Geordie theatre

Impact Report
Season 25/26



where young voices belong

45 YEARS

making space for young people to be seen, heard, and represented.

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ABOUT US

Geordie Theatre is Montréal's leading English-language professional theatre for audiences of all ages, entertaining and engaging the imagination since 1980. We deliver more than 200 performances each season and reach more than 41,000 young people and their communities annually. We are members of the Professional Association of Canadian Theatres (P.A.C.T.), Québec Drama Federation (QDF), La Maison Théâtre, Conseil québécois du théâtre (CQT), Canadian Green Alliance, and ASSITEJ Canada.

MISSION

Geordie Theatre celebrates the art of theatre and its social impact by working with artists from various disciplines and cultural backgrounds to create works that are provocative, relevant and challenge the imagination of our audiences.

VALUES

Geordie Theatre values the diversity of its patrons, visitors and workforce, and is committed to making theatre that is inclusive and accessible to all members of society.

VISION

By inspiring dialogue between communities, children and parents, as well as teachers and students of all ages, theatre has the unique power to foster voices of the future and plays a crucial role in changing our world for the better.

GEORDIE'S
PILLARS

Geordie Theatre creates, presents, and promotes theatre that engages young audiences and their communities.

Three principal pillars guide the company's artistic and administrative policies:

These central tenets of our work encompass the philosophy that all children should be exposed to and given access to the arts.

CREATION + DEVELOPMENT

PRODUCTION + TOURING

EDUCATION + OUTREACH



JIMMY BLAIS

ARTISTIC DIRECTOR

Forty-five seasons into Geordie's story, I am incredibly proud of where we are and, maybe even more importantly, of where we are going.

This season felt big.

Beyond Belief by Sarah Danielle Pitman and Harry Standjofski's *2061*, his adaptation of *1984*, travelled into schools and communities, asking young people to wrestle with belief, power, truth, and the world around them.

Then there was *Snow White*. We took one of the most familiar stories in the world and gave ourselves permission to be bold with it. To play. To challenge expectations. To make something funny, strange, beautiful, and completely our own. Audiences showed up in an incredible way. We came close to selling out the run and were part of some of the largest audiences English-language theatre in Montréal has seen in years.

At the Playground Festival, *Celestial Bodies* stayed with me deeply. At its heart was a reminder to young people that their place in this universe is theirs to claim. That their worth is not determined by how others see them, by the expectations placed upon them, or by the ways the world might try to define them.

Our Theatre School is flourishing, creating space for young people to play, take risks, build confidence, and discover their voices.

After forty-five years, Geordie is still asking questions. Still taking risks. Still finding new ways to reach young people.

And I truly believe our best work is still ahead of us.





KATHRYN WESTOLL

EXECUTIVE DIRECTOR

As each season at Geordie ends, I try to distill down what we've accomplished and the impact of the work we do. While it's easy to point to milestones and numbers, they don't always capture the full story.

While reaching a 45th season is an achievement worth celebrating, what inspires me most is Geordie's continued ability to evolve, respond, and remain relevant to the young people we serve.

What we do matters.

In a world that often feels increasingly divided and fast-moving, gathering together to create and share stories remains a powerful act. It creates space for curiosity, understanding, joy, and belonging and reflects our belief that theatre can help young people see themselves, understand others, and engage more deeply with the world around them.

Through our Mainstage productions, 2Play Tour, Geordie Theatre School programming, and community initiatives, we welcomed thousands of audience members into stories that inspired imagination, empathy, conversation, and connection.

I am especially grateful to all the artists, staff, volunteers, board members, funders, donors, partners, teachers, parents, and audience members who each played a part in bringing our mission to life.

Ultimately, the success of a season cannot be measured by attendance alone, but by the moments of connection we create. By that measure, our 45th season was one of our most meaningful yet.



2025-2026 BOARD OF DIRECTORS

Kim Fuller
President

Keith Serry
Vice President

Gillian Nycum
Secretary

Ndaku Mazhude
Treasurer

Alarey Alsip
Julie Tamiko Manning
Maude Levasseur
Stephanie McKenna
Carol-Ann Hoyte
Directors



KIM FULLER
PRESIDENT OF THE BOARD OF DIRECTORS

What a year to celebrate 45 years of Geordie Theatre. Our Mainstage production of *Snow White* gave audiences a bold, fresh take on the fairytale classic, tossing out the damsel-in-distress trope for a princess who leads with courage, kindness, and independence. It was a joy to watch young people see themselves reflected on stage in a whole new way, and just as wonderful to see the adults in the room laughing, gasping, and leaning in right alongside their kids. Turns out a good story about rewriting your own ending never gets old.

I was also proud to attend the Canadian Race Relations Québec Dialogues event alongside our team this year, part of our ongoing commitment to strengthening inclusion and combating racism, work that sits at the very heart of what Geordie does.

I'm equally thrilled to share that our Board adopted a new five-year strategic plan this year, giving us a clear, honest roadmap toward our 50th anniversary.

None of this happens without you. Thank you for being part of the Geordie Family.



KEITH SERRY
VICE PRESIDENT OF THE BOARD OF DIRECTORS

Looking back on another year of Geordie's incredible impact on our community and our kids, I keep returning to the central magic of theatre: the fact that it asks people to sit in a room together and just…listen. That is not a small thing right now. We live in a moment defined by division, suspicion, and screens that make it easier to talk past each other than to each other. Live performance interrupts that; it puts strangers in a room together, sharing space and asking them to feel something before they decide what to think.

For decades, mainstage after mainstage, tour stop after tour stop, workshop after workshop, Geordie has been bringing that collective magic to folks all over Québec and beyond.

What an honour to serve an organization that treats community building as an essential rather than an extra. What a thrill to help you, our community of supporters, move that mission forward in these challenging times.

GEORDIE'S TIMELINE

1980
Elsa Bolam founded Geordie Theatre

1981
First school tour hits the road

1999
Mainstage series launched

2009
First mainstage tour of The Jungle Book

2010
Launch of Geordie Theatre School

2016
Launch of Geordie Theatre School Bursary Fund

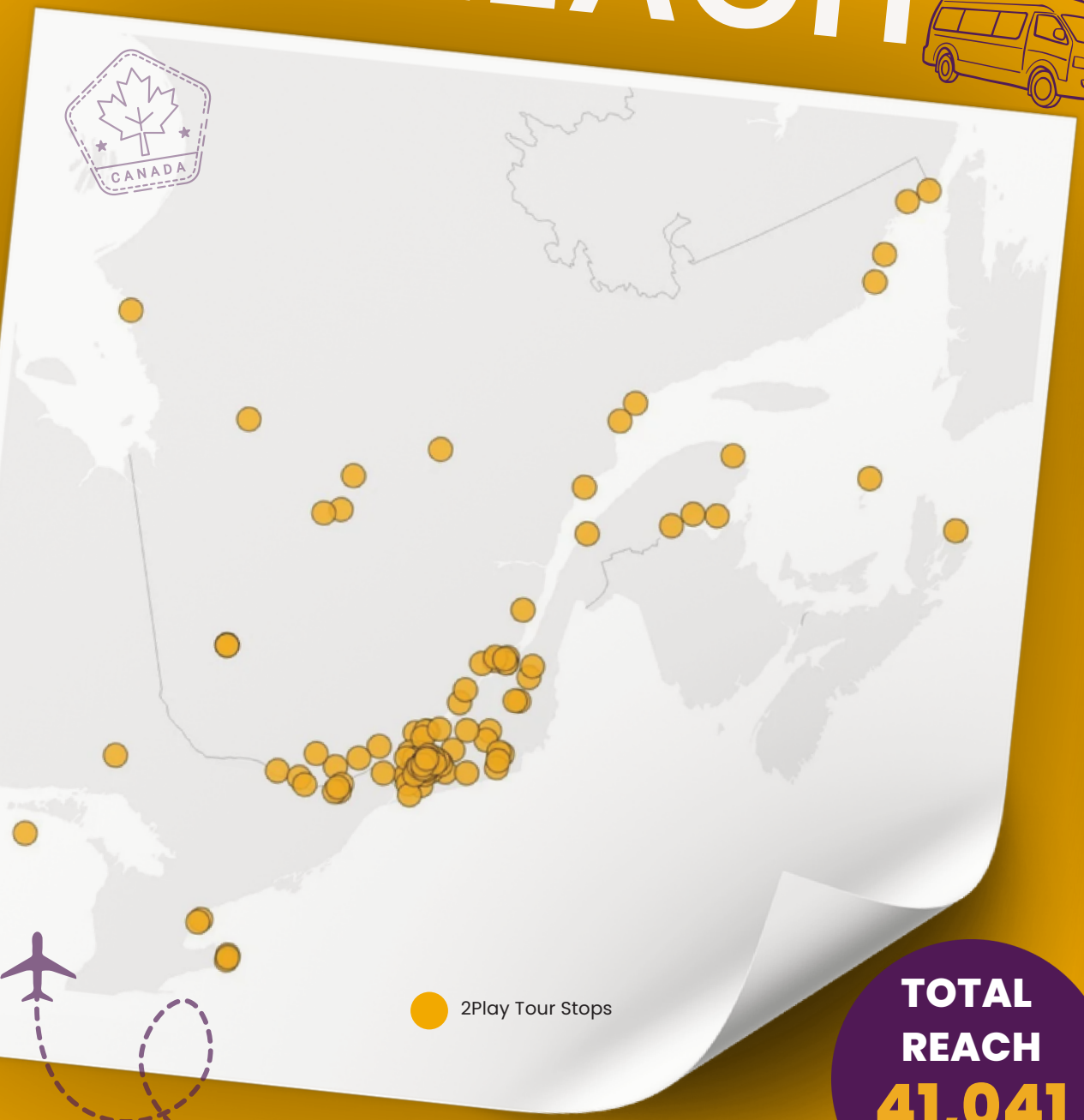
2017
First edition of the Geordie Theatre Festival

2021
40th anniversary
2.3 million people reached + the opening of Espace Geordie

2022
The return to live theatre following pandemic

2025
45th anniversary

OUR REACH



TOTAL REACH
41,000

ENGAGEMENT

2PLAY TOUR	**33,590**
MAINSTAGE SNOW WHITE & PLAYGROUND FEST	**3,744**
THEATRE SCHOOL	**3,707**

ONLINE IMPACT

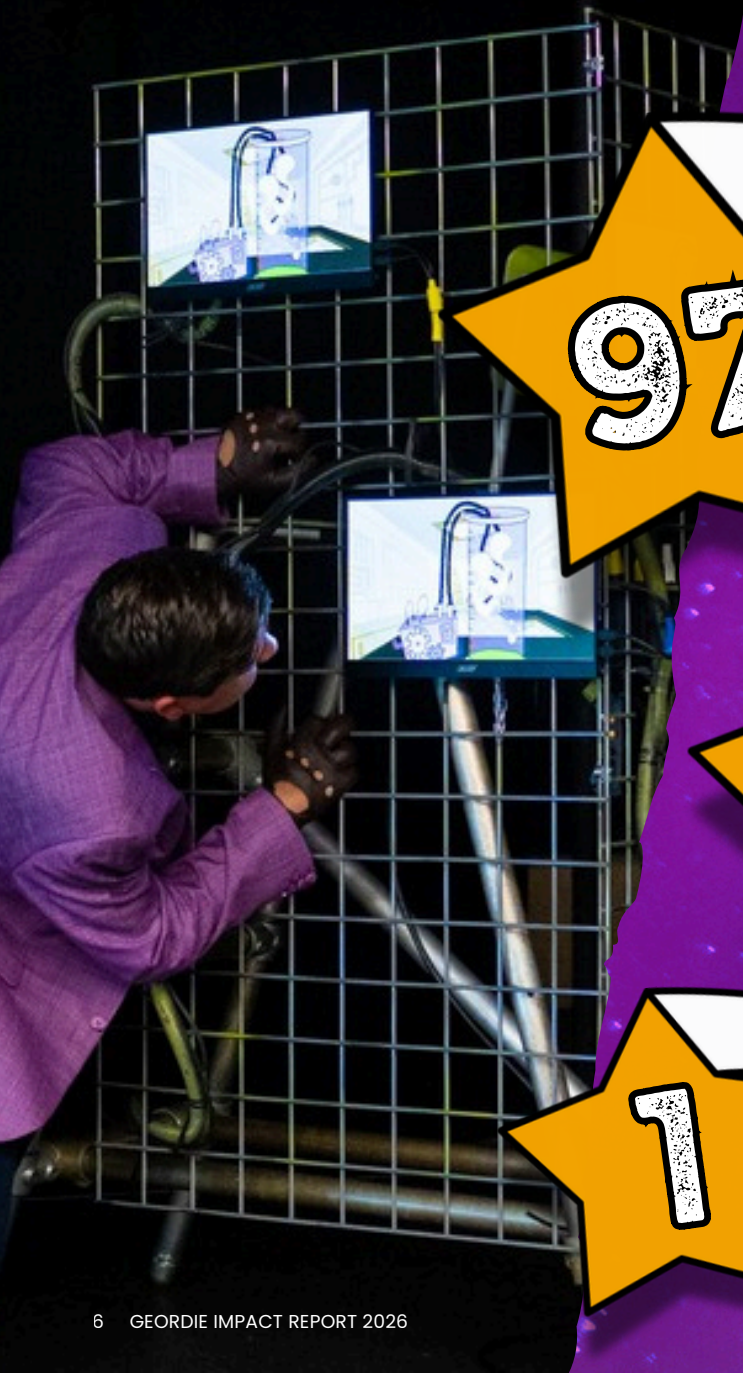
Followers: 3,332
Reach: 222,100

Followers: 2,942
Reach: 136,221

Followers: 683

Site views: 79,829
Users: 31,000

THE YEAR AT A GLANCE



214 TOTAL PERFORMANCES

97 ARTISTS EMPLOYED

4 NEW PLAYS PRODUCED

6 LSQ & SURTITLE CONSULTANTS HIRED

8 NEW PLAYS IN DEVELOPMENT

1 LSQ PERFORMANCE

12 PERFORMANCES WITH FRENCH SURTITLES

GEORDIE'S **COMMITMENT** TO ANTI-RACISM



A PLACE IN THE STORY

Young people are constantly receiving messages about who they are, who they are allowed to become, and where they belong.

They learn those messages from family, from school, from media, from the world around them, and from the stories we choose to tell.

Theatre is part of that too.

At Geordie, we believe that means we have a responsibility to think carefully about whose stories appear on our stages, who gets to tell them, and what young people see when they look at the artists standing in front of them.
Our commitment to anti-racism begins there, but it cannot end with representation.

It means questioning the stories and assumptions we have inherited. It means creating opportunities for artists and communities whose voices have historically been excluded. It means building relationships with the communities we serve and listening when they tell us what they need. It also means recognizing that this work is ongoing, and that there will always be more for us to learn.

We see the impact of this work in schools, theatres, workshops, and communities.

Sometimes it happens when a young person sees someone onstage who looks like them for the first time. Sometimes it happens when a story gives a classroom language to discuss something that has been difficult to name. Sometimes it is simply the recognition that another person's experience, while different from their own, is worthy of attention, empathy, and care.

Those moments matter.

Theatre cannot dismantle racism on its own. But it can interrupt assumptions. It can challenge the stories we have been taught about one another. It can create space for curiosity, conversation, and connection.

Most importantly, it can remind a young person that their perspective matters, their story has value, and there is a place for them in the world they are growing into.

That is the kind of theatre we want to make.

And that is the kind of world we want to help young people imagine.



Geordie theatre school



"Geordie Theatre School is my child's favourite extracurricular activity! The leadership at GTS is top notch and this is clearly a labour of love—both for theatre and for its vital role in children's development. The kids love the awesome improv games and creating their characters and stories. The flexible programming allows for each child to participate at the level that best suits them, without judgement." ***— Geordie Theatre School Parent***

The 2025-26 season saw Geordie Theatre School (GTS) increase our foundational activities while also diversifying our offers based on the needs of our community. This enabled us to still reach our targets, while continuing to address the ever-growing need for activities that promote playfulness, connection, empowerment, and communication, both for children in school and for the public.

Our teaching roster grew to 50 teaching artists working across more than 125 contracts. We supported their development through GTS Teacher Toolbox sessions and check-ins, while our internship program continued to offer artists opportunities to explore teaching youth. We received more spontaneous applications, and our updated relationship with Concordia University increased the number of students completing the internship for credit. A new partnership with the McGill Internship Office and funding from Canada Summer Jobs also allowed us to hire two interns for much-needed summer support. The strength of our teachers, interns, and administrators helped us improve the GTS experience across all our programming.

This year, we also launched our new GTS Community Space in the heart of the Saint-Henri neighbourhood. This has given the Geordie Theatre School an official home to make our own.

THEATRE CLASSES

Our public theatre classes reached over 95 kids and teens throughout the year. The Teen Class has proven to be an important offering, boasting high numbers each session. Our Teen Ensemble experienced an exciting full year of guest artists and advanced weekly classes led by a new teacher, Joy Ross-Jones, who took their training to new levels. Their year ended with a powerful showcase where 8 teens performed excerpts from a play that focused on complex emotions and collaborative ensemble work. Our presence at Pierre Elliott Trudeau School (P.E.T.S.) remained strong, with overwhelming interest causing us to increase our class sizes for 4 groups during each session, reaching over 85 kids throughout the year.

CAMPS

Our GTS Camps saw immense growth, with our Summer Camp expanding to four weeks at the Geordie PlayLab in St. Henri and one week at the National Theatre School, reaching a total of 65 kids. We also turned our attention to teens, first offering a Beginner D&D Intensive and then a very popular Musical Theatre Intensive. Rounding out our summer, we offered a special series of Summer Camp One-Offs during the week leading up to the return to school, with an exciting full day of D&D for youth, followed by Mask and Puppetry initiatives. Later in the year, we also saw our March Break Camp grow as we welcomed two groups at Geordie and two groups at the National Theatre School, reaching a total of 35 kids. All in all, we reached over 125 kids through camp initiatives.

GTS BURSARY

Steady donations from GTS families and community organizations allowed us to provide full and partial bursaries to over 25 kids. More families returned for multiple classes, allowing bursary students to continue growing as performers. The increase in returning students has led to greater demand for the bursary program, reinforcing its importance in making arts programming more accessible.

3,707 TOTAL GTS REACH

293 IN GTS CLASSES

3,414 PARTICIPANTS SERVED WITH COMMUNITY & SCHOOL WORKSHOPS

$80,500 IN GEORDIE THEATRE SCHOOL REGISTRATIONS

26 YOUTH ENROLLED THANKS TO THE GTS BURSARY

50 TEACHING ARTISTS HIRED

Geordie theatre school

> “The Geordie Theatre workshop was a lively and engaging way to make learning Shakespeare fun! When I followed up with the students afterward, many were able to point out elements they had retained from the presentation. The content dovetailed beautifully with our unit on Romeo & Juliet. I couldn't have asked for a better workshop!”
>
> ***— English teacher, Collège Reine-Marie***

SCHOOLS & COMMUNITY ORGANIZATION WORKSHOPS

This year, GTS brought theatre workshops into classrooms across the South Shore, Estrie, Gatineau, and as far as the Gaspésie, inviting students to explore expression, creativity, connection, and play alongside professional artists. Through strengthened partnerships with ArtistsInspire, Culture à l’École, and École Montréalaise, we reached a record of almost 3,000 kids from lower-income schools. With École Montréalaise, we delivered our most ambitious workshop series yet: 35 classes each received pre-show and post-show workshops, for a total of 70 workshops.

A new partnership with AnimationKIDZ expanded our after-school programming to Edinburgh, Honoré-Mercier, and Gardenview. Our partnerships with the Dollard Centre for the Arts and the City of Beaconsfield also remained strong, with weekly classes offered throughout the fall, winter, and spring. In her second year with us, Community Liaison Bevin Dooley launched weekly classes with the City of Pointe-Claire and the Montérégie West Community Network in Châteauguay, both of which immediately expressed interest in continuing next season.

WORKPLACE WORKSHOPS

We were excited to offer a personalized workshop to a team from Club Vita. We welcomed their team of 15 to the Geordie PlayLab, for a fun and dynamic workshop that engaged them in theatre activities designed to empower teams and ignite group potential. Hosting them in the Geordie PlayLab and newly renovated kitchen was a huge success.

INDIGENOUS ARTISTIC GROWTH PROJECT

GTS worked with members of Indigenous communities across Québec to develop extracurricular theatre programming based on each community’s interests and needs. We sent two teaching artists to Nemaska for a one-week residency, where they learned about the community’s needs and connected with collaborators for the project’s next phase. We also began conversations with two other interested communities: Kahnawake and Listuguj.





BRINGING THEATRE TO SCHOOLS



2PLAY TOUR

What is Geordie's 2Play Tour?

Geordie programs two plays that tour to schools each year, across all 17 regions of Québec, as well as Ontario and the Maritimes. Running between September and May every year, Geordie's 2Play Tour is the longest running tour in Canada!

Study and Learn

After each performance, a live discussion is facilitated with the artists, encouraging students to ask questions, stay curious and learn more about the plays' themes. Each play is also accompanied by a comprehensive study guide for teachers to integrate core themes into their classroom, as well as a slide show presentation to familiarize students with the play and the experience of watching live theatre.

This Year

This year's 2Play Tour featured *Beyond Belief* by Sarah Danielle Pitman for elementary school audiences, and *2061* by Harry Standjofski for high school and CEGEP audiences.

In *Beyond Belief,* nine-year-old Rowan is on a mission: to prove that dragons are real — and maybe, just maybe, save their older sister Abbey in the process. Funny, heartfelt, and brimming with childlike wonder, *Beyond Belief* tackles big questions with humour and empathy. It's a story about friendship, mental health, and what it means to hold hope when things feel uncertain. With dazzling theatricality and warmth, this play invites young audiences to imagine boldly, speak honestly, and believe in the impossible.

2061 is set in the gleaming, corporate-controlled superstate of the Free West, where the skies are clear and the streets are surveilled. The play is a provocative, age-appropriate entry point into Orwell's *1984*, ideal for engaging high school students in discussions about censorship, surveillance, climate justice, and digital ethics. *2061* asks urgent questions about truth, autonomy, and the cost of comfort in a screen-bound world.



"I am always so impressed with the way that Geordie makes big discussions and topics attainable to young viewers. It is incredibly important work." — ***Teacher***

"This play surpassed my expectations. The topic of mental health was carried out in such a gentle, appropriate way." — ***Teacher***

THIS YEAR:

33,590 AUDIENCE MEMBERS
ENJOYED A 2PLAY PERFORMANCE

- **145 SCHOOLS VISITED**
- **4 PROVINCES VISITED**
- **194 PERFORMANCES**





CREATION AND DEVELOPMENT

Each year, Geordie commissions and collaborates with playwrights to develop new work, ensuring we continue to tell the stories that resonate with the current realities of young people. Geordie staff, actors, and stakeholders actively participate in the development process by engaging in conversations with the playwrights, providing feedback, and supporting their creative journey.

This season included workshops of *Nohkom's Knick-Knacks* by Barry Bilinsky and *Hooligan Theory* by Sarah Danielle Pitman, both of which will be part of our 2026–2027 2Play Tour. We also continued developing the previously commissioned play *Nikanihk* by Todd Houseman.

River Walk, an ongoing project from our *From You to Us to You* program, was also workshopped this season. Through *From You to Us to You*, students from Kahnawake Survival School tell their own stories, which are then shaped into a professional play by Indigenous artists and brought back to the young people for feedback, workshopping, and revision. In partnership with Playwrights' Workshop Montréal, artists Barry Bilinsky and Iehente Foote further developed and workshopped the piece, preparing it to return to Kahnawake youth for their feedback and input.

We also continued our partnership with the National Theatre School of Canada (NTS), supporting playwrights in training as they develop new work for young audiences. This season, we worked with NTS playwrights on three new plays: *Ahoy!*, *CODENAME LADYBUG*, and *Lonely Coyote*.





Photo courtesy of PWM





MAINSTAGE: SNOW WHITE



Geordie's Mainstage shows are annual productions for all ages, presented at Montréal venues. This year, our Mainstage production brought us to the newly renovated Centaur Theatre with Greg Banks' *Snow White*, directed by Jimmy Blais. The production reimagined the classic fairy tale with two actors who seamlessly transformed between multiple characters, using a dynamic and physically inventive approach to storytelling. The show was a hit with audiences, nearly selling out its run.

This Snow White offered young audiences a heroine who does not wait to be rescued. Instead, she forges her own path with intelligence and courage, actively shaping her own destiny. Our production also deliberately challenged conventional portrayals of the iconic fairy tale through inclusive casting, with the role of Snow White envisioned for a Black actor. This gave young audiences an opportunity to see themselves reflected in one of the most well-known fairytales, opening new possibilities for how a familiar story can be told.

With lots of laughs, a touch of magic, and plenty of mischief, *Snow White* was a joyful celebration of what theatre can make possible, and a testament to the power of inclusive storytelling.

"It was so entertaining and the story was told in such a creative way. What the actors were able to achieve with just a few basic props was remarkable. We loved it."

— Snow White Audience Member

"Many students don't have the opportunity to visit the theatre for a stage performance and often not at the Centaur. This opportunity exposes students from disadvantaged communities to theatre, engages them in performance and improv activities, enriches their cultural-capital and life experiences, and sparks interest and enthusiasm for the performing arts!"

— Teacher from MEQ School Group



MAINSTAGE: PLAYGROUND FESTIVAL

In January 2026, we brought five imagination-fueled days of live English theatre, engaging pre-show activities, and joyful community connection to Maison Théâtre for the Playground Festival.

This year's lineup featured public showings of Geordie's 2Play productions *Beyond Belief* and *2061*, making these works accessible beyond school settings and giving families, educators, and community members the opportunity to experience them. We also presented a remount of *Celestial Bodies* by Jacob Margaret Archer, a powerful solo show exploring body image, self-worth, and the pressures that can come from sports. Originally developed as a live-streamed production during the pandemic, bringing the work back to live audiences was an exciting milestone for Geordie.

To make the shows accessible to everyone, we offered pay-what-you-decide tickets. Pre-show workshop activities were also offered, giving youth opportunities to engage with the themes of all three shows.







SCHOOL MATINEES

Every year, Geordie invites school groups to its Mainstage shows in Montréal. Geordie's Mainstage School Matinee Series offers specially reduced-rate tickets for groups from Elementary and High Schools, CEGEPs, Home School organizations, Pre-schools, and Daycares. Study guides and talkbacks are offered to all groups. Geordie also offers theatre workshops for students and teachers, tailored to the Mainstage shows. This year, 1,358 youth and educators joined us for school matinee performances at Geordie's Playground Festival and *Snow White.*

3,744
AUDIENCE MEMBERS
ENJOYED GEORDIE'S MAINSTAGE PRODUCTIONS THIS YEAR
(SNOW WHITE & PLAYGROUND FESTIVAL COMBINED)

NEW & GROWING PARTNERSHIPS

This season, new and growing partnerships helped us expand our reach and plan for the future.

The Canadian Race Relations Foundation (CRRF) and TELUS Community Board for Québec supported our 2Play Tour, helping bring *2061* and *Beyond Belief* to Cree communities in Northern Québec. Fondation Jeunes en Tête became a new 2Play supporter, helping us reach six Eastern regions of Québec during the 2026–2027 tour.

We also deepened our partnership with CRRF, which is supporting next season's national tour of *Jordan*. Following its support for the Montréal production, this investment will help bring Yvette Nolan's story of Jordan River Anderson to new audiences across Canada, including in Manitoba, Ontario and BC.

Desjardins Caisse Plateau–Mont-Royal continued to support Geordie's Playground Festival, helping make five days of theatre and creative experiences accessible to young audiences and families in Montréal. We were also grateful for support from the Office of M. Cliche-Rivard, representative from the Assemblée nationale du Québec**,** for our Mainstage production of *Snow White*.

We're thrilled to welcome a new partnership with the Foundation of Greater Montréal, whose support will advance our Indigenous Artistic Growth Program as we deepen relationships with Indigenous communities and develop new work.

We also invested in learning alongside new partners this season, strengthening our practices and planning for the future. We were selected to participate in Equitas' *Pathways to Racial Justice* training, joining nonprofits from across Canada to deepen our learning and work on anti-racism. Through District 3's *Alan Shepard Summer Residency*, we began a collaboration focused on strengthening how we measure our impact and exploring new business plans for Geordie Theatre School.



UPCOMING NEEDS

As we look ahead, we're focused on making theatre more accessible, reaching more young people, and creating more opportunities for Indigenous youth to see their stories on stage.

GTS Bursary Fund – $5,000

The GTS Bursary Fund helps remove financial barriers for youth who might otherwise be unable to participate in our theatre programs. A $5,000 gift will replenish the fund following bursaries provided in 2025–2026, helping ensure cost never stands between a young person and the chance to discover their creativity and find their voice.

Increasing Our Reach to French Schools – $10,000

Francophone schools are not eligible for funding programs that we have access to, such as ELAN's ArtistsInspire, which helps schools bring in Geordie's 2Play Tour at little or no cost, leaving many underserved schools without access to this support. A gift of $10,000 would help us bring our shows and workshops to schools that cannot access funding programs, ensuring more students can experience live theatre regardless of their school's eligibility.

River Walk – $15,000

This season, artists Barry Bilinsky and Iehente Foote further developed *River Walk*, a coming-of-age play rooted in stories from Kahnawake youth. Our next step is to bring the play back to the young people who inspired it, gather their feedback, and continue developing the work with Indigenous artists and youth at its heart. We then hope to tour the play across Québec. We are seeking $15,000 to support this next stage of development.



If you'd like to play a role in helping us meet these needs, please contact anna@geordie.ca.

SHOWTIME CABARET COCKTAIL FUNDRAISER

In May, Geordie gathered more than 130 supporters at Le Balcon for our second Showtime Cabaret, an evening of live entertainment, cocktails, dancing, and community in support of our work with young audiences.

The evening raised more than **$14,000** for Geordie's mission, while introducing new audiences to the organization and celebrating the people who have helped shape its 45-year history.

As part of the celebration, we honoured four remarkable Geordie supporters — Robert Gervais, Dean Fleming, Tracey McKee, and founder Elsa Bolam — whose contributions have helped carry Geordie forward. Their reflections on what Geordie means to them came down to four words: hope, imagination, wonder, and adventure.

We're grateful to everyone who helped make the evening such a success, and to everyone who continues to be part of Geordie's story.

WITH GRATITUDE

It takes a village to create the powerful programming that Geordie develops on a yearly basis. We are so proud that you are part of our community and thank you for your dedicated support.

INDIVIDUALS

Your personal generosity propels our mission forward and builds a world where the arts are integral to future generations.

FOUNDATIONS

Your values align with ours, and your support gives us the strength to better serve our diverse community and increase our impact.

CORPORATIONS

Your investment in our work gives us hope in the power of collective action for the youth of tomorrow.

GOVERNMENTS

Your ongoing support allows us to bring the arts to communities across this land and develop our nation's creativity and resilience.

VOLUNTEERS

Your never-ending enthusiasm and dedication to Geordie Theatre energizes our organization and provides inspiration to all those in the theatre community. We are eternally grateful!

Interested in becoming a donor? Contact anna@geordie.ca or visit: www.geordie.ca/ support-us/make-a-donation

Thank you to our supporters for your care and generosity!

CORE FUNDING

CALQ Conseil des arts et des lettres du Québec · Conseil des arts de Montréal · Montréal · Canada Council for the Arts · Conseil des arts du Canada

PROJECT SPONSORS

Desjardins · TELUS · TELUS Friendly Future Foundation · Fondation Cole Foundation · Canada Summer Jobs · Canadian Race Relations Foundation · Canada · M. Guillaume Cliche-Rivard · The Jewish Community Foundation of Montreal

COMMUNITY PARTNERS

Maison Théâtre · Beaconsfield · Centre des arts de Dollard Dollard Centre for the Arts · MWCN · PWM Playwrights' Workshop Montréal · agence ometz · Welcome Hall Mission · Commission scolaire English-Montréal English Montreal School Board · Lester B. Pearson School Board Commission scolaire Lester-B.-Pearson · New Frontiers · National Theatre School of Canada · Artists Inspire Grants · Une école montréalaise pour tous

MEDIA PARTNERS

Montreal Enfants · Montreal With Kids · WESTMOUNTMAG.CA

GEORDIE IS A PROUD MEMBER OF

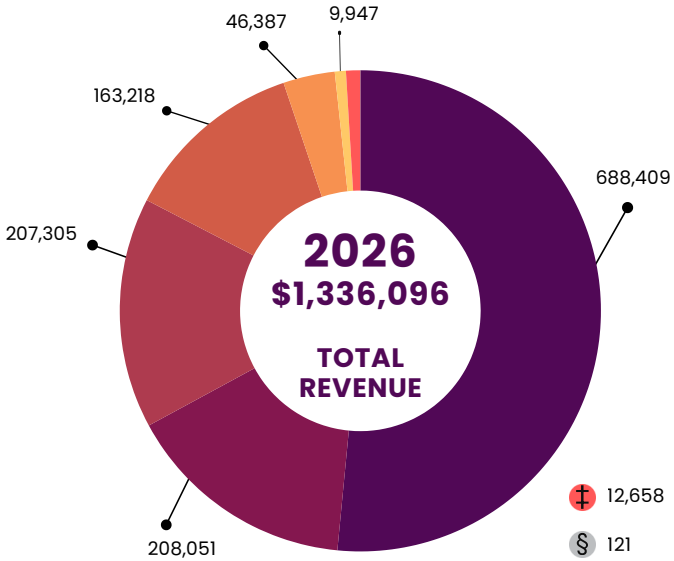
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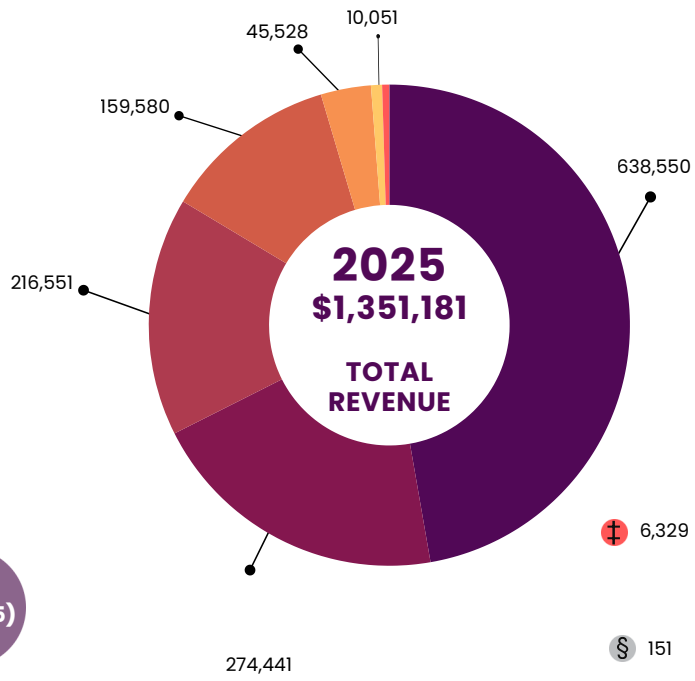
STATEMENT OF **OPERATIONS**

COMPARISON OF YEARS 2025 TO YEAR ENDING JUNE 30, 2026

REVENUES
(CA$)

- Grants
- Donations
- Production revenue
- Theatre school
- Partnership
- Other revenue
- ‡ Amortization of deferred contributions for capital assets
- § Amortization of deferred contributions for intangible assets



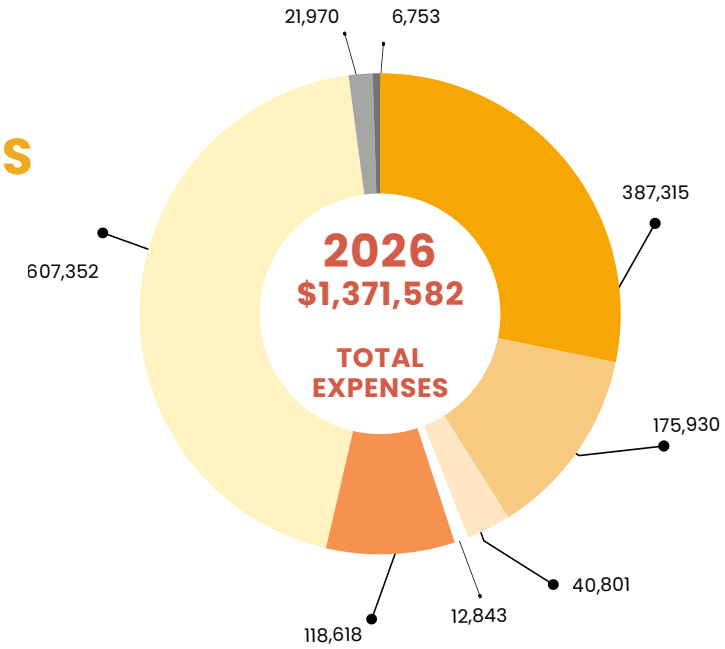


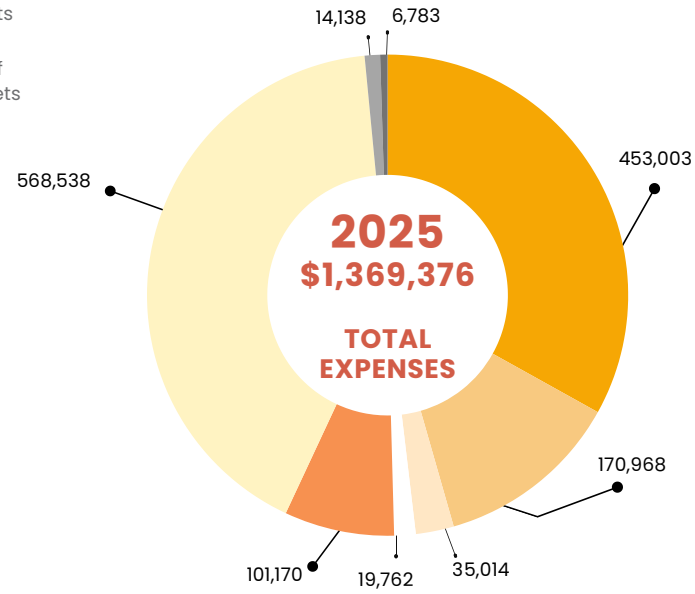
EXCESS OF REVENUE OVER EXPENSES

- 2026 ($35,486)
- 2025 ($18,195)

EXPENSES
(CA$)

- Artistic
- Administration
- Production
- Theatre school
- Advertising
- Fundraising
- Amortization of capital assets
- Amortization of intangible assets



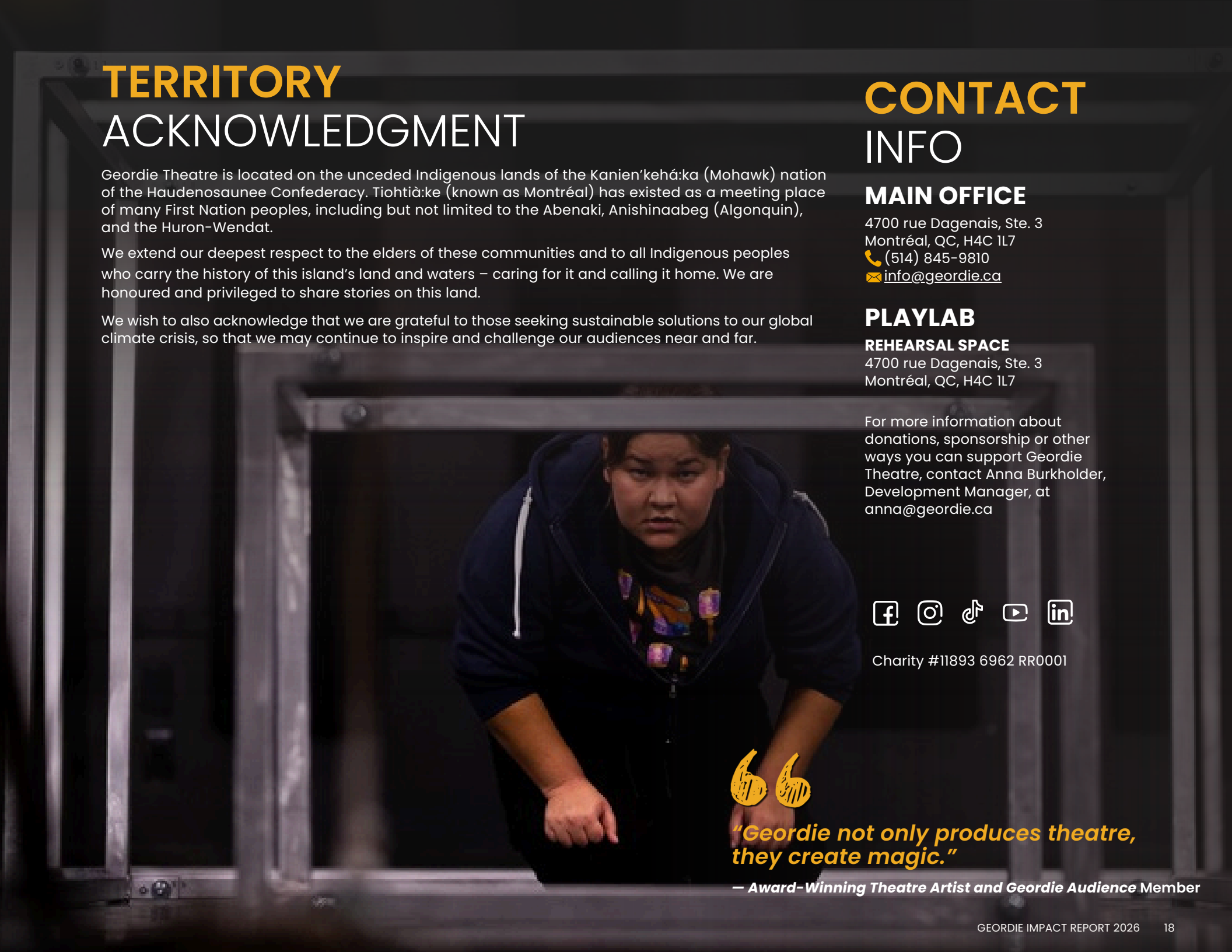


TERRITORY ACKNOWLEDGMENT

Geordie Theatre is located on the unceded Indigenous lands of the Kanien'kehá:ka (Mohawk) nation of the Haudenosaunee Confederacy. Tiohtià:ke (known as Montréal) has existed as a meeting place of many First Nation peoples, including but not limited to the Abenaki, Anishinaabeg (Algonquin), and the Huron-Wendat.

We extend our deepest respect to the elders of these communities and to all Indigenous peoples who carry the history of this island's land and waters – caring for it and calling it home. We are honoured and privileged to share stories on this land.

We wish to also acknowledge that we are grateful to those seeking sustainable solutions to our global climate crisis, so that we may continue to inspire and challenge our audiences near and far.



CONTACT INFO

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For more information about donations, sponsorship or other ways you can support Geordie Theatre, contact Anna Burkholder, Development Manager, at anna@geordie.ca

Charity #11893 6962 RR0001

"Geordie not only produces theatre, they create magic."

— Award-Winning Theatre Artist and Geordie Audience Member