To our Subscribers, Donors, Patrons, and Supporters,

I could never have imagined a year like our 2020-2021 season. We did not produce any Mainstage shows. We had to reimagine the ways we could support participants in our Youth Education Programs while ensuring that we kept them safe. We focused our New Works program on support and growth through digital meetings, readings, and residencies instead of bringing them to the stage or a workshop. And, after 43 years, I have announced my retirement. The 2021-2022 season will be my last and I am so grateful that we have reopened and could share more theatre with all of you before I depart Village Theatre.

It would be easy to let the year pass by and try to forget about the struggles that came with it but, despite the obstacles, we were able to create and share theatre in ways we never thought we would.

Within our digital world, we provided gathering spaces for conversations about musical theatre and shared memories with amazing guests. We also explored ways to bring programming to our patrons through emails and online content. I am grateful that we were able to spend this time diligently preparing our spaces for the return of our audiences. Understanding the guidelines needed to keep our patrons and artists safe, and the ways we would slowly return, helped us plan for the current year.

I am proud of all the accomplishments that you can read about in this report. Our KIDSTAGE students continued to amaze all of us with the work they created and the ways they used their skills and opportunities to create and explore. Our artists continued to generate, build, and discover ways to bring new stories to the stage. Our staff has brought forth new initiatives to support our artists that we are pleased to continue in the years to come. We have also reinvigorated efforts to strengthen and more effectively center Diversity, Equity, Inclusion, and Anti-Racism throughout the organization while continuing to increase accessibility for our community.

Throughout the year, we were continually uplifted and inspired by the generosity of our donors and forever thankful for the many subscribers and ticket buyers who continued to check-in and who couldn’t wait to walk back through our doors. We are also grateful for the financial support of federal grants and aid that allowed us to come through to the other side.

I am glad to be returning to the Village Theatre we know and love; the sounds of patrons excitedly chatting in the lobby, the downbeat of a production’s overture, and the applause of audiences back in our Theatres. Most of all, I am glad to have you back with us and look forward to all that the future will hold for this organization.

Robb Hunt
Executive Producer

THE MISSION OF VILLAGE THEATRE

To be a regionally recognized and nationally influential center of excellence in family theatre:
- To promote a season of top quality productions
- To commission and produce new musicals that achieve national exposure
- To train young people in theatre skills for career opportunities and enriched lives
- To develop a broad-based appreciation for live theatre
- To promote positive values through art
Village Theatre prides itself on providing quality live performance experiences for our patrons. With lingering impacts from the pandemic during its 2020-2021 Mainstage season, Village Theatre was required to quickly pivot and find new ways to bring theatre, performance, and music directly to the homes of our patrons.

A series of videos, interactive online parties, and new communication channels brought new meaning to engagement and has allowed for expanded access. We produced free content for our patrons that highlighted our performers, including our weekly Spotlight discussions which were livestreamed on Facebook and YouTube, a new bi-weekly email newsletter titled Scene Change, and a series of performance-based videos.

**SCENE CHANGE**

Scene Change is a new online newsletter that was created to maintain a consistent line of communication with our patrons during the COVID-19 shutdown. The newsletter has now become a permanent part of our communications, providing a monthly update on all things Village Theatre to over 41,000 patrons who subscribed. It includes Mainstage show announcements, KIDSTAGE classes and camp information, developmental milestones for New Works, fun facts about Village Theatre, our history, our process, and behind-the-scenes insights, and links to Village Theatre-featured local or regional news. It also provides a platform for sharing important information and updates.

**BEYOND THE CURTAIN**

As an expansion of the 2020 Beyond the Curtain series, that provided videos from Confluence Park in Issaquah and then a series of Holiday and Winter songs from performers’ homes, we released a series of concert videos to our donors and subscribers. Each concert was available to view for one week only as an exclusive opportunity for Village Theatre patrons. The New Works Cabaret released in May of 2021 featured Village Theatre actors performing songs from new works in development. This video was sent out to a segmented list of donors and members of our Village Originals program. The two subsequent concert videos, entitled With a Song in My Heart, were sent to over 5,700 donors and subscribers and featured performances of musical theater favorites, as well as songs that our artists love to sing.

**MUSICAL CONVERSATIONS**

In March of 2021, we began another new series called Musical Conversations. These virtual events for donors and subscribers have proven very popular and have now become part of our regular benefits. Musical Conversations provide attendees with a look back at a past Village Theatre production, and the opportunity for patrons to interact with a few of the actors from that production. Shows that we have featured in these conversations include Showboat, Billy Elliot, and Jesus Christ Superstar.

**NEXTSTAGE**

In April of 2021, Village Theatre introduced NextStage, a free online class series for professional artists ages 18 and older designed to illuminate, support, and encourage the professional artistic experience through practical instruction and conversation. Each session consists of two classes: the first is a conversation during which instructors discuss issues and topics within the theatre-making process and community; the second is a lesson designed to generate practical skills and processes with the goal of providing tools that artists can bring into their practice to encourage balance and growth.
INFRASTRUCTURE & SYSTEMIC IMPROVEMENTS

While our doors were closed to the public and our stages were dark, Village Theatre’s staff was diligently working behind-the-scenes to ensure that our spaces were properly prepared for a safe and healthy return of staff, patrons, students, artisans, and performers.

Our administrative, production, and artistic staff have dedicated their time to planning for healthy environment compliance in careful adherence to all public health safety measures. To that end, Village Theatre underwent a Facilities Condition Assessment from Meng Analysis, which informed us as to the state of our air filtration systems and what needed to be upgraded or improved in order to promote proper air flow in all of our spaces. Upgrades were implemented to all theatres to improve our HVAC systems.

Our built environments also received a number of upgrades and improvements for safety and functionality. At the Francis J. Gaudette Theatre in Issaquah, administrative offices have been reconfigured to create additional space for optimal social distancing and workflow, including a new conference room. The costume shop also received new, ergonomically designed adjustable height cutting tables and a renovated fitting room. First Stage Theatre saw improvements through new office space configurations and upgrades to the sound booth. To provide our patrons with more seamless customer service and our staff with enhanced remote-work functionality, Village Theatre invested in its information system infrastructure, including upgrading its phone system, Wi-Fi, and Firewall. In addition, a system called Remotely Close was installed in all Village Theatre buildings, which allows for greater reliability to host meetings and events via Zoom, particularly improving our ability to connect with out-of-town artists and support interoffice collaboration.

Village Theatre also used this period of closure to re-evaluate the schedule of our performances, with a goal to find new ways we could provide our performers, production, and technical staff with a healthy work/life balance as they work tirelessly to create the magic you see on our stages each season. Traditional theatre hours have often created long hours and weeks, and it was important for us to find an equitable solution to this challenge. We implemented a five-day work week for our performers and technical staff, and eliminated workdays that exceeded eight hours. Village Theatre is proud to support the health and well-being of our artists with these changes and will continue monitor our approach for ongoing improvement.

In addition, Village Theatre’s administrative, production, and artistic staff dedicated their time to long-term season planning, furthering the development of our Diversity, Equity, Inclusion, and Anti-Racism (DEIA) initiatives, managing union negotiations to help facilitate lower production expenses, refining project management efforts to develop greater operational efficiencies, and developing relationships with other theatres for future collaborations and possible co-productions. All of this internal work was done in order to ensure that Village Theatre would reopen as a safe, inclusive, and robust organization on the other side of the pandemic.

DIVERSITY, EQUITY, INCLUSION, ANTI-RACISM (DEIA)

Theatre is storytelling and a powerful shaper of how we view the world, each other, and ourselves. When Village Theatre selects stories to tell on our Mainstage, in the New Works we develop, and in Youth Education curricula and productions, we are choosing what to uplift and what to share. We are accountable to our complete community.

We recognize that there are populations we have served well, have historically underserved, and have yet to serve. We aim to foster an environment where people of every race, ethnicity, faith, sexual orientation, gender identity, income, ability, and nationality, both internal and external to our organization, are welcome and empowered.

Village Theatre has committed to being more explicit and intentional about why we choose to tell each story. The pervasive nature of racism reveals itself in myriad ways and throughout most established systems in the United States, and the theatre industry is no immune. Village Theatre is on an intentional journey from behaving as a non-racist organization—one that believes in equality and views itself as open-minded and non-discriminatory—to an anti-racist organization—one that takes action against inequity and to dismantle structural and institutional racism.

Everything we do to inspire, create, and educate is with this mission, our values, and this DEIA statement in mind. Producing shows that focus on multi-ethnic communities, doing color-conscious casting, and hiring administrative, artistic, production, and education staff are all part of our DEIA initiatives to diversify our programming, employ more diverse staff, and reach a more diverse audience.
NEW WORKS EXCITING DEVELOPMENTS CONTINUED

Our New Works program, Village Originals, is one of the most comprehensive developmental pipelines for expanding the musical theatre canon, locally, regionally, and nationally. Whether writers have the first spark of an idea, a draft that needs to be read aloud and revised, or a show ready for audience feedback, Village Theatre’s artist-centric process allows for a tailored approach that gives each piece its best next step. While the 2020-2021 Village Originals program required deep pivots, even through a pandemic, we were able to support the development of 15 new musicals.

READINGS
As in-person events were not possible during 2020-2021, we helped support two new musicals with table reads over Zoom. These are processes that deeply focus on a script’s story and structure to better understand the architecture of a show. In November 2020, we produced a Zoom table read of Eastbound by KiHyon Hursey and Cheeyang Ng, directed by Desdemona Chiang. Many will remember this touching story from our 2019 Festival of New Musicals. Eastbound is a new bilingual musical about the unexpected meeting of two brothers from opposite sides of the world, their quests for survival, and the power of choice. The reading allowed the creative team to hear some large structural changes out loud for the first time and provided some in-depth conversations between the creative team and their cast (many of whom have been with the show for years).

We also supported the very first reading of a new commission, Broken Ground by Christina Toy Johnson and Jason Ma. Commissioned in 2019 by Village Theatre, Broken Ground tells the story of a grief-stricken young woman in a small farming village in China who discovers her destiny through messages embroidered by her late mother in an ancient writing system created by and only for women. The creative team was able to hear the show read aloud with demo audio recording played for the first time featuring a mix of Seattle and New York city talent.

NORTHWEST CREATOR RESIDENCY
Village Theatre created a new program called the Northwest Creator Residency, which seeks to support Seattle-area Black, Indigenous, and People of Color artistic creators of all disciplines and experience levels. The program fosters the humanity and vision of the artist and is not specifically dedicated to one particular project. After an overwhelming number of submissions, Village Theatre was able to find more funding to expand the original eight available residencies to support 11 artists working on nine new musicals. Each creator received $1,000 for their digital residency to begin work on any new element of musical theatre developed during the 2020-2021 program. The residents ranged from writers to actors to designers to choreographers to multimedia journalists, and more. Artists included (pictured above from left to right, top to bottom): Lex Marcos, Aaron M. Davis Norman, Lauren Du Pree, sereneine, Lisa Kwak, Be Russell, Porscha Shaw, David Rue, Nicholas Japaul Bernard, Imana Gunawan, Kevin A. Haylock.

WATERSHED MOMENT NATIONAL ALLIANCE FOR MUSICAL THEATRE
The nationally-regarded National Alliance for Musical Theatre holds an industry-leading Festival of New Musicals every fall in New York City. Village Theatre had an especially notable moment when three of the eight shows featured in the 2020 Festival had previous involvement with Village Theatre: Cowboy Bob (2019 Festival), Eastbound (2019 Festival, 2020 Zoom reading), and Hart Island (2016 residency, 2017 Festival, 2018 NYC workshop, 2019 Beta production). Village Theatre was the talk of the festival!

5TH AVENUE THEATRE COLLABORATION
Village Theatre entered into an exciting collaboration with The 5th Avenue Theatre to support and nurture Northwest-area musical theatre writers. We have made a three-year commitment and hope this partnership will inspire local companies to find more ways to collaborate and deepen support of our local artists.

The first program of our collaboration is Northwest by Northwest (NWXNW). We commissioned three new musicals by local writers to be written based on photographs of life in the Pacific Northwest by local photographers. The goal is to connect the artists to the area and to allow the people of the area to help tell the stories of their community. The commissioned writers are Rheanna Atendido, Claudine Mboligikpelani Nako, Koryn Orcutt, and Danielle Mohlman.

WRITER RESIDENCY
Village Theatre ended the year with an exciting week-long residency with writer Rona Siddiqui on her new musical Salaam Medina: Tales of a Halfghan. Rona came to Issaquah for a week and spent time folding a new framing device into her script and writing a new song. Salaam Medina is a zany, vaudevillian fantasy of bi-ethnic identity exploration in the style of The Muppet Show and Laugh-In.

COVID-19 IMPACT
The largest and most publicly visible Village Originals program is our Festival of New Musicals, which takes place annually in August. New musicals are presented in staged readings for audiences comprised of Village Originals members and industry professionals from across the country. While we were disappointed to have had to cancel what would have been our 20th Festival, we look forward to its triumphant return in 2022.

“When a Village Originals show ends up on a mainstage somewhere, you can always think back to — I knew that show back when...” — Mikel Poulsen, Village Originals Member
YOUTH EDUCATION

SKILLS FOR THEATRE… SKILLS FOR LIFE

Village Theatre’s Youth Education programs serve young people, families, and teachers throughout the Puget Sound region. KIDSTAGE programs are available to all, regardless of the ability to pay.

BY THE NUMBERS

1,346 Events

1,626 Students worked directly with professional artists, designers, and arts educators

33.5 Average contact hours per student in KIDSTAGE classes, camps, and productions. Contact Hours per program: Institute-78, Productions-200, Classes and Camps-15

26% of KIDSTAGE and Pied Piper students received scholarships, free tickets, or free tuition

3,866 attended KIDSTAGE shows in-person (all ages)

5,554 attended KIDSTAGE virtual programming

PROGRESS TOWARD IN-PERSON EXPERIENCES

CLASSES AND CAMPS

KIDSTAGE offers classes and camps year-round for students of all experience levels, Pre-Kindergarten through age 20. During fall of 2020 and winter of 2021, we continued online programming. In the spring of 2021, in addition to online offerings, in-person classes were offered with small class sizes to accommodate COVID-19 protocols. In summer 2021, KIDSTAGE provided in-person classes once again, serving over 500 students. Over 200 students participated in our advanced musical theatre training program, Institute.

Most importantly, KIDSTAGE provided connection and belonging during a time of tremendous uncertainty and upheaval for students. Teaching artists received professional development to learn how to create stimulating online programs, while Village Theatre Youth Education continued to offer a supportive community where students found hope and resilience in creativity, music, and human connection.

We are grateful to the Arakawa Family, The Boeing Company, and Hearst Foundations for their extraordinary support, specifically of our Young Innovators STEM initiatives. Along with our technical training program, their funding provided resources to integrate STEM into KIDSTAGE classes and productions. KIDSTAGE also offered an online class for a local school’s science/technology program.

KIDSTAGE PRODUCTIONS

KIDSTAGE produces 10 musicals per year. Last year, KIDSTAGE launched “Pop-Up Productions.” Each Pop-Up Production allowed students the opportunity to explore different scripts and performance styles. KIDSTAGE also produced virtual shows including the Winter Solstice Cabaret, She Kills Monsters: Virtual Realms, and Godspell, Jr.

In the summer, KIDSTAGE was responsible for bringing back live theatre to our stages for the first time since the quarantine. Three shows were rehearsed and performed in-person: Spitfire Grill, Jasper in Deadland, and Urinetown. The shows were entirely student-driven with professional mentorship. Students participated in all areas, including performance, directing, design, technical theatre, management, community outreach, and more. Fully vaccinated casts and crews rehearsed in masks and kept everyone safe throughout the entire summer. Welcoming over 3,000 audience members through Village Theatre’s doors, these productions were a great success and were among the first live productions in the region since the shutdown due to COVID-19.

KIDSTAGE Everett took steps to rekindle a relationship with Cocoon House, an organization serving and housing at-risk and insecure youth. A group of young people from Cocoon House attended a performance of Jasper in Deadland and enjoyed a backstage tour and presentation.

KIDSTAGE ORIGINALS FESTIVAL

The KIDSTAGE Originals program allows emerging theatre artists to generate an original musical under the mentorship and guidance of professionals. The program emphasizes the process of creating a script from the initial concept to the stage. The KIDSTAGE Originals Festival in March of 2021 featured four writing teams comprised of 23 student writers and 15 actors who developed new 45-minute musicals that were performed virtually.

DIVERSITY, EQUITY, INCLUSION AND ANTI-RACISM (DEIA)

KIDSTAGE staff and teaching artists are dedicated to upholding Village Theatre’s DEIA goals. They received many hours of training and coaching throughout the year by DEIA specialists. Trainings and topics of focus included: Trauma-Informed Practice, Inclusive Curriculum, Identity-Conscious Casting, and more. Additional trainings were provided by the theatre at large, including: Leading for Racial Equity, Implicit Bias and Stereotypes, Structural Racism, and Courageous Conversations.
While Village Theatre remained closed throughout our 2020-2021 Season for the safety of patrons and staff alike, breaking news and developments in the management of the pandemic inspired us to plan to re-open in January 2022, producing a 4-show Mainstage season.

Emerging from the closure, Village Theatre currently has 10,631 subscribers for the 2021-2022 Season. This is down 42% from our pre-COVID total of 18,451. Rebuilding our subscriber base is key to our recovery plan. We are hopeful that subscribers will join us as we take measures to welcome back patrons into a safe and entertaining environment where they can enjoy the high-quality entertainment that they are accustomed to at Village Theatre.

Total earned revenue from operations was down 78% from the prior year at $1.2 million. Through the generous support of our patrons, foundations, and corporate and government partners, operating contributed support was over $2.4 million. Additional COVID-19 support in the amount of $4.5 million was received through government programs, which will allow Village Theatre to create cash reserves that will be used to help the organization address the impacts of the pandemic and plan for recovery. Operating expenses decreased 50% as a result of layoffs, furloughs, salary cuts, reduced hours for staff, and other cost saving initiatives that were implemented.

We cannot reasonably estimate the duration of the pandemic and related financial impact at this time. As restrictions began to lift and staff return to work on the 2022 season, Village Theatre is returning to a sense of normalcy and is excited to welcome patrons back. But we have a long road ahead and look forward to the continued support and patronage from our community.

In 2016, we launched an endowment campaign as part of the Board of Directors’ long-term strategic plan to grow an endowment to help provide future financial stability. The goal for this endowment is $14 million. As of August 31, 2021, the endowment consists of donor-restricted and board-designated funds established for Mainstage, New Works (Village Originals), Youth Education (KIDSTAGE), and general operations. The total value of the endowment fund at that time was $2,166,700 which includes $1,189,205 of original donations restricted in perpetuity; $758,085 of accumulated unspent earnings, which are restricted until appropriated under the endowment’s spending policy; and $298,588 of board-designated funds. In accordance with Village Theatre’s endowment spending policy, $60,267 was distributed from endowment earnings appropriated for expenditure in 2021 to be used in operations. The experience of dealing with the financial impact due to the pandemic-related restrictions have further demonstrated the value and importance of building this endowment.

### STATEMENT OF ACTIVITIES

**For the Year Ended August 31, 2021**

**ALL FUNDS**

<table>
<thead>
<tr>
<th>Revenues from Operations</th>
<th>$107,058</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$437,422</td>
</tr>
<tr>
<td>Management Fees</td>
<td>$331,222</td>
</tr>
<tr>
<td>Other Income</td>
<td>$90,044</td>
</tr>
<tr>
<td>Endowment earnings for expenditure</td>
<td>$60,267</td>
</tr>
<tr>
<td><strong>Total Revenue from Operations</strong></td>
<td>$1,207,199</td>
</tr>
</tbody>
</table>

**Support**

| Individuals               | $1,347,141 |
| Corporate                 | $422,105   |
| Foundation                | $144,858   |
| Government                | $203,538   |
| Inkind                    | $7,728     |
| Special Events            | $284,207   |
| **Total Revenue from Support** | $2,409,577 |

**COVID-19 Support**

| Ticket Donations from Covid-19 | $9,075 |
| Paycheck Protection Program loan forgiveness | $460,000 |
| Employee Retention Credits    | $749,219 |
| Shuttered Venue Operators Grant | $3,106,721 |
| **Total COVID-19 Support**    | $4,505,015 |

**Total Operating Revenue and Support**

| $8,121,791 |

**Expenses**

| Production & Program        | $3,051,697 |
| Administrative              | $1,049,807 |
| Fundraising                 | $851,952   |
| Depreciation                | $463,548   |
| **Total Unrestricted Operating Expenses** | $5,417,004 |

**Change in Net Assets from Unrestricted Operating Activities**

| $2,704,787 |

| Net Change in Net Assets from Non Operating Activities | $348,497 |
| Net Change in Net Assets from Endowment Campaign | $681,716 |
| **Change in Net Assets** | $3,735,000 |
I'm Bobbi Kotula. I am a performer, a fundraiser, a teacher, a friend to many in the Puget Sound area, and a lover of theatre.

When I think about the future, especially as we move forward from the pandemic, I think about the performers and theatre makers that will come after me. How can I make a positive impact for them? How can I support the causes that I truly care about, so that others can continue to enjoy them for years to come?

My story with Village Theatre goes back to 1990, when I was cast in Damn Yankees. My first Mainstage role at the Frances J. Gaudette theatre in Issaquah was with Steve Tomkins directing me as Miss Hannigan in Annie in 2003. Then, when I decided to put down roots in the Pacific Northwest, I had the opportunity to begin working with Village Theatre's administrative staff as a development officer. Throughout all of these experiences, Village Theatre gave me the opportunity to grow and deepen my commitment to the arts.

I was honored and humbled to achieve a lifelong dream when I was offered the title role in Hello Dolly! at the end of 2019. Of course...we all know how the rest of that story goes. When Covid hit and Village Theatre had to focus on our survival, Hello Dolly! was of course canceled. We were gutted, both financially and emotionally, but the health of our artists, staff, and patrons was paramount. We didn’t know where to go, but we did what was necessary and gathered our wisdom and determination to weather the storm. When I reached out to them, our donors rose up and with hesitation, shared what they had in order for us to make it through an incredibly scary time.

Because of the loving care I have received from the people at Village Theatre and especially from my Mom’s Legacy, I am grateful to be able to personally start a seed of financial gratitude that I hope will grow into an abundant source that will sustain the stories we tell and the lives that we touch through the work of Village Theatre. As Dolly Levi says, “Money…pardon the expression…is like manure. It’s not worth a thing unless it’s spread around encouraging young things to grow.”

Please join us in honoring Bobbi Kotula’s generosity toward the growth of Village Theatre’s $14 million endowment that will create an ongoing source of permanent income for the Theatre, enhancing our stability during tough times and relieving pressure on the annual fund. As of August 31, 2021, we received over $451,049.88 in new gifts and commitments towards reaching this goal. It’s an honor to recognize our fund holders and all supporters who have made contributions totaling nearly $24 million in support of our Mission and Programs.

It is with great appreciation that Village Theatre acknowledges the following foundations, corporations, and individuals who have made contributions totaling nearly $24 million in support of our Mission and Programs.

Bobbi Kotula

**CORPORATE, FOUNDATION, AND GOVERNMENT AGENCIES**

**$100,000 and Above**
- American Cancer Society
- Bank of America Charitable Foundation
- Bank of America Charitable Foundation
- Community Foundation
- Community Foundation Northwest

**$50,000 to $99,999**
- Amazon
- Bank of America Charitable Foundation
- Boeing Foundation
- City of Everett Lodging & Tax Fund
- City of Everett Lodging & Tax Fund
- Community Foundation
- Community Foundation
- Foundation Northwest

**$25,000 to $49,999**
- Alaska Airlines Foundation
- Bank of America Charitable Foundation
- Community Foundation
- Community Foundation
- Foundation Northwest

**$10,000 to $24,999**
- Alaska Airlines Foundation
- Bank of America Charitable Foundation
- Community Foundation
- Community Foundation
- Foundation Northwest

**$5,000 to $9,999**
- Alaska Airlines Foundation
- Bank of America Charitable Foundation

**$2,500 to $4,999**
- Bank of America Charitable Foundation
- Community Foundation
- Community Foundation
- Foundation Northwest

**$1,000 to $2,499**
- Alaska Airlines Foundation
- Bank of America Charitable Foundation
- Community Foundation
- Community Foundation
- Foundation Northwest

Please join us in honoring Bobbi Kotula’s generosity toward the growth of Village Theatre’s $14 million endowment that will create an ongoing source of permanent income for the Theatre, enhancing our stability during tough times and relieving pressure on the annual fund. As of August 31, 2021, we received over $451,049.88 in new gifts and commitments towards reaching this goal. It’s an honor to recognize our fund holders and all supporters who have made contributions totaling nearly $24 million in support of our Mission and Programs.

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Bobbi Kotula
Throughout the Donor Recognition section, we will be highlighting Village Theatre’s STEM programming.

Jasper in Deadland, featured in this section are of students working on 21st-century skills development, and social-emotional learning processes.

Students are mentored in all facets of the production, from the initial casting of qualified candidates, the majority of which contributed valuable goods and services.

To gather information on these students working on 2021’s Summer Theatre Production

Many thanks to The Boeing Company for its support of Village Theatre’s STEM programming.
VILLAGE THEATRE STAFF 2020-2021 SEASON

FINANCE
Diane Wright, Director of Finance
Angela Newton, Senior Accounting Associate
Heather Berry, Senior Accounting Associate
Taka Johnson-Marghani, Payroll & Accounting Specialist
Katie Healds, Accounting Associate

HUMAN RESOURCES
Upasana Mahra, Human Resources Manager
Darryl Roberts, Human Resource Generalist

OPERATIONS
Erica Wei, General Manager, Everett Performing Arts Center
Steve Jensen, Director of Maintenance Services
Leah Gibson, Front of House Manager & Facilities, Issaquah
Susan Hansen, Ray Lapine, Angela Snyder, House Managers, Issaquah
Chris Milse, Front of House Manager, Everett
Kathleen Podol, House Manager, Everett
Andrea Hansen, Audrey Wei, Front of House Attendants, Everett

YOUTH EDUCATION
Kati Nicholson, Director of Youth Education & Community Outreach
Suise C. Biles, Associate Director of Youth Education

ADVANCEMENT
Jacquelyn Rardin, Marketing Consultant

ARTISTIC STAFF
Jerry Dixon, Artistic Consultant
Brandon Irie, Associate Artistic Director, New Works
Jessica Spencer, Associate Artistic Director, Art Engagements & Casting
Tim Symors, Associate Artistic Director, Music
Anasofia Gallegos, Casting Associate & Programs Assistant

PRODUCTIONS
Jay Markham, Production Manager
Caitlin McCown, Associate Production Manager
Byke Kaufman, Company Manager
Bradley Kelley, Marketing & Development Manager
Andra Bertrand, Associate Technical Director
Louise Butler, Associate Production Manager, Everett
Brett Warren, Master Sound Engineer
Kurt Conway, Master Sound Engineer, Everett
Paul Arnold, Master Electrician, Issaquah
Paul Shull, Master Electrician, Everett

KIDS STAGE
Jennifer Nightingale Myers, Patron Services Director
Michelle Laco, Assistant Patron Services Director
Jeremy Dunn, Box Office Assistant Manager, Everett
Kathleen, Lead Audience Services Representative, Issaquah
All Todirovic, 2nd Lead Audience Services Representative, Issaquah

MARKETING & DEVELOPMENT
Frank Stilbahn, Director of Advancement

KIDSTAGE
Jennifer Nightingale Myers, Patron Services Director
Michelle Laco, Assistant Patron Services Director
Jeremy Dunn, Box Office Assistant Manager, Everett
Kathleen, Lead Audience Services Representative, Issaquah
All Todirovic, 2nd Lead Audience Services Representative, Issaquah

ADDITIONAL STAFF
Employed During the 2020-2021 Season
Brittany Ball, Senior Associate Director of Marketing
Lauren Wolbaum, Director of Marketing
Chelsea Braden, Marketing Associate, Database & Sales
Sasha Custer, Marketing Associate, Publications
Stefanie Fatouo, Advancement Assistant
Ann Reynolds, Public Relations Manager

Picture: Northwest Theatre Press
WE GOT THROUGH THIS TOGETHER

WE GRATEFULLY ACKNOWLEDGE OUR 2020–2021 SEASON SPONSORS

SEASON SPONSORS

PRODUCING SPONSORS