



A four pillared vision guides the program for an expanding Arts Centre. The Centre will be:

1. A performance centre showcasing excellence and celebrating community achievement
2. An arts centre supporting self expression, personal development and artistic collaboration
3. An inclusive community hub for connection, engagement and wellness
4. A prized gathering place of 40,000 square feet contributing to sense of place, dialogue, information sharing and hosting the world

The Centre will contribute to community life, to advancing the performing artists and to local organizations and businesses. Programs and operations will be sustainable, responsive, ever evolving and dynamic.

Programs will be developed to accompany the central theatre performance program. Day to day functions in programmable spaces will be compatible with the successful operation of a busy, 1260 seat theatre and accompanying creation and production spaces.

Capable and diverse partner organizations will be invited to participate in building both a thriving performing arts sector and meaningful intergenerational and inclusive community programs.

The Centre will facilitate daily / nightly opportunities for artistic engagement, health and wellness programs, professional and personal development for artists and social connection.

Directorial, developmental and operational functions will be executed by Massey Theatre Society with enhancement by community and private sector partnerships. The integrated results will be guided by the visionary leadership and coordination of the Massey Theatre Society as the primary operator and leaseholder.

The Centre will take developmental influence from Indigenous peoples into its methods and programs.

The Centre will identify opportunities to develop into a regional and national destination using interior and exterior placemaking and tourism programs.

**Possible ongoing functions:**

- Large and small stage performance programs
- Digital Arts
- Visual Arts Exhibits
- Performing Arts Co-operative inventory storage and rental programs
- Intergenerational Arts Programs

- Community arts activities (classes, workshops, creation processes, guest artists)
- Health and wellness programs (expressive art therapies, addiction and mental health outreach\*, inclusive arts programs, arts and play centred developmental programs, inter-cultural exchange programs)
- Professional and personal development programs for artists
- Arts Focused Activity Centre for small children (drop ins, programs, rentals, parties)
- Informal community gathering space
- Music room rentals with equipment in inventory
- Meeting space for ad hoc groups
- Performing arts rental of creation, production and performances spaces

\*addiction and depression are diagnosed at a significantly higher rate in the artistic community from youth to professional. Our belief is that proactive provision of outreach services for addiction and mental health from directly within the Centre will result in positive benefits to the community and will be a ground breaking and well suited program addition to the Centre.

### **Direct Program Delivery 2021**

The Massey Theatre Society takes an intersectional and collaborative approach to programming and has done for many years. Located at the geographic centre of Metro Vancouver there is a great deal of artistic range available, however in a large (1,260) seat facility, much of the roadhouse activity is high calibre community production balanced with commercial promoter activities. The Society endeavours to present the myriad of professional arts which lie between those polarities, which connect with less served audiences and which provide progressive and inclusive ideas and concepts at a large scale. Commercial promoters and agencies are also very important in the mix for our large theatre so we are committed to continuing to find ways to support those activities throughout the pandemic through ensuring some presenting opportunities are available for BC's musicians.

This approach has been developed through strategic planning, multi-year funding for systems change initiatives, and a pivot toward an artistic team curatorial approach which places artists from underrepresented groups in the organization to pursue emergent practices and activations of value to their distinct communities. The full support and resources of the MT Society are deployed in support of these initiatives. Through its rental program, the facility enjoys holds deep ties to a number of ethno-cultural communities which are somewhat transient, evolving and shifting over time and which have enabled the foundations of the good relations with diverse community members. It has also resulted in an organizational knowledge base, facilitation principles and core goals toward developing this innovative and progressive approach. Examples of the current work are:

**Indigenous Cultural Investment** entering its 4<sup>th</sup> year – a program to carry out land based research and programs to understand place, make visible local Indigenous language and culture and model Indigenous ways of hosting and building community. Included are large and small presentation and residency programs, partnered projects with Savage Productions Society to present their theatre projects. On the horizon is a cultural business development program as well as artistic residencies for production designers in the performing arts. The program is helmed by Ronnie Dean Harris (aka Ostwelve) who holds a salaried position as Indigenous Cultural Development Director. Harris is guided by his “circle of aunties” (and a few uncles).

**Global Tea Series**, entering its 3<sup>rd</sup> year – a program to present masters of classical musicians of varied heritages living in BC. Helmed by Tabla and Ghazal master Cassius Khan, the program highlights the heritage of music in our community, many of whom are immigrants and refugees, who have been persecuted for their art and their political resistance in global countries of origin. These musicians are welcomed in the fullness of their art and spirits into the wider community and supported in sharing and furthering their artistic journeys in music. Khan curates and hosts, and offers collaboration on his table demonstrating the connections which can be found between peoples, with the power of music as metaphor for connection and freedom.

**Senior Theatre Artist in Residence Allan Morgan** enters his 3<sup>rd</sup> year – Allan identifies and facilitates theatre and story telling through an LGBTQ2+ lens, hosts music and theatre events and develops his own inter-disciplinary performances for touring presentation. As a senior, Allan supports other LGBTQ2+ seniors and all generations in finding and sharing their journeys in pride. As a pride historian and an artist/wordsmith, Allan engages with community on intersectional issues across generations, with a particular focus on supporting dialogue and expression among seniors, in the ongoing search to develop understanding and good relations in community through artistic expression.

**We Are Multitudes** – beginning November 2020 - a program to share performances and build community among Black artists and Black community members – helmed by Justine Chambers and Khari McLelland – including numerous artists such as Kevin Fraser, Courtenay Mayes, Ceilidh Munroe in the current cohort and which reaches into community engagement and participation.

**Prismatica** – launching in 2021 – a program to build community for queer and questioning youth. The program supports youth and emerging artists and is intergenerational in its endeavour to spark new creations, new voices, and identify relevant and timely presentations for the stage. This program sets out to sustain visibility of queer arts and contribute to community acceptance for all in the process. Dave Deveau is the lead Associate in this program along with Senior Theatre Artist Allan Morgan.

**Theatre for Self Advocates** entering its 4<sup>th</sup> year – We Have a Right to Work!, is a systems innovation in which performance is made by self advocates (those living with complex disabilities). The performances explore the issues identified by the participants and processes are adapted to support their participation and methods of communication. The performances go on tour and are used to advocate for change as well as to inform and inspire the community and other self advocates in the community. It is carried out in partnership with the Canadian Centre for Inclusion and Citizenship, Community Living Society and UBC Theatre Department

Enabling these programming teams to cultivate and present professional performing artists is an intersectional way develops and reaches new audiences while building community around our presentations. The crossover between audience for each presentation focus is a key measure of success.

The large venue traditionally earns significant revenue to fund its presentations and programs. We will now develop new resources and capacity to ensure our exceptional and progressive curator / facilitators are able to meet the new and complex cultural needs of communities now. Space, equipment and support staff are valuable components of infrastructure needed by artists. Massey Theatre Society provides sustained opportunities for presentation as well as offering the infrastructure and employment for artists and technicians, arts workers as part of its core operational and artistic plans.

**Digital Community Weaving Hub** is an emerging facility resource and program. With the new ancillary spaces we will program and develop digital community and cultural capacity. The spaces are pre-existing rooms adjacent to our large theatre which will expand our arts programs significantly once converted. The spaces will be used to host distinct programs as well as to generally serve the core performing arts functions of the large theatre as intersecting design workshop / content developmental areas, as presentation areas and as general use spaces. The program direction identified is to develop a Digital Arts Hub that will serve emerging and high level professional Artists, the cultural sector and audiences / community members. With this Hub the Arts Centre will:

1. Create access to Digital infrastructure for artists who need it
2. Facilitate training, innovation, creation and distribution of high-quality digital artistic content

There are a number of components each of which will be installed in a distinct space.

Engaging community is done through working together with other organizers. We have a program called **Massey Unlimited** which welcomes community activators into our spaces to host events and activities. Examples are: local groups (ad hoc or established) focused on anti-racism, feminism, environmental action. We have co-programmed an improv night for women, a number of Free Markets, events for young entrepreneurs, an annual pow wow with dance and regalia making workshops, the monthly meetings of the Aboriginal Education Advisory group, youth music jams, regular mom and tot arts drop ins with the local Family Place. These kinds of programs enable interest in our theatre presentations by establishing the facility as a community place where all are welcome and engaged.

The Board of Directors is a governance board focused on the long term vision and sustainability of the facility. They are kept busy on a political level stewarding a decades long multi-governmental commitment to sustain and fund the facility when it separates from the high school in 2021.

The Society has been presenting and developing diverse audiences for decades, funded almost entirely by earned revenue which makes up 95% of the annual budget. Over the past four years, new revenue has come in from a number of grant sources. This has been leveraged by the Society's transformational movement to an artist driven curatorial approach. The programming budget is currently over \$300,000 annually excluding facility and core staff costs. We are fortunate that with the large seating capacity presentations often cover their costs, or better, enabling us to reinvest into economic access and distancing from service of a homogenous audience base. We are able to support artistic experiment, creation and inclusivity as well as growth of local artistic development decentralising Vancouver as the source community of artists. We feel equipped to drive inclusivity in our work because of our methodologies which centre an intersectional group of artists in curation, delivery and engagement. We believe this is a powerful approach that supports societal inter-cultural development. As an historic facility in B.C., the public image of **welcoming, inclusive and equity seeking** has a positive influence in our community and amongst other arts organizations. The larger site is a campus and recreational hub which we want to activate culturally and socially 24/7/36.

## Organizational Structure

# Massey Theatre Society





A photograph of the interior of the Massey Theatre. The view is from the audience, looking towards the stage. The seats are red and arranged in rows. The ceiling is dark with many small, bright lights. There are stage lights hanging from the ceiling on the left. In the background, there are dark rectangular openings, possibly for the stage or balconies. An "EXIT" sign is visible above a doorway on the right side of the stage area.

*Massey*  
THEATRE

19  
20

MASSEY THEATRE SOCIETY

ANNUAL REPORT





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## MISSION & VISION STATEMENTS

The Massey Theatre Society is a catalyst for a vibrant, expressive community and a stage where any dream is possible.

We are committed to nurturing and supporting the performing arts with respect and integrity.



# EXECUTIVE DIRECTOR'S REPORT

MTS Executive Director Jessica Schneider. Photo by Andres Markwat

Last year my message began with the paragraph below. In contemplating what is important to share now, I think it all bears repeating. So, in keeping with that new 2020 feeling, I will begin again, where I left off;

“Massey Theatre Society ended its fiscal year a strong organization, with a progressive and productive leadership environment of staff and board working harmoniously to make contributions in the arts and community wellbeing. I am keenly aware of the strength and creativity of the current staff and Board and grateful for the ongoing hard work and personal effort of Lynn Radbourne. The staff exude such passion for the two theatres which are, most certainly, critical tools of our community’s self-expression and artistic aspirations. I thank them for always rising to challenges and for being so very capable in each of their own areas.”

Today, this all remains true, but we are now in the uncharted waters of a global pandemic which has decimated the arts and cultural activities worldwide. To navigate, I lean hard on the foundation of teamwork and organizational strength. Through determination, compassion and clarity of purpose, the theatres remain available, vibrant and relevant to artists and to the community. Our work is extraordinarily challenging. Fundamentally, we work with people, and we gather people. To do so now involves a serious responsibility for mitigating public and workplace health risks. Beyond the effort to ensure safety, there is a need to respond to the profound losses and grief reverberating in the community including audience members, unemployed cultural works and artists. The future of live arts is extremely uncertain. But here is where I will cast my view to the brighter future ahead.

In recent years, we have been developing resources and plans for renewal of the theatre complex. We are now beginning the next chapter which is as a free standing community facility as the school community moves to an incredible new high school. This coincides with a cultural transformation which has formed in the past three years.

In 2021, change will begin. Developing as a larger centre, a new identity for the facility will be forged. We are moving forward as an artist centred organization unlike any other. In this structure, inter-generational, inter-cultural artistic voices will develop new programs and enliven the range of activities on the stage and for community participation. Ongoing venue rentals, community productions, celebrations and popular artists will light up the stage. But there will also be fresh and innovative opportunities available and new ways of weaving community across barriers at the heart of our work.

Details of this transformative work will be shared in the weeks ahead. Please contact us to offer support or learn more about Massey Theatre Society.

Jessica Schneider  
Executive Director

## PERMANENT STAFF

EXECUTIVE DIRECTOR  
**JESSICA SCHNEIDER**

ADMINISTRATOR  
**MINNA NIKULA**

AUDIENCE SERVICES COORDINATOR  
**PATRICK FORDE**

TECHNICAL DIRECTOR  
**STEPHEN JACKSON**

TECHNICAL DIRECTOR  
**SHAWN SORENSEN**

HEAD TECHNICIAN  
**JORDAN BOIVIN**

EXECUTIVE & MARKETING ASSISTANT  
**ASHTON RAMSAY**

BOX OFFICE ASSISTANT  
**REG PILLAY**

PLASKETT GALLERY CURATOR  
**ANDRÉE ST. MARTIN**

PARTNERSHIP INITIATIVES  
**ERIN JEFFERY**

INDIGENOUS CULTURAL  
DEVELOPMENT DIRECTOR  
**RONNIE DEAN HARRIS**

SENIOR ARTIST-IN-RESIDENCE  
**ALLAN MORGAN**

GLOBAL TEA SERIES CURATOR  
**CASSIUS KHAN**

ARTISITC ASSOCIATES  
**KHARI WENDELL McCLELLAND  
& JUSTINE A. CHAMBERS**



2020 will go down in history as the COVID year! But Massey Theatre has weathered the storm - or pandemic and proved how resilient she can be.

Under the leadership of our Executive Director, Jessica Schneider, we managed to entice some smaller entertainment along with smaller audiences, to come and perform when all was reasonably safe.

Our Board and staff worked hard with the City to ensure there was just as great an experience at the Anvil Theatre as at the Massey.

Going forward into our 2021-2022 year, we are trying very hard in our relationship with the City to ensure the Massey stays vibrant and flourishes and grows, while maintaining a high standard of entertainment.

It is changing times and we are adapting as best we can to these times.

Much appreciation goes out to Jessica and her staff for doing such an outstanding job. Things remain challenging at times, but through it all, they have shown a professionalism that is unparalleled – a huge thank you to you!

I appreciate the confidence the Board has placed in me for the past 5 years as their Chair. Sometimes it has been challenging, but mostly its been a wonderful experience as we look forward to a new season with new challenges.

Proudly,  
Lynn Radbourne, Chair  
Massey Theatre Society



## 2019/20 BOARD OF DIRECTORS

**LYNN RADBOURNE** CHAIR // **EDWARD DOWNING** VICE CHAIR // **COLIN JONES** TREASURER // **MARIANE KAZMIR** SECRETARY  
**GABOR GAZSTONI** DIRECTOR // **PATTI GOSS** DIRECTOR // **SUNSHINE GUDLAUGSON** DIRECTOR // **PETER LEBLANC** DIRECTOR



The Massey Theatre Society  
gratefully acknowledges the support of:



vancouver  
foundation

NEW WESTMINSTER

Canada

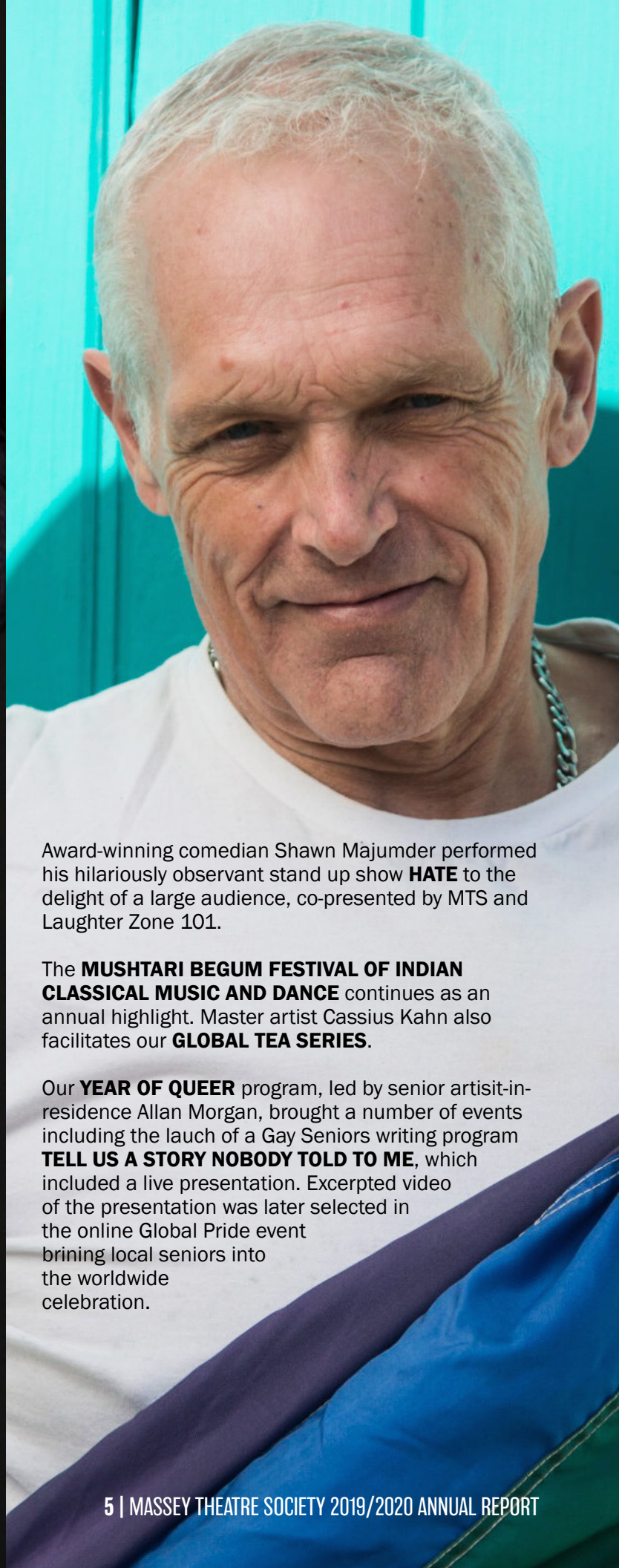


# AMAZING MOMENTS AND ARTISTIC ACHIEVEMENTS AT MASSEY THEATRE

Read about some of the wonderful experiences in another year in the life of Massey Theatre and Anvil Centre Theatre. Here are but a few:



Shawn Majumder's HATE tour (left)  
Allan Morgan (right)



Award-winning comedian Shawn Majumder performed his hilariously observant stand up show **HATE** to the delight of a large audience, co-presented by MTS and Laughter Zone 101.

The **MUSHTARI BEGUM FESTIVAL OF INDIAN CLASSICAL MUSIC AND DANCE** continues as an annual highlight. Master artist Cassius Kahn also facilitates our **GLOBAL TEA SERIES**.

Our **YEAR OF QUEER** program, led by senior artist-in-residence Allan Morgan, brought a number of events including the launch of a Gay Seniors writing program **TELL US A STORY NOBODY TOLD TO ME**, which included a live presentation. Excerpted video of the presentation was later selected in the online Global Pride event bringing local seniors into the worldwide celebration.



# AMAZING MOMENTS AND ARTISTIC ACHIEVEMENTS AT MASSEY THEATRE

Savage Productions Society brought a new project in development to our stage. Tai Amy Gruman's epic Metis love story **YOU USED TO CALL ME MARIE** is a story of plain Métis told over seven generations. Guests were able to experience the prototypes of puppetry, songs, jiggging and movement.

You could have heard a pin drop throughout the masterful physical theatre production of Charles Dickens' **A CHRISTMAS CAROL** created by Wonderheads Theatre. How did they do that?! The wonders of theatrical magic.

The Royal Canadian Theatre Company delighted audiences young and old with its annual holiday pantomime, Ellie King's **SNOW WHITE** at the beginning of the new year.

**INTERNATIONAL GUITAR NIGHT** returned to the Massey stage in January. It featured four incredible guitarists, Mike Dawes, Cenk Erdoğan, Olli Soikkeli, and Jim Kimo West.

Our Community Partnerships continued to expand and included New Westminster Family Place programs with Family Place Plaskett and Baby Talk, New West Chamber, the SD 40 Aboriginal Education program and Women on Wednesdays.

## COVID-19 AND THE MASSEY

The presentation of Australia's **HOT BROWN HONEY** was postponed due to the COVID-19 pandemic. Watch for it in the future when International touring is possible once again.

Through the summer months, Massey Theatre presented **ART WHILE APART**, an opportunity to visit the Plaskett Gallery exhibitions by appointment and experience micro performances in a series of weekly artist residencies. It was good medicine at a time of isolation and forged the way forward for our activities.





# AMAZING MOMENTS AND ARTISTIC ACHIEVEMENTS AT ANVIL CENTRE THEATRE

Anvil Centre was activated with **WINTER CELEBRATIONS**, a fifteen day festival of arts and activities set in the magical Winter World designed by Omanie Elias. Incredible free concerts from children's music to an icy drag show, comedy to gospel made the dark days brighter.

Patrick Street Productions presented their heartwarming and exceptional **IT'S A WONDERFUL LIFE** to audience and critical acclaim.

Arts Club On Tour brought their annual series of three including **BED & BREAKFAST**, **THE SHOPLIFTERS**, and **KIM'S CONVENIENCE**.

The Push International Performing Arts Festival co-presented **WHAT YOU WON'T DO FOR LOVE** and **MONDAY NIGHTS**.

One production shared the relationship between Drs. David Suzuki and Tara Cullis, who took the opportunity to share with us a lifetime of stories of love and activism. The other was an interactive play set within a basketball game. A story of male friendships and what it means to be part of a sports team, particularly when racial stereotypes in sport have removed the visibility of some players from the dominant view.



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## INDEPENDENT PRACTITIONER'S REVIEW ENGAGEMENT REPORT

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To the Directors of  
**Massey Theatre Society**

We have reviewed the accompanying financial statements of Massey Theatre Society that comprise the statement of financial position as at June 30, 2020, and the statement of operations and changes in fund balances and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

### *Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

### *Practitioner's Responsibility*

Our responsibility is to express a conclusion on the accompanying financial statements based on our review. We conducted our review in accordance with Canadian generally accepted standards for review engagements, which require us to comply with relevant ethical requirements.

A review of financial statements in accordance with Canadian generally accepted standards for review engagements is a limited assurance engagement. The practitioner performs procedures, primarily consisting of making inquiries of management and others within the entity, as appropriate, and applying analytical procedures, and evaluates the evidence obtained.

The procedures performed in a review are substantially less in extent than, and vary in nature from, those performed in an audit conducted in accordance with Canadian generally accepted auditing standards. Accordingly, we do not express an audit opinion on these financial statements.

### *Conclusion*

Based on our review, nothing has come to our attention that causes us to believe that the accompanying financial statements do not present fairly, in all material respects, the financial position of Massey Theatre Society as at June 30, 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

*Tompkins Wozny LLP*

Vancouver, Canada  
October 6, 2020

Chartered Professional Accountants



## STATEMENT OF FINANCIAL POSITION

As at June 30

Unaudited - See Review Engagement Report

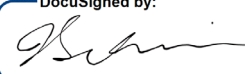
	2020			2019	
	Operating	Restricted	Capital		
	Fund	Fund	Asset	Totals	Totals
	\$	\$	\$	\$	\$
<b>ASSETS</b>					
<b>Current</b>					
Cash [note 3]	172,631	22,129	—	194,760	157,981
Accounts receivable [note 4]	104,272	—	—	104,272	86,350
Inventory	5,332	—	—	5,332	8,864
Prepaid expenses	8,283	—	—	8,283	7,875
<b>Total current assets</b>	<b>290,518</b>	<b>22,129</b>	<b>—</b>	<b>312,647</b>	<b>261,070</b>
Capital assets [note 5]	—	—	399,115	399,115	421,023
Collection - art work [note 6]	—	—	12,212	12,212	12,212
	<b>290,518</b>	<b>22,129</b>	<b>411,327</b>	<b>723,974</b>	<b>694,305</b>
<b>LIABILITIES AND FUND BALANCES</b>					
<b>Current liabilities</b>					
Accounts payable and					
accrued liabilities [note 7]	111,470	—	—	111,470	113,129
Rental deposits	90,137	—	—	90,137	43,900
Deferred revenue - other	68,911	—	57,674	126,585	130,040
acquisition	—	—	93,000	93,000	98,500
<b>Total liabilities</b>	<b>270,518</b>	<b>—</b>	<b>150,674</b>	<b>421,192</b>	<b>385,569</b>
<b>Fund balances</b>					
Invested in capital assets	—	—	260,653	260,653	269,236
Internally restricted [note 8]	—	22,129	—	22,129	19,500
Unrestricted	20,000	—	—	20,000	20,000
<b>Total fund balances</b>	<b>20,000</b>	<b>22,129</b>	<b>260,653</b>	<b>302,782</b>	<b>308,736</b>
	<b>290,518</b>	<b>22,129</b>	<b>411,327</b>	<b>723,974</b>	<b>694,305</b>

Other information [note 10]


COVID-19 [note 12]

See accompanying notes to the financial statements

On behalf of the Board:

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Director

DocuSigned by:  
  
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Director





## STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

Year ended June 30

Unaudited - See Review Engagement Report

	2020			2019		
	Operating Fund	Restricted Fund	Capital Asset Fund	Operating Fund	Restricted Fund	Capital Asset Fund
	\$	\$	\$	\$	\$	\$
<b>REVENUES</b>						
Rental and services	543,602	—	—	777,490	—	—
Other grants	121,500	—	—	80,000	—	—
Wage subsidy - government assistance [note 12]	111,848	—	—	—	—	—
Ticket centre	71,956	—	—	166,488	—	—
Operating grant - City of New Westminster	69,000	—	—	67,000	—	—
Gaming - other	60,000	—	—	55,000	—	—
- capital acquisition	—	—	5,500	—	—	5,500
Presentations	56,591	—	—	73,867	—	—
Seat charges	—	32,985	—	—	82,857	—
Concession and catering	17,180	—	—	44,345	—	—
Amortization of deferred contributions related to capital assets	—	—	7,824	—	—	7,824
Donations and fundraising	2,348	—	—	7,213	—	—
	1,054,025	32,985	13,324	1,271,403	82,857	13,324
<b>EXPENSES</b>						
Wages and Benefits						
Theatres	278,427	—	—	329,199	—	—
Administration	253,355	—	—	252,459	—	—
Front of house and concession	74,483	—	—	121,087	—	—
Communications	50,559	—	—	28,191	—	—
Programming	45,478	—	—	33,413	—	—
Ticket centre	41,115	—	—	51,222	—	—
Presentations	165,983	—	—	153,126	—	—
Amortization of capital assets	—	—	53,093	—	—	51,020
Theatre maintenance, supplies and utilities	41,376	—	—	65,325	—	—
Office and general	41,152	—	—	53,947	—	—
Ticket centre	22,725	—	—	69,978	—	—
Front of house and concession	16,921	—	—	39,181	—	—
Accounting and bank charges	13,747	—	—	10,986	—	—
Marketing	5,696	—	—	8,696	—	—
Other	4,704	—	—	8,202	—	—
Professional services (recovery)	(2,526)	—	—	35,546	—	—
	1,053,195	—	53,093	1,260,558	—	51,020
<b>Revenues over (under) expenses for the year</b>	830	32,985	(39,769)	10,845	82,857	(37,696)
Fund balances, beginning of year	20,000	19,500	269,236	20,000	41,564	191,166
Interfund transfer	(830)	830	—	(10,845)	97,845	(87,000)
Acquisition of capital assets from Restricted Fund	—	(31,186)	31,186	—	(202,766)	202,766
<b>Fund balances, end of year</b>	20,000	22,129	260,653	20,000	19,500	269,236

See accompanying notes to the financial statements

# MASSEY THEATRE COLLABORATORS, PARTNERS AND PRESENTERS

**In 2019-2020, Massey Theatre Society worked with the following organizations for artistic collaborations, presentations, productions, and more. This work brought hundreds of individual artists to the stages and attracted nearly 100,000 audience members to the theatres.**

Arts Club Theatre Company  
Arts Council of New Westminster  
BC Labour Heritage Centre  
Church of Christ  
Douglas College  
ECCW Elite Challenges  
The Flame New West  
Ronnie Dean Harris  
Influential Sports – VanCity Showdown  
James and Jamesy  
Laughter Zone 101  
Leigh Brandt Muscle Classic  
Momentum Youth Arts  
Moon Coin Productions  
Mushtari Begum Festival of Indian Classical Music and Dance  
New Westminster Aboriginal Education Program  
New Westminster Cultural Crawl  
New Westminster Family Place  
New Westminster Pecha Kucha Society  
New Westminster Pride Society  
New Westminster Public Library  
New Westminster Secondary School  
New Westminster Secondary Musical Theatre Program  
New Westminster Symphony Orchestra  
Patrick Street Productions  
Push Performing Arts Festival  
Queer as Funk  
Rockit Boy Productions  
Royal Canadian Theatre Company  
Royal City Musical Theatre  
Royal City Swing  
Royal City Youth Ballet  
Savage Production Society  
The Stage New Westminster  
Vancouver Chamber Music Society  
Vancouver Korean Women's Choir  
Vancouver Persian Network  
Vancouver Symphony Orchestra  
Vancouver Welsh Men's Choir  
Vancouver Youth Choir  
Zee Zee Theatre



Olli Soikkeli, International Guitar Night



The logo for Massey Theatre Society, featuring the word "Massey" in a large, white, cursive script font, with the word "THEATRE" in a smaller, white, sans-serif, all-caps font positioned directly below it.

Massey  
THEATRE

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MASSEYTHEATRE

Massey Theatre Society is a registered non-profit charity # 13000 0078 RR0001