MISSION
The Belcourt Theatre’s mission is to engage, enrich and educate through innovative film programming in our historic theatre, our community, and beyond.
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2015 WAS A YEAR TO LOOK BOTH FORWARD AND BACK.

In May 1925, a newspaper ad heralded the opening of “Nashville’s independent theatre” in Hillsboro Village, a bustling streetcar suburb of a thriving city. What is now the Belcourt was then called the Hillsboro Theatre, and Nashvillians flocked to opening night to see D.W. Griffith’s silent film AMERICA. That juncture marked our start, but like both Nashville and Hillsboro Village, the Belcourt has continuously evolved and changed. I am convinced, though, that those 1920s-era film fans would love what “Nashville’s independent theatre” has become.

Our report on 2015 frames a singularly unique year for the Belcourt. During the same period when we celebrated the theatre’s 90th birthday, we embarked on the most substantial and ambitious fundraising campaign in the Belcourt’s history, an endeavor that would support the building’s first major work in half a century. And by mid-fall 2015, we announced plans to close the theatre on December 24 to undertake this work at the start of the new year.

The year capped a six-year period of strong overall Belcourt growth, exactly the right foundation on which to launch a campaign and plan for restoration. Over that period (2009-15), we saw revenues grow 74% with average annual growth around 11%. Most important, our contributed revenue doubled in that period, indicating important strength in attracting grant support and individual gifts. And while 2015 earned revenues were below the 2014 high—an anticipated and planned-for outcome of programming parameters impacted by renovation closure—contributed revenues exceeded 2014. At the same time, we screened a record number of films (up 26%), shared our Mobile Movie Theatre with a record number of students throughout the community (10% more), forged more education partnerships with schools and other organizations (up 59%), and shared in-theatre engagement events with more audiences than ever (29% more).

The story of these metrics, both specifically in 2015 and looking back to 2009, is a story of a vibrant, growing and fiscally stable organization—an organization primed to ask its community to step forward to support the necessary renovation on a 90-year-old building. On behalf of the Board of Directors, my deep thanks to the widening community of Belcourt supporters who have made this possible.

If time travel didn’t only exist in the movies, we could transport those 1920s-era Nashvillians who first watched silent films to the Belcourt as it is today. I bet they’d be pleased “Nashville’s independent theatre” is stronger than ever—and poised to take care of its aging building, prepared for another 90 years.

VAN G. POND JR.
Chairman, Board of Directors
In April, we embarked on the “quiet phase” of the Belcourt Campaign (just over a month before the 90th anniversary of the theatre’s opening day in 1925) and went public in September. We knew the theatre’s future required renovation on our aging building, ensuring that the Belcourt could meet the needs of both current and future generations of film lovers—and continue its role in a thriving city that embraces the arts. The launch of the Belcourt Campaign was a timely response to a pressing challenge, but it was one envisioned long before 2015.

The dedicated group of film-lovers who joined together in 1999—mounting the grassroots Belcourt YES! campaign, forming a nonprofit, and literally saving the theatre—saw what the Belcourt could become. They imagined a programming slate that would draw people 365 days a year and a historic art house that would evolve and expand in reach and reputation as Nashville grew, becoming a Hillsboro Village destination and a treasured Nashville landmark.

Big dreams indeed, but ones that surely, carefully and thoughtfully define the Belcourt today. Over the last decade, ticket sales and revenues grew steadily, year after year. Film programming evolved in focus and variety, and strong relationships were forged with distributors and archives, providing more access to important new releases and significant repertory offerings. Staffing stabilized. New seats and carpeting were installed in both halls. At a crucial juncture for art house theatres everywhere, the Belcourt was able to purchase two new 4K digital projectors to join its 35mm capability (without incurring debt). Our education and engagement program has expanded exponentially, both at the theatre and throughout the city, achieving 37 community partnerships in 2015. And growing numbers of generous donors have provided annual support for what we do.

Throughout this time, however, the Belcourt’s 90-year-old building has been in constant need of repair. Aging systems were patched. Leaks were mended. Stopgap repairs were made. All the while, the Belcourt’s audiences have been growing rapidly, as has Nashville. After years of steady growth, strong financials and dedicated supporters—and with tested feasibility and a foundation of leadership gifts—we moved confidently in 2015 to launch the Belcourt Campaign. And on December 24 after the last screening of the season’s traditional IT’S A WONDERFUL LIFE, we closed the theatre for its first major renovation in over half a century—and a new future inspired by our past.

Some 15 years ago, the Belcourt was saved by Nashvillians who believed in what it could be. Their support then—and the support of Nashvillians ever since—means the Belcourt will thrive for years to come.

STEPHANIE SILVERMAN
Executive Director
**1925**
Opens on May 18, 1925 as the Hillsboro Theater to show silent movies, with a Kimball organ, 800 leather-covered seats, and Nashville’s largest stage. The first film is D.W. Griffith’s AMERICA. An early advertisement heralds “Nashville’s independent theatre.”

**1927**
Original lobby entrance space on 21st Avenue is sold and becomes the White Eagle Tavern (now the Villager Tavern). The lobby is re-oriented to face Carlton Street (now Belcourt Avenue).

**1931**
First performance of the Children’s Theatre of Nashville.

**1934-36**
Home to the Grand Ole Opry (the Opry’s first actual stage).

**1937**
Renamed the Nashville Community Playhouse.

**1966**
Renamed the Belcourt Cinema, and becomes the first “twin cinema” (two screens) in Middle Tennessee. Nashville’s Massey family, in partnership with Carmike Cinemas, runs the theatre successfully for many years.

**1997**
First performance of the Children’s Theatre of Nashville.

**2000**
Belcourt YES! group purchases the theatre from Thomas Wills and formalizes the name as the Belcourt Theatre Inc.

**2004**
The Belcourt celebrates its 90th birthday and launches the Belcourt Campaign to renovate its 90-year-old building.

**2007**
4K digital joins 35mm projection at the Belcourt (and the sound in the 1925 Hall is significantly upgraded).

**2013**
Home to the Grand Ole Opry (the Opry’s first actual stage).

**2015**
December 24, 2015: The Belcourt closes for renovation after last screening of IT’S A WONDERFUL LIFE.

**2016**
July 22, 2016: The Belcourt reopens!
1925

Opens on May 18, 1925 as the Hillsboro Theater to show silent movies, with a Kimball organ, 800 leather-covered seats, and Nashville's largest stage. The first film is D.W. Griffith's America. An early advertisement heralds "Nashville's independent theatre."

1927

Carmike ends 30-year lease of the Belcourt Theatre. Charles Hawkins leads a partnership of investors who purchase the theatre from the Massey family, forming the Belcourt LLC and renaming the theatre Watkins-Belcourt. The Hawkins partnership implements critical upgrades, and Watkins Institute College of Art & Design manages the building.

1931

2000

In June, the Belcourt Theatre reopens.

2004

Thomas Wills, a founding member of Belcourt YES!, purchases the theatre—giving a lease-purchase option to the nonprofit group.

2007

Belcourt YES! group purchases the theatre from Thomas Wills and formalizes the name as the Belcourt Theatre Inc.

2008-11

Belcourt supporters give generously to fund new seats, draping, carpeting and aisle lighting in both the 1925 Hall and the 1966 Hall.

2013

4K digital joins 35mm projection at the Belcourt (and the sound in the 1925 Hall is significantly upgraded).

2014

Belcourt celebrates its 15th year as a nonprofit organization with its strongest, best year ever.

2015

The Belcourt celebrates its 90th birthday and launches the Belcourt Campaign to renovate its 90-year-old building.

April 1, 2015

The Belcourt Campaign launches “silent phase.”

September 10, 2015

The Belcourt Campaign is publicly announced with $2.1 million in gifts and pledges already secured.

2016

July 22, 2016

The Belcourt reopens!
THE BELCOURT’S GROWTH

In a year filled with a record number of films and more audiences than ever before for our education and engagement programs, the launch of the Belcourt Campaign and the theatre’s December 24 closure for renovation were 2015’s milestone events. Both were possible because of the Belcourt’s strong period of growth—not just over 12 months, but across multiple years.

The 2015 decline in earned revenue from 2014’s all-time high was anticipated and planned for—although 2015 contributed revenue exceeded 2014. Closing before the end of 2015 to commence renovations impacted end-of-year revenues, as well as film selections and number of screenings.
<table>
<thead>
<tr>
<th>Year</th>
<th>Films</th>
<th>Revenues</th>
<th>Screenings</th>
<th>Films Earned</th>
<th>Screenings Earned</th>
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<tbody>
<tr>
<td>2009</td>
<td>2,430</td>
<td>$1,174,100</td>
<td>162</td>
<td>$884,400</td>
<td>162</td>
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<tr>
<td>2010</td>
<td>2,460</td>
<td>$1,338,300</td>
<td>163</td>
<td>$971,500</td>
<td>163</td>
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<tr>
<td>2011</td>
<td>2,657</td>
<td>$1,649,800</td>
<td>214</td>
<td>$1,146,800</td>
<td>214</td>
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<tr>
<td>2012</td>
<td>2,805</td>
<td>$1,876,600</td>
<td>224</td>
<td>$1,376,300</td>
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<tr>
<td>2013</td>
<td>2,871</td>
<td>$1,923,300</td>
<td>219</td>
<td>$1,351,300</td>
<td>219</td>
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<tr>
<td>2014</td>
<td>2,940</td>
<td>$2,430,900</td>
<td>268</td>
<td>$557,820</td>
<td>268</td>
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<tr>
<td>2015</td>
<td>2,894</td>
<td>$2,045,900</td>
<td>319</td>
<td>$1,873,080</td>
<td>319</td>
</tr>
</tbody>
</table>
PROGRAMMING

The Belcourt’s final year as a two-screen cinema (before 2016’s renovation adds a screening room) was jam-packed: a record-breaking 319 films and 2,866 screenings of our own programming. These included new releases that were either shown multiple times daily and ran as long as their viewership demanded or were scheduled with limited showtimes—and also included our regular repertory sidebars as well as weekly midnights and kid shows.

In particular, 2015’s programming included a roster of noteworthy series and weekend tributes. We marked the 40th anniversary of Robert Altman’s NASHVILLE with an extensive Altman series. Our retrospective on the Japanese New Wave director Seijun Suzuki gave audiences a chance to familiarize themselves with the filmmaker’s highly stylized output. And we devoted a number of weekends to legend-worthy work of Barbara Stanwyck, Marlon Brando and Orson Welles.

This ever-increasing number of films and screenings reflects the ongoing pursuit of a singular goal since our nonprofit organization took over the building way back in Y2K: to create, maintain and develop a space whereby filmgoers have a sense of trust when they choose to plop down $10 on a film…and even if the film isn’t entirely to their liking, the chance was always a solid bet to begin with.

Back in 2004, the total number of movies screened was 100. In the years prior, surely it was less. But who’s counting anymore? The point being: we’ve been enabled by the city to grow over the years to meet this goal, and we’re thrilled with expanding options even further with a third screen. The future indeed looks bright.

TOBY LEONARD
Programming Director
## NEW RELEASES / FIRST RUN FILMS

<table>
<thead>
<tr>
<th>Category</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>New films</td>
<td>114</td>
</tr>
<tr>
<td>Total screenings</td>
<td>2,346</td>
</tr>
<tr>
<td>Foreign films</td>
<td>45</td>
</tr>
<tr>
<td>Countries represented</td>
<td>33</td>
</tr>
<tr>
<td>New documentaries</td>
<td>52</td>
</tr>
</tbody>
</table>

## REPERTORY / CLASSIC FILMS

<table>
<thead>
<tr>
<th>Category</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertory films</td>
<td>205</td>
</tr>
<tr>
<td>Total screenings</td>
<td>520</td>
</tr>
<tr>
<td>Films screened on 35mm</td>
<td>109</td>
</tr>
</tbody>
</table>
BELCOURT REACH

The Belcourt attracts audiences from throughout Middle Tennessee and across the Southeast region, and from 44 states and five countries. With the greatest concentration in Nashville’s metropolitan area and surrounding counties, a map of audience zip codes illustrates the broader geography of our overall reach.

TOP 5 ZIP CODES

37205
37212
37206
37216
37204 / 37215 (tie)
BELCOURT AUDIENCES

EDUCATION*

- 35% RECEIVED A BACHELORS
- 13% ATTENDED OR GRADUATED WITH A TWO-YEAR DEGREE
- 3% ATTENDED OR GRADUATED HIGH SCHOOL
- 49% ATTENDED OR RECEIVED A GRADUATE DEGREE

110,000 FILM TICKETS SOLD
135,000 TOTAL VISITORS

AGE*

- 37% 35-54
- 32% 55+
- 30% 19-34
- 1% <18

*2015 Art House Convergence National Audience Study
As the Belcourt’s education and engagement program expanded in 2015, we found ourselves in a deeper conversation with the city. Our program grows stronger as our audiences more and more reflect the full range of Nashville’s population. The Mobile Movie Theatre continued to expand its range throughout the region—covering South Nashville, Hermitage, Madison, Fairview, Bordeaux and beyond. We’ve continued to see a growing film appreciation movement among young people and always find new ways to connect through cinema.

In 2015 we used short documentaries to discuss masculinity and young adulthood with African American and Latino boys at J.T. Moore Middle School, leading to candid conversations about fears, obstacles and goals. We scripted, illustrated and created animated short films with students at John Early Middle School and made short documentaries with students at the Martha O’Bryan Center. And as Nashville’s population becomes more culturally diverse, film is proving to be a remarkable tool for English language learners. The films we show in classrooms throughout the city help these students find common ground, learn about each other’s cultures, and improve their language skills, all while building knowledge of cinema concepts. And we build audiences of future film fans who more and more reflect our growing, changing city.

ALLISON INMAN
Education and Engagement Director
MOBILE MOVIE THEATRE

1,300 student viewers
59 films shown
35 total schools and partners
942 miles driven by our Mobile Movie Theatre

EDUCATION AND ENGAGEMENT EVENTS

13,639 viewers in attendance
150 special engagements at the theatre
47 post-film discussions
42 introductions from filmmakers and professionals
12 post-film Skype Q&As

FLiCX (FACULTY-LED INTERACTIVE CINEMATIC EXPLORATIONS)
in partnership with the Vanderbilt Program in Cinema & Media Arts and the Dean of Students Office

1,804 college students in attendance
EDUCATION AND ENGAGEMENT
PARTNERS AND PROGRAM PARTICIPANTS

Partnerships with schools, after-school programs and community centers

- Antioch High School
- Apollo Middle School
- Bailey STEM Magnet Middle School
- Casa Azafrán
- Cohn Transitions
- Communities in Schools
- Conexión Américas
- Currey Ingram Academy
- DuPont Hadley Middle School
- DuPont Tyler Middle School
- Edgehill Methodist Church
- Glencliff High School
- Hartman Park Community Center
- Isaac Litton
- John Early Museum Magnet Middle School
- John Trotwood Moore Middle School
- Kentucky Scholars Program
- Madison Middle School
- Martha O’Bryan Center Adult Education Program
- Martha O’Bryan Center THRIVE After School Youth Program
- Mayor’s Scholars Academy
- McMurray Middle School
- Metro Nashville Public Schools Transitions Programs
- Metro Parks DisABILITIES Program
- Nashville After Zone Alliance (NAZA)
- Nashville International Center for Empowerment (NICE)
- Oasis “Just Us” Program
- Oasis Learning Center
- PENCIL Academic & Career Enrichment Program (PACE)
- PENCIL Foundation
- St. Pius X Classical Academy
- Wright Middle School

Partnerships with community and arts organizations

- Brown Center for Autism
- Conexión Américas
- Frist Center for the Visual Arts
- Room In The Inn
- Third Man Records
- Waves, Inc.
BELCOURT IN THE PRESS

“The Belcourt has more than demonstrated its worth to the community, its fiscal responsibility and its impact on the city’s social, artistic and intellectual life. It’s time to treat the 90-year-old theater like what it is: a cornerstone of the city’s arts. The programming has rightly put the historic neighborhood movie house on the map with filmmakers and fellow exhibitors. Now what’s needed are upgrades to the facility, starting with the bathrooms and lobby space. Not because we need another tourist destination—it already is one—but because it’s ours.”

—Nashville Scene, Aug 6, 2015

“...Now, as Nashville continues its rapid development, Belcourt’s aging structure can no longer be ignored.”

—The Tennessean, Dec 22, 2015

“At age 90, The Belcourt mounts an ambitious upgrade that preserves its history while paving its future…. With the theater in its best fiscal health this century — debt is low, and some $2.2 million has already been raised even before The Belcourt goes public this week with its $4.5 million capital campaign — staffers say the timing was now or never. Shortly after the theater hosts its annual sellout holiday run of IT'S A WONDERFUL LIFE, The Belcourt will close, and R.C. Mathews Contractor will begin a furious push toward a grand unveiling....”

—Nashville Scene, Sept 10, 2015
# Revenue

## Income $2,045,900

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earned</td>
<td>$1,463,770</td>
</tr>
<tr>
<td>Box Office</td>
<td>$852,400</td>
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<tr>
<td>Concessions</td>
<td>$447,450</td>
</tr>
</tbody>
</table>

### Details

- **Rentals and Parking**: $162,690
- **Cash Reserves**: $1,230
  - In anticipation of the Belcourt’s closing and renovation, cash reserves were accumulated to cover revenue decreases.
- **Contributed**: $582,130
  - Grants: $221,430
  - Membership: $192,200
  - Individuals: $73,600
  - Events: $94,900

# Expenditures

## Expenditures $2,045,900

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programming</td>
<td>$1,800,138</td>
</tr>
<tr>
<td>Management &amp; General</td>
<td>$182,740</td>
</tr>
<tr>
<td>Fundraising</td>
<td>$63,022</td>
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ANNUAL GIVING TO THE BELCOURT

HILLSBORO SOCIETY
Bruce and Megan Barry
Chase Cole
Hedy Weinberg and Dan Cornfield
Laurie and Steven Eskind
Sandi Lawless
Betsy Bahn and David Maddox
Mimi and Scott Manzler
Stephanie Moore
Bonnie Dow and John Sloop
Sissy and Ed Stevinson
Nina and H.G. Webb

$50,000+
Metropolitan Nashville Arts Commission
Tennessee Arts Commission

$10,000-$49,999
The HCA Foundation

$5,000-$9,999
Coolidge Corner Theatre and the Alfred P. Sloan Foundation
Nina and H.G. Webb
Robert J. and Helen H. Glaser Family Foundation
Jenny and Cal Turner III
Mimi and Scott Manzler

$2,500-$4,999
Betsy Bahn and David Maddox
Chase Cole
Donna Drehmann
Megan and Bruce Barry
Hedy Weinberg and Dan Cornfield
Double Dogs Hillsboro Village
Laurie and Steven Eskind
HCA/TriStar Health
IWC Food Services
Sandi B. Lawless
Stephanie Moore
Bonnie Dow and John Sloop
Sissy and Ed Stevinson
Vanderbilt University

$1,000-$2,499
Lee Pratt and Neil Krugman
Clay Blevins
Sally Rademacher
Bass Berry & Sims
Freeman Webb
Jennifer Fay and Scott Juengel
Bruce Hughes
Christopher Finley
David Baldwin
Anne Davis and Karl Dean
Beth and Matt Deeb
Nicole Kidman and Keith Urban
Rachel and Harmony Korine
Edward Lanquist Jr.
Nate Martin
Cindy and Danielle Mezera
Stacey and Don Schlitz
Barbara Schneider
Linda and Jim Thompson
Jessica and Tom Wills
Josephine and John Darwin
Donna and Jeffrey Eskind
John Bull Jr.
Jennifer and Mark Chalos
ANNUAL GIVING TO THE BELCOURT (cont’d)

$1,000-$2,499 (cont’d)
- Tish Fort
- Terri and Thomas Lewis
- Fiona and John Prine
- Lisa and Bob Schatz
- The Village Real Estate Advised Fund
- Waller

$500-$999
- Keith Merrill
- Jamie Amos and Patrick Kennedy
- Robert Thomison
- F. Clark Williams Jr.
- Sharon and Todd Sandahl
- Bone McAllester Norton PLLC
- William J. (Paz) Haynes III
- Thomas Mason
- Joan Blum Shayne
- Dan Kuninsky
- Sherry and Mark Deutschmann
- David Glasgow and Van Pond
- Mari and Zack Carlson
- Corey Chatis
- Amos Gott and Vincent Dreffs
- Chris Fotopulos
- Wayne B. Garrett
- Dana Haselton
- Ken Leiser
- Erin Link
- Sandra Schatten
- Samantha Schaumberg
- Hortense Spillers and Howard Romaine
- Richie Millennium
- Meredith Ezell
- Christopher Dancy
- Elaine and Jon Levine
- Peggy and Ken Paulson
- Terry and Alex Fardon
- Alex von Hoffmann and Bob Doyle
- Irene and Ridley Wills II
- Cortney Cabell
- Kim Dano
- Annie Laurie Berry
- Julie Anderson Friesen
- Iris Buhl
- Erica Clanton
- Anne Krueger and Tony Corapi
- Sondra and Doug Cruickshanks
- Annette Eskind
- Sarah Finklea and Stephen Glicken
- John and Wendy Leonard
- Sharon and Dennis Monroe
- Leslie and Scott Newman
- Anne Parsons
- Nancy Collins and Rev. Dr. Sandra Shawhan
- Pat and Louis Todd Jr.
$200-$499
Terrance Hurd  
Aleta and Byron Trauger  
Julie and Ben Sistrunk  
Jessie and Ben Skipworth  
Sara and David Sutton  
Julie and Steve Davis  
Allison Hines and Steven Durr  
Sonata and Randy Rayburn  
M’Kenzy Cannon and Lari White  
Suzanne Bercut Day  
Lee Sheridan  
Marsha and Larry Nager  
Barbara Huljak  
Terry Jo Bichell  
Donald Carrillo  
Richard Fremont  
Danielle Gilbert  
Steven Greil  
Anna Hemnes  
Kaitlyn Jones  
Jason Martin  
Kelly and Isaac Thomsen  
Ann Westerlund Petersen  
Kortney and David Wilson  
LouAnne and Richard Wolfson  
Hunter Jones  
Claire King  
Georgette and Shervin Eftekhari  
Brian Fitzpatrick  
Laura Gifford  
Vijay Padmanabhan  
Lelia Gilchrist and Larry Woodson  
Nina and Tom Thomas  
Leigh and Don Barnes  
Suzanne and Glenn Buckspan  
Beth Fabel  
Stephanie and Eddie Fitch  
Jan Freitag  
Holly Hoffman  
Kathy Jabs  
Kristine LaLonde and Claudio Mosse  
Tami Lambert  
Marcia Masulla  
Dale Reifschneider  
Debra Shmueli  
Brian Milford  
Treg Warner  
James Epstein and Sherry Baird  
Clifton Peterson  
Maren Scoggins  
Luisa Lopez and Terry Maroney  
Maria Gabriella Giro and Jeffrey Davidson  
Vanessa and Arch Beasley III  
Sara and Richard Bovender  
Barbara and Eric Chazen  
Anne and Bob Doolittle  
Emma  
Penny and Jon Frere  
Brian Jackson and Roger Moore  
Cathy and Richard Warren  
Robert L. Haley III  
Elizabeth Moodey  
Leigh and Hunter Atkins  
Jamie Adams  
Alice and Mark Christofersen  
Laura Ellis  
Barbara and Brent Hessel  
Nikki and Morgan Kelley  
Miranda and James King  
Cortnye Stone and Ryan Newman  
Keri and Joe Pagetta  
Ashley Siptak and Paul Prater
ANNUAL GIVING TO THE BELCOURT (cont’d)

$200-$499 (cont’d)
Karen-Lee Ryan and Mark Wood
Gen and Benjamin Sohr
Terri and Jim Swann
Ashley and Allen Vantrease
Colleen Dowd
Tania Carter
Kenneth Robinson
Carol and Robert Harwood
Kathi and Edgar Allen
Carla Antonelli and Don Knarr
Susan and Greg Bailey
Melissa Tabor and Adam Bednarik
Irma and Bob Bernstein
Miriam and Doug Brumley
Robert Burns
Glenn Carson
Kimberly and Daniel Cash
Kathryn Barnett and Will Cheek III
Elaine Cherry
Chris Clark
Anthony D’Eredita
Starling Davis
Anne Zuberer and Kevin Davis
Kathy Dozier
Caroline Drake
Charles Dunn
Jessie Durham and Ted King
Noelle Daugherty and Jack Erter
Kim and Richard Fletcher
Jan Freitag
Kashia Smith and Michael Gabelman
Andrea Barrett and Charles Golden
Taylor Hartley and Jimmy Pavliska
Sam Hayes
Stephan Heckers
Colleen and Stephan Heyman
Dianna and James Hodges
Tim and Shannon Howell
Janet and Philip Jamieson
Lillias and Will Johnston
Michelle White
Diane Keeney and Coleman Harwell
Abby and James Kropp
Molly and Chris Lalonde
Elise Lamar
RiDawn and Steven Lyle
Heather and Dean Masullo
Vanessa Carlton and John McCauley
Jennifer McCoy and J.T. Dominick
Marie Tracy and Danielle Nolfo
Douglass Oliver
Tim Ozgener
Patty and John Pellegrin
J. Ross Pepper
Toby and Jeffrey Persson
Kimberly and Justin Pitt
Sarah Plotkin
Lee Ramsey
Peppy and Dudley Richter
Tim Ryan
Sean Sartain
Mary and Tim Schoettle
Erika and Billy Senese
Marybeth Shinn and David Krantz
Sandra Skvorz
Marie and Robert Thuan
Jennifer Tierney
John and Carol Tures
Louise Usakvitch
Mary Van Valkenburg and Andy Collins
Frances Anne Varallo
Sheri and Robert Warnke
Alix Weiss-Sharp and Monica Sharp
Sarah Wilbur
Lonnie Wilkerson
Lee Anne Wills
Darryl Wilson
Lorraine and Adam Yeomans
Victoria Ziegler

In Kind Support
Emma
Liberty Party Rentals
Lipman Brothers, LLC
Sitemason
Whole Foods Market Green Hills
Yazoo Brewing Company
BOARD OF DIRECTORS 2015

Van G. Pond Jr., Chairman
Neil Krugman, Vice Chairman
Todd Sandahl, Treasurer
Nan Flynn, Secretary
Bruce Boeko
Jason Brown
Josephine Darwin
Donna Drehmann
Carl Eppler
Jennifer Fay
Barbara “Babs” Freeman
Amos Gott
Holly Hoffman
Terrance Hurd
Monica Mackie
Lee Maitland Pratt
Marcia Masulla
Dean Masullo
Sonata Stanton-Rayburn
W. Casey Reed
Sloane Scott
John Sloop
Renata Soto
Bo Spessard

CAMPAIGN CABINET

Sissy Stevinson
Georges Sulmers
Bob Webb
Marcus Whitney

Chase Cole, Campaign Chair
Greg Bailey
Holly Hoffman
Van G. Pond Jr.
Randy Rayburn
Bob Webb
H.G. Webb
BELCOURT STAFF

Stephanie Silverman, Executive Director
Toby Leonard, Programming Director
Brooke Bernard, Development Director
Cindy Wall, Communications and Marketing Director
Allison Inman, Education and Engagement Director
Melinda Morgan, Communications and Marketing Director
Allison Inman, Education and Engagement Director
Toby Leonard, Programming Director
Brooke Bernard, Development Director
Cindy Wall, Communications and Marketing Director
Stephanie Silverman, Executive Director

FRONT OF HOUSE STAFF

Tyler Glaser, Front of House Manager
Jessica Griffith, Front of House Manager
Jon Keller, Front of House Manager
Bob Roberts, Front of House Manager
Maria Pavlova, Front of House Manager
Heather Scudder, Front of House Manager
Dylan Carver
Parker Cason
Andre Churchwell
Anthony Fiorenzo
Carl Freeman
Gray Gordon
Elizabeth Hines
Mia Krout
Lily Restenberger

FRONT OF HOUSE STAFF (cont’d)

Anthony Saif
Jason Shawhan
Laurel Sorenson
Jesse Strauss
Erica Tavss
Kelsey Taylor
Dillon Watson
Bryson Young

PROJECTION STAFF

Kevin Doyle, Assistant Head Projectionist
Zack Carlson
Jesse Palmer
Bob Roberts
Maria Pavlova
John Southwood
Throughout 2015—and every year—support for the Belcourt comes in all amounts. The purchase of a film ticket, a bucket of popcorn, or a gift card all helps provide essential operating funds. Membership purchases and year-end donations are vital, as are revenue garnered from our annual fundraiser, A Red Carpet Evening, through ticket sales, sponsorships and auction donations. And, our Hillsboro Society members commit to annual giving of $2,500 and above.

In 2015, some approximately 3,000 individuals, foundations and corporations provided $332,000. And once again, membership rolls grew, reflecting other growth indicators. In the period 2009-2015, Belcourt memberships increased by 363% overall.
WHAT AUDIENCES THINK ABOUT THE BELCOURT

Selected Belcourt results from the 2015 Art House Convergence National Audience Study

- **The role the Belcourt provides its community**
  Enhances the community’s cultural life > 88%
  Provides artistic inspiration > 73%
  Is an important cultural institution > 86%
  Serves as a point of community pride > 78%

- **Qualities the Belcourt provides audience members**
  Opportunities to think and learn > 96%
  Sparks their curiosity > 96%
  Allows them to make the most of their time > 89%
  Opens new worlds > 89%

- **Rating the Belcourt’s picture and sound quality**
  Picture quality is excellent/very good > 90%
  Sound quality is excellent/very good > 84%

- **Rating the quality and variety of the Belcourt’s programming**
  Quality of movies is excellent/very good > 92%
  Variety offered is excellent/very good > 85%