.

Ô-CELLI
November 22, 2024

BELGIAN CELLO OCTET

Ô-Celli was brought to life by the shared passion of eight cellists, chamber musicians and concertists, for this exceptional vibration.

NUTCRACKER
ROYAL WINNIPEG BALLET
December 6/7/8, 2024

Brimming with nostalgia and Canadian charm, Clara's enchanted nutcracker springs to life under a moonlit sky.

WINTER HARP

December 14, 2024

A world-class ensemble of harps, flutes, and rare medieval instruments, percussion and singing celebrate winter and Christmas.

INTERNATIONAL GUITAR NIGHT

January 31, 2025

Founder Brian Gore brings together a new cast of guitar luminaries for a special evening of solos, duets, and quartets that highlight the dexterity and diversity of acoustic guitar.

LES BALLETS TROCKADERO DE MONTE CARLO

February 5, 2025

AMERICAN CONTEMPORARY BALLET

Balancing their serious ballet technique with silly antics, the Trocks are best known for presenting their lovingly-satirical takes on the tropes of classical ballet repertoire.

SONG OF THE NORTH

May 14, 2025

BY HAMID RAHMANIAN (KINGORAMA)

This epic love story features 500 handmade shadow puppets and a talented ensemble of actors and puppeteers, who come together to create a spectacular cinematic experience.

A SIMPLE SPACE

GRAVITY & OTHER MYTHS

May 21, 2025

AUSTRALIAN CIRCUS

The audience is invited to a stripped-back stage where the acrobats are pushed to the physical limit, breaking down their usual guards and introducing the reality of weakness.



SPOTLIGHT
COFFEE CONCERTS
10:30 AM SHOWS IN
THE PORT THEATRE LOBBY

JACOB CORDOVER
November 12, 2024

BERGMANN DUO & GUEST
March 4, 2025

TISSA RAHIM
April 8, 2025

SARAH HAGEN
May 6, 2025



TISSA RAHIM

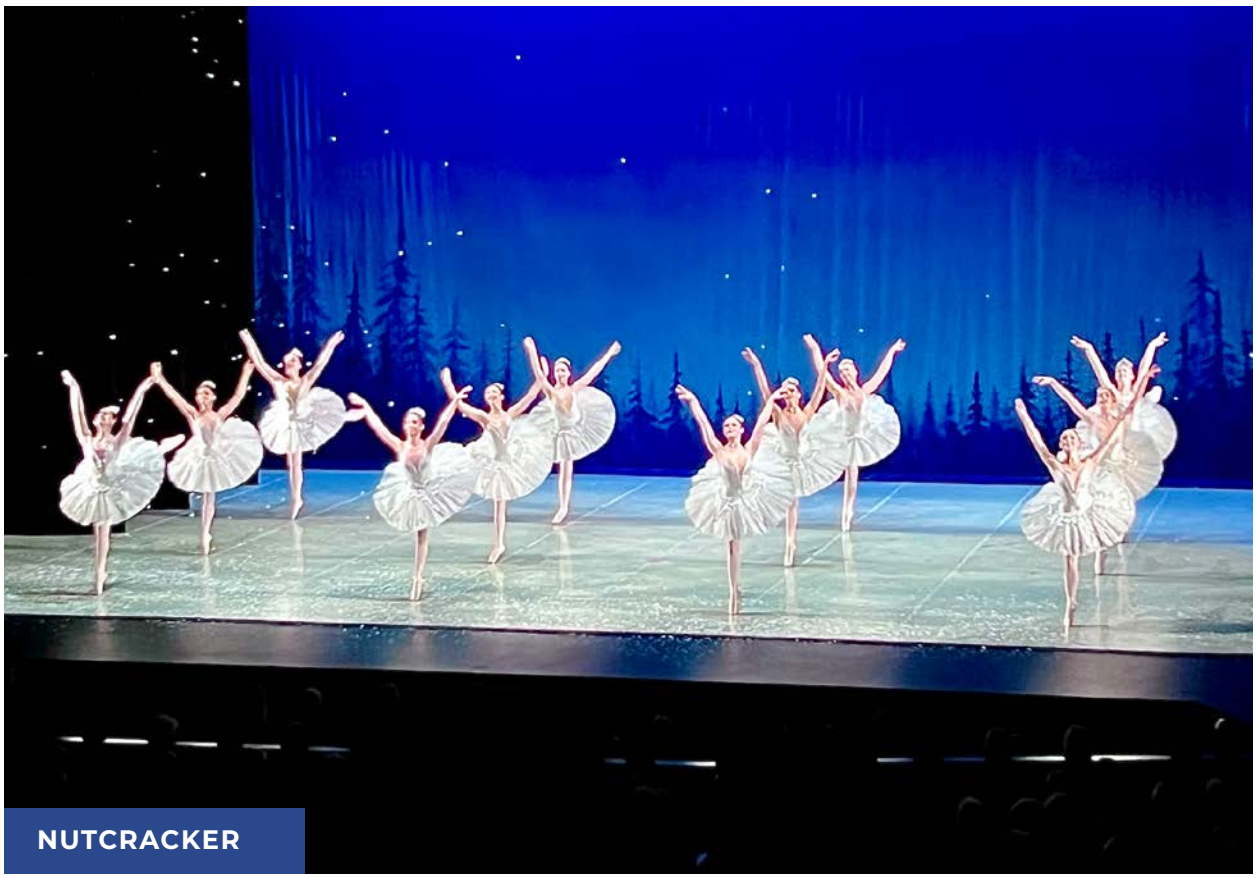
SPOTLIGHT
THEATRE FOR YOUNG AUDIENCES

YES YES YES
NEW ZEALAND THEATRE
March 11, 2025

THE ALPHABET OF AWESOME SCIENCE
BY THAT SCIENCE GANG
AUSTRALIAN THEATRE
April 9, 2025 (School Show)



THE ALPHABET OF AWESOME SCIENCE



NUTCRACKER



Ô-CELLI

The **Discovery** Series 2025 SEASON



TAI WILLIAMS

March 22, 2025

Singer and multi-instrumentalist, Tai Williams captivates her audience with a unique blend of jazz, folk and pop stylings. Hailing from a small town in southern Vancouver Island, her music is a meeting of soaring melodies and poignant storytelling.

BAND MEMBERS
Nick Mintenko (Bass & Guitar)
Adam Dobres (Guitar & Mandolin)



TEIGHAN COUCH

June 19, 2025

Honest, beautiful, cheeky, swingin' jazz, Teighan Couch is a powerhouse vocalist and composer based out of Vancouver Island, known for her impressive vocal range and knack for scat.

BAND MEMBERS
Nick Mintenko (Bass & Guitar)
Ashley Wey (Keys)
Kelby MacNayr (Drummer)

DISCOVERY SER!ES

The Discovery Series engages talented and emerging local artists to advance their careers by supporting the creation of new work, mentorship with industry professionals, and to premiere their show on our mainstage.

This project responds to a rising trend where artists, seeking to advance their careers, are often incentivized to leave Vancouver Island for the larger civic urban centres, when these opportunities for growth should also exist at home. The Discovery Series addresses this issue by providing new high-quality opportunities for local artists to make and perform their work in the place in which they are from, and to ensure Vancouver Island remains a viable and vibrant hub for the arts.



SONG OF THE NORTH



CLIFF CARDINAL - AS YOU LIKE IT

photo by Dahlia Katz

Staff **Updates**

STAFF MEMBERS THAT CHANGED ROLES:

Andrea Noble - Marketing & Outreach Manager

Sydney Norby - Technician, Marketing Assistant & Ticket Clerk

Anna Stecca - Senior Ticket Clerk

Mya Wilson-Rhodes - Booking & Programs Coordinator

WE WELCOMED TO OUR STAFF:

Georgia Carmichael-Douglas - Bartender

Lay Davis - Bartender

Amy McGarrigle - Ticket Clerk

Susan McGill - Ticket Clerk

Reegan Sellars - Ticket Clerk

Joel Wilson - Front of House Manager

WE SAID FAREWELL TO:

Sara Fee - Ticket Clerk

Raeanne Madge - Front of House Manager

Grace Plumley - Bartender

Jo-Ann Tait - Senior Ticket Clerk





ALPHABET OF AWESOME SCIENCE

Thank you to our Donors

Elizabeth Baxter, DEVELOPMENT OFFICER

The Port Theatre Society continued to see significant growth in its fundraising efforts, with donations revenues increasing by 28% over last year.

The biggest update to our giving program was the changeover to Spektrix. More than 2,300 web donations were received since we went live with Spektrix on November 12, making it the most preferred method for donating by far.

The Canada Post strike in late November and December required a shift to email of the annual appeal. Despite this, we had an incredibly successful campaign, with $26,533 received during the period of November 27 to December 31, not including monthly gifts. 95.6% of donations received during this period were online.





IN THE COMMUNITY

Web Donations

2,300+

Annual Appeal

$26,533

Endowment Fund Gifts

$575

Sponsorship Revenue

$8,250

INCREASE OVER THE PREVIOUS YEAR

+28%*

$62,528

Contributions to the Port Theatre Society Operating Fund for the 2024-2025 year

previous 12-month period, excluding legacy gifts

Thank you to our Donors JULY 1, 2024 - JUNE 30, 2025

$5,000+

Joyce E. Clarke

$1,200 - $4999.99

DK Brown Foundation

Rotary Club of Lantzville

$600 - $1,199.99

In Honour of Dr. John Whitelaw

L.D. Foundation

Hal & Donna Baldwin

Ken & Phyllis Fanning

Clark & Angi Garnett

Noreen & Keith Jeffrey

Jane Martin

Sarah Ogden

Pat Patton

Peter & Jane Pettingill

Sharon Seibt

Jim Turley

$120 - $599.99

Fifteen (15) Anonymous Donors

In honour of Richard McManus

In memory of Janet B. Richards

In honour of Dr. John P. Whitelaw

Drs. Tansey & Appelt

Steve & Kanya Baillie

Flo Bender

Laurie & Steve Beveridge

R David Anthony

William Brinkman

Rev. Robert & Lorna Calderwood

Jackie Clabon

Brian Clemens

Linda Coutts

Laara Dalen

Linda Dier

Marie Emery

Judith Gibson

Chris Sunnus & Aimee Greenaway

Bessie Harvey

Diana Johnstone

Kathryn Karr

Barb Krause

Judith Leong

Lynda Lindsay

Bill Lovegrove

Barb & Doug Mack

David Duncan McLauchlin

Joanna Meerman

Jennifer P Millbank

Doug & Shirley Milligan

Lorna Murphy

Michael Nish

Oscar Pacheco

George & Lynne Pearson

Nic & Megan Przada

Don & Peggy Radford

Betty Reynolds

Jim & Joanne Ross

Barb Sankey

Heather Sanrud

Nathan & Heather Schneidereit

Dave Seccombe

Cindy Shantz

Susan Steeves

Sandra Stephens

Lorna Thomas

Paul Tildsley & Neta Howard

Joel Walker

David Warburton

Christine Whitelaw

Peter Winn

Chris Yeomans

$20 - $119.99

One-hundred eighty-seven (187) Anonymous Donors

In honour of Cathy Tuominen

In memory of Gordon

In honour of Kathleen Boyd

Gladys Abrams

Kelly Adamson

S. A.

Elspeth Anderson

Ruth A

Brian Anderson

Carol Anderson

Frank & Karen Eberdt

Steven Arnett

Catherine Askam

Kathryn Asp

Jane Atchison

Gail Atkinson

Jo-Anne Bailes

Karen Bannister

Stephen Barr

Samantha Barrowcliff

Colin Bartlett

Elizabeth Baxter

Theresa & Fred Bell

Carol Bell

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Lorna Black

Belinda Blackford

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Laura Boland

Linda Booler

James Boucher

Denise Bouthillier

David Bouvier

Dick & Lynne Bowen

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David Braa

Judith & Don Brady

Gilles Brouard

Daniel Brouwer

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Ian Burvill

Edward Busse

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John Churchley

Roger Clarke

Bill & Fran Claybo

Patricia Cobbledick

Bob Colclough

Peter Coles

Geoff Conn

Karen Cooling

Deborah Cooper

Rob Copeman-Haynes

John Cowie

Kelly Cox

Joshua Dahling

Don DeClark

Linda Derkach

Brad Desmarais

Les Dickason

Bruce Donnelly

David Drakeford

J.M. Dykes

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Doug Emes

Raymond Eric

Melody Falconer

Barb Fallis

Bruce & Solveig Farquharson

Brian Field

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Clarissa Gogo

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Kathryn Grant

Trina Greenaway

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Rob Griffin

Carly Gudjonson

K. Hague

Kassandra Hamilton

Shiley Hanscom

Nordica Hansen

Ray & Sandra Hardy

Dianne Hastings

Roby Hawrysh

Doug Hay

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Carole & Eric King
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Russell LaBelle
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Cynthia Landy
Anne & Erling Larson
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Tucker
Kathleen Miller
Daniel Minchin
Madeleine Mitchell
Megan Mitchell
Robert Mollet
Meaghan Molloy
John Fox & Linda Moore
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Larry Myres
Richard Nash
Rosemarie & Don Neads
Kevin Neal
Kristine Newman
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Maureen Noble
Marie Noel
Kami Norman
Dennis Novitsky
David Okeeffe
Donna Olson
Joan Oravec
Logan Osborne
Jane Osborne
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Kevin Peladeau
Catherine Pelly
James
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Dora Pichor
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Anne Price
Frank & Betty Prosser
Thomas Reid
Katrina Rice
Ted & Mary Rickard
Emma Ridyard
Mike Roberson
Joan Robertson
David Robinson
John Rogers
Howard Roseman
Peter Ross
J. Ross
Rossiter
Ashley Rowe
Beth Rutledge
Pat & Karla Ryan
Jaye Salisbury
Kevin Sanders
Karel Sanders
Bill Sands
Aileen Saunders
Leslie & Aaron Schulze
Janet Scott-Pryke
C. Senger
Carolyn Shaw
Kebble Sheaff
Sylvia Sheddon
Shane Shepherd
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Darcy Soderstrom
Helena Spears
Cynthia Spencer
Patti & Jim Spencer
Marty Spencer
Chris & Toula Spencer-Johnson
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Andre St Arnault
Karen Stant
Ruth Stewart
Doug Strongitharm
Brenda Stupich
Lynn Switzman
Sarah
Sandra Thomson & Bill Juby
Josie Thornton
Ian Thorpe
P. Tougas
Darlene Trinkwon
Dorian Sennie
Pace Trail Runs
Gail van der Leek
F. Vargo
Daphne & Bill Vater
Veillard
Eleanor
Elizabeth Vreede
Mary Wagner
Sloane & Shelly Waldie/Felton
Judy
Bernice & Stan Wardill
Erin Webster
Wanda Wetteland
Carol Whately
Brad Whitehead
Jean W.
Duncan Williams
Cheryl Winters
Veryan Wolsak
Brian Wood
Mark Woodside
Ann Woodward
Trevor Woolner
Gary & Audrey Zolob

Endowment Fund Gifts

Elaine McDonald
Clair & Val Davies

Community Outreach & Support

Building an audience is careful, intentional work rooted in TRUST and RELATIONSHIP BUILDING.

At The Port Theatre Society, we are committed to audience development and outreach through a wide range of initiatives. Our goal is to retain, expand, and invite new audiences by combining engaging programming with meaningful community connections.

Throughout the 2024/25 season, we have made a focused effort to promote our Spotlight Series while also carefully examining our commitment to ensure more British Columbians see themselves reflected on our stages, in our audiences, and on our board and staff. To broaden our reach, we have taken part in local business events and set up booths at major city gatherings such as the weekly Chamber of Commerce Night Market, the Truth and Reconciliation Day event, the Nanaimo African Heritage Society Gala, and several others.

It has been rewarding to go out in the community and make connections face to face. These interactions give us valuable insights into what people are excited about and where they want to see us going. They help us understand what is important and how we can play a pivotal role in that process.

One important community outreach initiative took place in Spring 2025, when we partnered with the City of Nanaimo on a pilot project called **LEAP (Leisure Economic Access Pass)** for the presentation of *A Simple Space*. The LEAP program helps families in financial need access Parks, Recreation, and Culture programs and services. Through this partnership, we offered 30 free tickets to the performance, all of which were claimed within hours and eventually expanded to 70 tickets — ensuring the entire waitlist had the opportunity to experience the arts.

Ballet Victoria presented Frankenstein just before Halloween. The Port Theatre organized a costume contest to be held at intermission to get the audience ready for Halloween. The contest was a huge success with about 45 contestants of all ages. The jury included fashion designers Aunalee & Sophie Good, from Ay Lelum The Good House of Design as well as Paul Destrooper, the Artistic Director of Ballet Victoria. Most of the audience stayed in the house during intermission to watch the much-anticipated costume contest unfold.



NUTCRACKER *backstage with Mayor Leonard Krog & MLA Sheila Malcolmson*



FRANKENSTEIN *costume contest*

We love including local artists in our presentation series. The Royal Winnipeg Ballet's performance of "*Nutcracker*" is a rare opportunity for 50 children to rehearse throughout the fall and finally join the professional dance company on stage. To further connect with the community, we also invited several local celebrities to take part in the party scene, including Nanaimo's Mayor, a local MLA, and beloved children's entertainer Fred Penner. Principal Dancer Beth Lamont gave a daytime masterclass for advanced ballet students on stage before the show.

Together, these initiatives demonstrate our commitment to engaging with patrons and expanding our reach both within the community and beyond. They also reflect our dedication to exposing audiences to high-quality performances and artists from around the world.

In accordance with our mission to act as a catalyst in the creation, collaboration, and development of transformative new works and talent, The Port Theatre Society provided support to the following community arts organizations through in-kind sponsorships. These sponsorships reduced rental rates, making possible the production and presentation of local work.

In alignment with our core values to be compassionate, accessible, inclusive, and welcoming, we demonstrated our commitment to the community in which we serve. As a leader in arts and culture, we had a presence at many off-site events and co-presented events in our theatre that needed our support.

Crimson Coast Dance Society, Gabriola Songs Society, Nanaimo CAT, Pacific Coast Stage Company, Piano Heist (Caline Artists International), Razzle Dazzle Productions, Vancouver Island Symphony

TOTAL: **$51,890**



VANCOUVER ISLAND SYMPHONY

Community Partnerships & Engagement

COMMUNITY PARTNERS

Crimson Coast Dance Society
Central Vancouver Island Multicultural Society
Moms Stop the Harm
Nanaimo Foodshare
Nanaimo Museum
Tillicum Lelum Aboriginal Friendship Centre
Vancouver Island Symphony

CONFERENCES & SHOWCASES

CITT (Saskatoon)
Arts Reach (Toronto)
PuSh Festival (Vancouver)
Re-imagine Audiences (Ottawa)
Pacific Contact (Kelowna)
Empower Women in Business (Nanaimo)
2025 PMI Conference (Victoria)
Performing Arts Market Seoul (Korea)
Edinburgh Fringe (Scotland)
CINARS (Montreal)
Adelaide Fringe (Australia)
PANNZ (New Zealand)
PACTcon (Montreal)

The Port Theatre continues to develop deeper relationships with many community groups and non-profits, including Mom's Stop the Harm, Tillicum Lelum Aboriginal Friendship Centre, Crimson Coast Dance Society, Qwam Qwum Stuwixwulh School, elders of the Snuneymuxw First Nation, and more. By building meaningful connections, we've seen record numbers in ticket sales and an increase in attendance, including marginalized and vulnerable people in our region. Our presentation of *The Land Acknowledgement, or As You Like It*, was a key example with over 750 audience members. Cliff Cardinal mentioned from our stage that Nanaimo was the largest audience he'd ever performed the show for. That's incredible considering he toured across Canada. Our success is due to the ongoing dedication and hard work to make the Port Theatre accessible, welcoming, and safe.

Another example was our presentation of *Alphabet of Awesome Science*. We invited all schools in the district, but made extra effort to ensure Qwam Qwum Stuwixwulh School had the support they needed for all students to attend the production. It's our commitment to go beyond the expectations and find creative solutions that have earned our team such a positive reputation. We're known for making things happen in a good way, ensuring all our patrons are treated with dignity and feel respected. It's heartwarming to see our audiences grow and diversify, as we attract more and more people of all ages, cultures, backgrounds, and experiences.



Community **Tickets** & **Theatre Access**

Our strategic priorities remain focused on delivering powerful, inclusive audience experiences and supporting creativity and collaboration across the community. We continue to provide affordable ticketing services to local artists and organizations, increase accessibility both in-venue and online, and strengthen our interdepartmental systems to build capacity for the future.

In addition, The Port Theatre Society provided complimentary Spotlight and Discovery tickets to social services agencies & groups in our community. The following groups accepted our invitations to attend shows at no cost:

Big Brothers & Sisters of Central Vancouver Island, Crimson Coast Dance Society, Central Vancouver Island Multicultural Society, Dallen's Dream Team, Gabriola Outreach, Moms Stop the Harm, LEAP program, Literacy Circle, Nanaimo Association for Community Living, Nanaimo Foodshare, Nanaimo Mental Health, Nanaimo Museum, Nanaimo Organization for Vision Impaired, Snuneymuxw First Nation, Tillicum Lelum Aboriginal Friendship Centre, and Vancouver Island Symphony.

Spotlight and Discovery Tickets Gifted: 1,241



A SIMPLE SPACE

Major Updates

TICKET CENTRE SOFTWARE

A major milestone this year was the transition from Theatre Manager to Spektrix, a modern ticketing and fundraising platform. This is a complex, organization-wide change—affecting Ticket Centre, Development, Front of House, Marketing, and Accounting. This sweeping change took place in mid-November, which is historically the busiest month of the year. Despite the complexity, the rollout was remarkably smooth, earning positive feedback from patrons, clients, and even other arts organizations across North America, now seeking our guidance as early adopters of the Spektrix system. The Port Theatre continues to lead in both audience service and advancing ticketing practices across the industry with integrity, innovation, and an unwavering commitment to our patrons and partners.

NEW INTEGRATED WEBSITE

Before the transition to Spektrix, two websites were operating behind the scenes. Theatre Manager was an extremely successful CRM platform, and one major advantage was its low cost, while Spektrix offered a new opportunity to build an API integrated website. To make the most of the Spektrix software, we created a brand-new website that launched in June. While the 'look and feel' is similar, it functions very differently. In addition to making the buying process more efficient for patrons online, it integrated three departments: Ticket Centre, Marketing, and Development. Instead of manually duplicating information and double-checking accuracy, the team now collaborates to set up events that pull details from Spektrix automatically into multiple locations. Other theatres are asking for guidance, as our new website is a shining example in the industry.

VOLUNTEER SOFTWARE

Without Theatre Manager software, Front of House needed a new solution to manage volunteers. The team selected Better Impact software to increase engagement at every stage of the volunteer lifecycle, from recruitment to recognition. This new system decreases administrative workload by collecting applications online and managing all volunteer role assignments, as well as logging and tracking hours for Front of House staff and volunteers.

NEW PAYROLL SOFTWARE

At the beginning of the year, the Port Theatre was required to switch payroll systems after the previous one was discontinued. The new system operates very differently from the old one, resulting in a steep learning curve for staff. The transition affected every department, changing how time is tracked, time sheets are approved, and vacation and sick time are recorded. The new system was selected for its versatility and user-friendly design compared to the old system.



NUTCRACKER AUDITIONS

Meet our **Team**

ARTISTIC EXECUTIVE DIRECTOR

David Warburton

ADMINISTRATION

DEVELOPMENT OFFICER
Elizabeth Baxter

ADMINISTRATIVE COORDINATOR
Lisa Desprez

MARKETING & OUTREACH MANAGER
Andrea Noble

BOOKING & PROGRAMS COORDINATOR
Mya Wilson-Rhodes

MARKETING ASSISTANT
Sydney Norby

FINANCE

FINANCE OFFICER
Susanne Clampett

ACCOUNTING TECHNICIAN
Angela Wu

PRODUCTION

MANAGER OF TECHNICAL OPERATIONS
Michael Hessler

TECHNICAL DIRECTOR
Wilson Pascoe

HEAD STAGE CARPENTER
Bruce McComb

HEAD OF AUDIO
Lukas Smith

HEAD OF LIGHTING
Jason Pouliot

FRONT OF HOUSE

FRONT OF HOUSE MANAGER
Greg Graham

FRONT OF HOUSE ASSISTANT MANAGERS
Judi Carter
Robyn Marsh
Joel Wilson

BARTENDERS
Dawn Burgar
Georgia Carmichael-Douglas
Lay Davis
Olivia Mah
Janet Marren
Maria Noel
Joanne Swain
Henryka Szado
Robyn Thompson

TICKET CENTRE

TICKET CENTRE MANAGER
Kathy Robinson

SENIOR TICKET CLERKS
Niomi Pearson
Anna Stecca

TICKET CLERKS
Sara Fee
Jade Fleury
Amy McGarrigle
Susan McGill
Reegan Sellars
Sandra Wilson

TECHNICIANS

Paul Cimolini
Brad McAuley
Ken Swain
Liam Worthington
Sue York

SERVICES

Allegra Marketing-Print-Mail

Aman Building Maintenance

Footprints Security

Formulate Website Design & Development

Jenneson Creatives

BOARD OF DIRECTORS

PRESIDENT
Liana Appelt

VICE PRESIDENT
Jennifer Millbank

TREASURER
Nic Przada

SECRETARY
Manraj Manhas

DIRECTORS AT LARGE
Carol Funk
Michael Guan
Diana Johnstone
Oscar Pacheco

The Port Theatre is co-managed by The Port Theatre Society and the City of Nanaimo.

Volunteers

Greg Graham, SENIOR FRONT OF HOUSE MANAGER

The Front of House Department had another busy year as the number of events increased, and audience attendance steadily grew. We were fortunate to have on hand many experienced volunteers (28 original volunteers from 1998!), who helped mentor our new recruits as we welcomed 16 people from our wait list in October of 2024. The new volunteers were given tutorials on our new ticket scanners as well as a new point of sales system for Audience Services concession sales. At times, the volunteer concession sales rivalled a typical busy bar. Thank you to those who trained in this position, offering our patrons another avenue to purchase their favourite menu offerings without getting into a bar line-up - families were particularly pleased with this service. Our volunteers were also updated on our new hearing devices, the use of which improves the quality of sound for those with hearing concerns.

The Front of House team also welcomed a new House Manager this past season, with Joel Wilson joining us in December of 2024. Joel has brought a bevy of hospitality experience to this position, with customer service top of mind. Joel has also taken on volunteer scheduling and is mastering the procedure of blending volunteer availability with fairness to all with their individual show requests. Joel is joined by part-time House Managers Judi Carter and Robyn Marsh in supervising our events with our volunteers – truly a team effort.

130+
Volunteers

Volunteer Hours
July 2024 - June 2025
13,372

Total Volunteer Hours
Since Theatre Opening
348,174

Volunteers also contributed in a big way to the Nanaimo Chamber of Commerce Night Market, which began its seasonal run in June of 2025. The Port Theatre Staff were joined by 2 shifts of volunteers for each of these 10 events, and they worked tirelessly in all kinds of weather conditions to help promote the Port Theatre – thank you to these volunteers for their time and commitment.

Finally, the Port Theatre continued to show its recognition of our volunteer team by sending 16 new recipients to the Volunteer Nanaimo Appreciation Luncheon at Beban Park in April. This was followed by our own Luncheon at the Coast Hotel in May of this year, attended by 85 volunteers and approximately a dozen Port Theatre Staff. This annual event is always a great time to see everyone, share stories, and recognize achievements.

Thank you to all our hardworking Volunteers!

Newsletter Committee

VOLUNTEERS :
Val Duthie (stepped down in March 2025)
Carolyn Walker
Betty Reynolds
Kathy Faminoff
Malcolm Cottrell

FRONT OF HOUSE STAFF:
Greg Graham
Judi Carter
Robyn Marsh
Joel Wilson

2025 **Volunteer Service Award**

2025 VOLUNTEER SERVICE AWARD RECIPIENT Lisette Dowdle was originally from Montreal, attending an all-girls school until graduation in 1960. Newly married in 1965, Lisette and her husband would eventually move across the country to start a new life in Vancouver, and in 1975 making the move to Ladysmith where they purchased a business in which Lisette was a bartender, bookkeeper, cleaner, and bouncer for this establishment. In 1980, Lisette started working for the Francophone Society as a coordinator including organizing performances. In 2005, Lisette moved to Nanaimo and immediately applied to be a volunteer at the Port Theatre. Around this same time, Lisette purchased seat plaques for her late father and one for her son in Loge B as part of the Port Theatre's fundraising efforts.

Lisette has since accumulated over 2,250 hours of volunteering at the theatre and is hoping to contribute even more of her time in the near future.

Thank You Lisette!



Lisette Dowdle
& Senior Front of House
Manager, Greg Graham

Acknowledgement of **Merit**

7,250 HOURS
Judy Palm

6,250 HOURS
Bessie Harvey

5,500 HOURS
Betty Reynolds

5,250 HOURS
Jim Gahr

4,250 HOURS
Karen Orchyk

3,500 HOURS
Nella Frewin

2,250 HOURS
Lisette Dowdle; Joyce Elmore; Kathy Faminoff; Pat Work

2,000 HOURS
Chris Crabtree; Leona Keltie; Lee O'Brien

1,750 HOURS
Gail Honeyman; Marjorey Hope; John Layer

1,500 HOURS
Laura Blake; Reta Chlan; Jeri Manley; Bibi Stewart

1,250 HOURS
Christine Craigie; Janet Wright

1,000 HOURS
Carole Inch; Brenda Ramshaw

750 HOURS
Malcolm Cottrell; Randy Hall; Susan Moretto

500 HOURS
Terri Bell; Allison Cutler; Vicki Gates; Debbie Goodridge; Janet Kerr; Susan Mullett; Jim Olsen; Judith Reid; April Robinson; Elaine Rowan; Heidi Stefani

250 HOURS
Ken Bennett; Carmelina Burton; Darlene Cook; Michele Hillier; Peggy Kolosoff; Laurie Miller; Carolyn Ness; Maura Nelson; Danielle Picard; Diane Reimer; Em Warner

150 HOURS
Alison Lowrie; Colette MacAskill; Anne McCormick; Kim Morgan; Norma Nielsen; Stephen Phillips; Linda Pluta; Alfie Thomas

Facility Report

Michael Hessler, MANAGER OF TECHNICAL OPERATIONS

The largest project in 2024/25 was replacing the building's roof, which began in August and finished in mid-October. Initiated by the City of Nanaimo as part of their ongoing facility management, this project replaced the original 1998 roof, which had reached the end of its expected lifespan. Thanks to City staff, the project was completed smoothly with minimal interruption to theatre operations. The new roofing system significantly improves energy efficiency and ensures waterproof integrity, helping to lower utility costs and protect the building from the elements.

Continuing the transition from halogen to LED stage lighting, the theatre purchased a dozen LED spotlights with support from the BC Arts Council's Arts Infrastructure Program. These new lights use only one-fifth the energy of the previous halogen models and can change colors, reducing electricity costs and enhancing creative possibilities for performances.

All coin-operated feminine hygiene dispensers have been replaced with free dispensers in public restrooms and backstage dressing rooms. This improvement makes period products more accessible, ensuring that everyone can obtain them without needing to pay, and supports the comfort and well-being of our guests and performers.

To improve safety for staff and performers, touchless access control systems were installed at three exterior doors and backstage entryways. Staff now use programmable key fobs – electronic keys that allow secure access – to pass through these doors, which automatically re-lock behind them. This upgrade not only improves safety but also streamlines backstage operations for everyone.



Network equipment and WiFi access points were upgraded throughout the facility. Although public WiFi is not available, this update provides faster and more secure connections for building systems, staff, and clients, supporting more reliable communication and operations.

After several years of transition, the theatre retired its in-house file storage system and fully migrated to the Microsoft cloud. This move ensures ongoing data security, easier access to files, and stronger backup measures, protecting important information and supporting smooth day-to-day operations. Were we to be certified in our current state, the building would likely achieve ***Accessible Certified Status***, but not at the gold level.

The report identified several recommendations for future improvements that the society will take to heart and work toward implementing.

Health & **Safety**

Mya Wilson-Rhodes, CHAIR, OCCUPATIONAL HEALTH AND SAFETY COMMITTEE

The Occupational Health and Safety (OHS) Committee is committed to maintaining a safe, healthy, and inclusive environment for all staff, volunteers, performers, and patrons. Our goal is to ensure that all activities—on stage, backstage, in offices, and in public spaces—meet or exceed health and safety standards.

Over the past year, the Committee focused on two main areas: **Inspections** and **Incident Management**. Eleven venue inspections were completed, identifying and addressing issues such as trip hazards, lighting safety, and electrical compliance. In terms of incident management, nine incident or near-miss reports were logged and reviewed, with corrective actions implemented promptly. The Committee is pleased to report that ***no significant injuries were recorded during the year***.

Looking ahead, the OHS Committee will focus on providing refresher safety courses in the new season, updating First Aid certifications for members whose credentials are expiring, inviting St. John Ambulance volunteers back to support our performances, and expanding mental health and wellbeing initiatives for staff and volunteers.

OCCUPATIONAL HEALTH & SAFETY COMMITTEE

Mya Wilson-Rhodes
BOOKING & PROGRAM COORDINATOR (CHAIR)

Wilson Pascoe
TECHNICAL DIRECTOR (CHAIR)

Judi Carter
FRONT OF HOUSE MANAGER

Bessie Harvey
VOLUNTEER

Brad McAuley
TECHNICIAN

Andrea Noble
MARKETING & COMMUNITY OUTREACH MANAGER

Karen Orchyk
VOLUNTEER

Kathy Robinson
TICKET CENTRE MANAGER

Joanne Swain
BARTENDER

Angela Wu
ACCOUNTING TECHNICIAN

THE PORT THEATRE IS PROUD TO BE A MEMBER OF:

Arts BC

Arts Reach

BC Alliance for Arts + Culture

BC Live

Canadian Dance Assembly (CDA)

CAPACOA (Canadian Arts Presenting Association)

CFIB (Canadian Federation of Independent Businesses)

CINARS

CITT (Canadian Institute for Theatre Technology)

Gabriola Chamber of Commerce

Greater Nanaimo Chamber of Commerce

Professional Alliance of Canadian Theatres (PACT)

Volunteer Nanaimo

YPN (Young Professionals of Nanaimo)

Theatre Activity

JULY 2024 - JUNE 2025

JULY 2024
Events **27**
Patrons **996**

AUGUST 2024
Events **55**
Patrons **987**

SEPTEMBER 2024
Events **6**
Patrons **2,796**

OCTOBER 2024
Events **20**
Patrons **6,925**

NOVEMBER 2024
Events **30**
Patrons **11,942**

DECEMBER 2024
Events **24**
Patrons **11,083**

TOTAL
Events **309**
Patrons **113,637**

JANUARY 2025
Events **28**
Patrons **11,450**

FEBRUARY 2025
Events **19**
Patrons **10,992**

MARCH 2025
Events **25**
Patrons **11,450**

APRIL 2025
Events **20**
Patrons **10,963**

MAY 2025
Events **27**
Patrons **16,962**

JUNE 2025
Events **28**
Patrons **17,086**



LES BALLETS TROCKADERO DE MONTE CARLO

Ticket **Sales** JULY 1, 2024 - JUNE 30, 2025

Kathy Robinson, TICKET CENTRE MANAGER

This past season was one of growth and adaptability. We launched our Spotlight season in July 2024 with a bang. We continued to reach audiences, resulting in over $3 million in sales this season. Notably, more than $120,000 of those sales came from events held off-site in local churches, universities, social centres, restaurants, and clubs, reflecting our deepening connection with the community.

PORT THEATRE EVENTS

Total Ticketed Events: **215**

Total Sales for Events: **$3,065,867**

Total Tickets Sold: **74,316**

Complimentary Tickets: **3,677**

SPOTLIGHT SERIES AND DISCOVERY SERIES

Total Events: **18**

Total Performances: **55**

Total Sales for Events: **$381,216**

Total Tickets Sold: **11,234**

Complimentary Tickets: **1,241**

OFFSITE EVENTS

Number of Offsite Events: **25**

Number of Performances: **47**

Total Sales: **$120,123**

Total Tickets Sold: **3,446**

Complimentary Tickets:: **202**

OFFSITE VENUES:

Beban Park Social Centre, Bowen Park Auditorium, Christ Community Church, Selby Station Stage, The Black Rabbit Attic, The White Rabbit, The Queen's, Knox United Church (Parksville), St Andrew's United Church



Sponsors, Funders & Supporters

SPOTLIGHT SERIES SPONSORS

STAR SPONSORS

HeliJet

rlr LAWYERS

CAMEO SPONSORS

MALAHAT SKYWALK

NANAIMO TOYOTA

Doane Grant Thornton

COFFEE CONCERT SPONSOR

CO-OP Mid Island

DISCOVERY SERIES SPONSORS

VERRA

HAPHOTO

FUNDERS & SUPPORTERS

Canada

Canada Council for the Arts | Conseil des arts du Canada

bclive

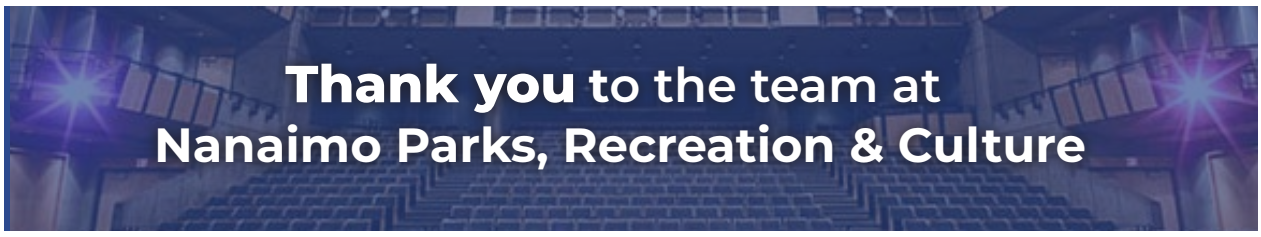
British Columbia Arts Council | British Columbia

City of Nanaimo – The Harbour City

Lovable Livable Lantzville

Regional District of Nanaimo

MEDIA PARTNERS: CHLY 101.7 FM | 102.3 The Wave
NAHS Magazine | Nanaimo Magazine | Nanaimo News Bulletin | Seniors Resource Directory



Port Theatre Members JULY 1, 2024 - JUNE 30, 2025

Annual Membership with The Port Theatre Society provides discounts and pre-sale privileges on a great selection of events, plus a host of other benefits and savings! A yearly membership demonstrates support and appreciation of The Port Theatre Society's mandate to stimulate and enhance artistic, cultural and economic activity of central Vancouver Island.

Business and Group Memberships
19

Membership Revenue
$1,810

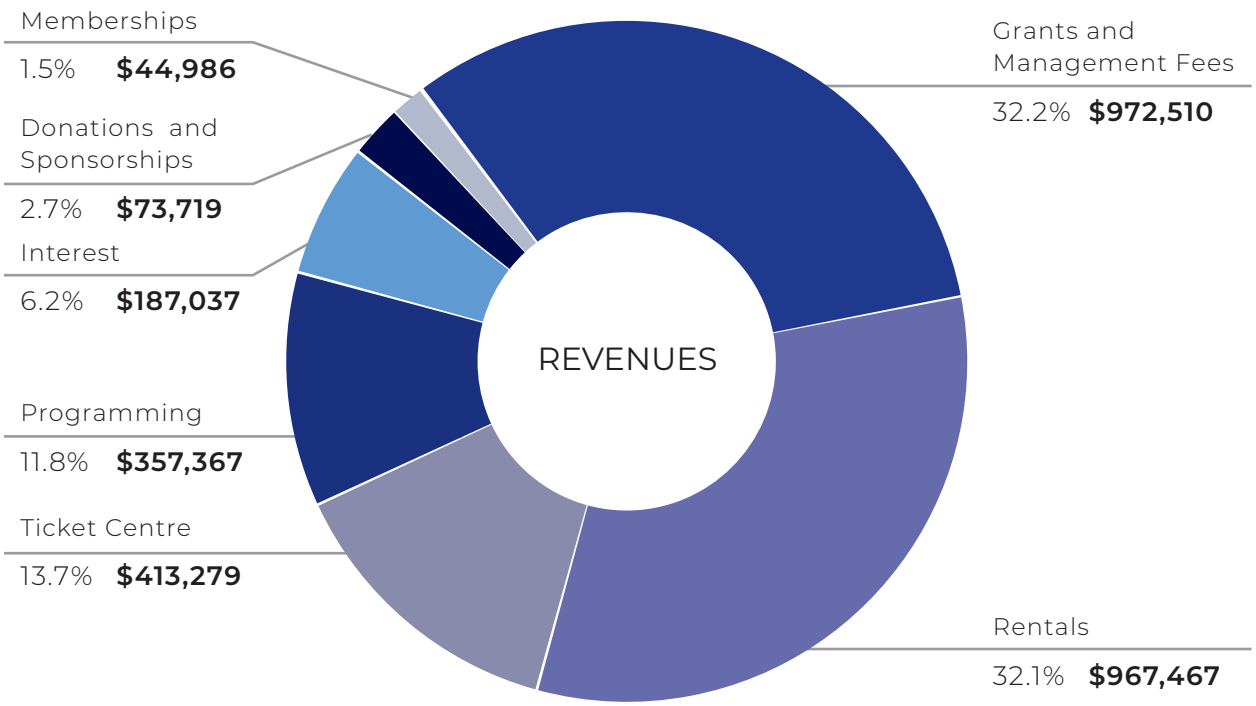
Individual Memberships
1,526

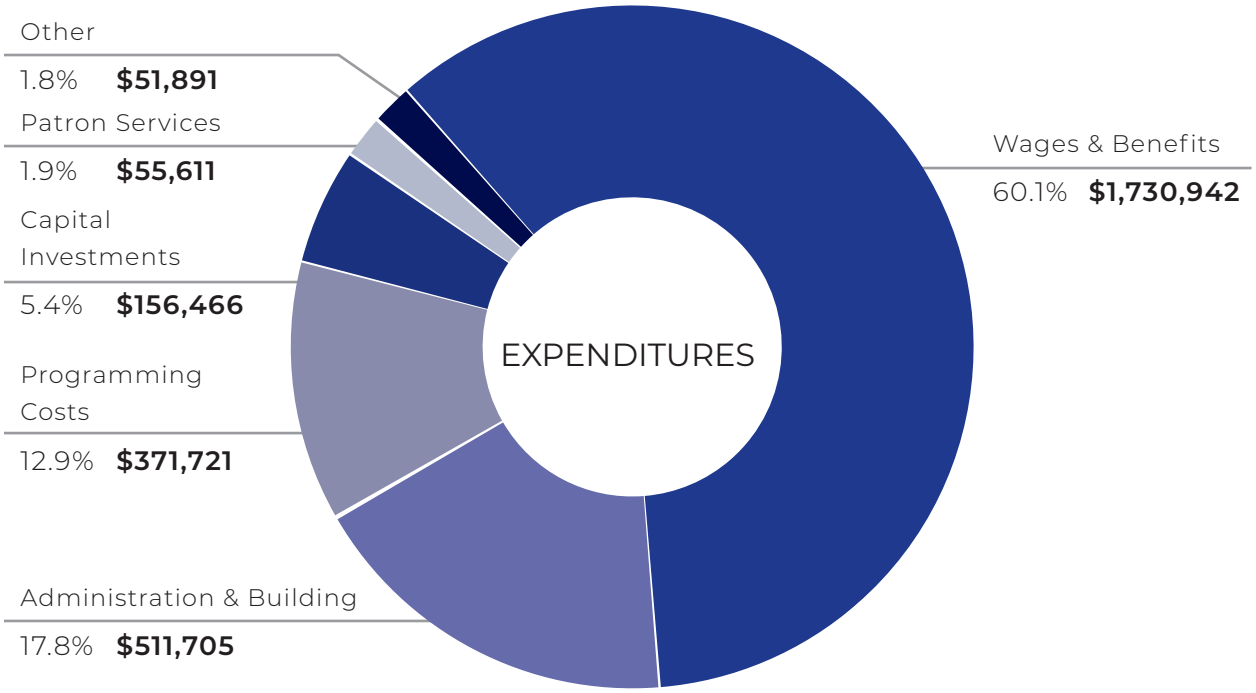
Membership Revenue
$43,176

Business Members JULY 1, 2024 - JUNE 30, 2025

Acclaim Celtic Dancers Nanaimo
Allegra Marketing-Print-Mail
Bonita Hodgson Psychic Coaching Inc.
Courtyard Marriott
Dover Bay Construction
Electrical Enterprises VI Ltd.
Gina's Mexican Café
Harbour Dance Studios
Heath Law Llp
Heydemann Art of Photography
iA Private Wealth
Island Fisherman Magazine
Island West Coast Developments
Joan Cotie Mediation Consulting
Kelex Management
Ladysmith & District Credit Union
Long Lake Physiotherapy
Main Street Communications
Margaret Greenfield Accessible Housing Project Fund
Nanaimo Hospitality Association
Pacific Biological Station Staff Association
Pacific Rim Drain Cleaning
Pawsitive Touch Canine Massage
Progressive Diesel
ServiceXCEL Heating & Cooling
Silver Faks Contracting
Spice of Life Catering
Tempo Dance Academy
Tsawalk Media Ltd.
Wild Coast Wellness
Yellowpoint Drywall Limited

Revenues & Expenses





Financial Information

THE PORT THEATRE SOCIETY
For the year ending June 30, 2025
With comparative figures for the year ending June 30, 2024

REVENUES AND EXPENDITURES

	2025 (YEAR ENDING JUN 30)	2024 (YEAR ENDING JUNE 30)
REVENUES		
Grants and Management Fees	$ 972,510	$ 964,858
Rentals	967,467	867,838
Ticket Centre	413,279	390,2711
Programming	357,367	227,755
Interest	187,037	217,412
Donations and Sponsorship	73,719	83,725
Memberships	44,986	42,629
	3,016,364	**2,794,488**
EXPENDITURES		
Wages and Benefits	$ 1,730,942	$ 1,560,700
Administration and Building	511,705	539,340
Programming Costs	371,721	388,222
Capital Investments	156,466	100,970
Patron Services	55,611	60,852
Other	51,891	48,900
	2,878,336	**2,698,985**
Excess of revenues over expenses	**$ $ 138,028**	**$ 95,503**

FUND BALANCES

End of Period

	2025 (YEAR ENDING JUN 30)	2024 (YEAR ENDING JUNE 30)
Studio Theatre	$ 483,331	$ 483,331
Contingency Reserve	311,786	311,786
Capital Development	621,478	522,350
Theatre Angels	11,159	11,159
Operating Fund	502,543	463,644
	$ 1,930,297	**$ 1,792,270**



THE PORT THEATRE

Welcome to the **HEART** of downtown Nanaimo
The Port Theatre - Hub of Arts & Culture

125 Front Street, Nanaimo, BC, V9R 6Z4

Administration: 250-754-4555 | Ticket Centre: 250-754-8550

www.porttheatre.com