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Staff

Rebecca Remaly
Managing Director

Stephen Weitz
Producing Artistic Director

Heather Beasley
Associate Artistic Director

Margot Crowe
Director of Development

Daniel Leonard
Director of Communications
For fifteen years, Boulder Ensemble Theatre Company has presented profound theatrical stories that enriched the Boulder community. We hit the road this summer with a new name, new programs, and a new vision for theatre in Colorado.

Our Mission

Butterfly Effect Theatre of Colorado creates powerful, engaging, top-quality performances and programs, with meaningful impacts beyond the stage. We serve and welcome Colorado’s many diverse communities, cultivating an inclusive environment for artists and audiences. We are united by creativity, connectivity, and compassion.

Our Vision

Theatre as a catalyst for a better world.

Our Values

We practice integrity in all things.
We celebrate artistic innovation, collaboration, and excellence.
We strive to make theatre accessible for all.
We commit to equity, diversity, and inclusion in our work and workplace.
We prioritize creating an artistic home for Colorado theatre makers.
We cultivate organizational sustainability as essential to our mission.
We nurture a healthy work-life balance.
Dear BETC Friends and Supporters,

What does a theatre company do when its audience cannot gather together inside to watch a performance? It innovates, adapts, and transforms itself. It seeks new ways to reach its audience with new messages.

I am thrilled that BETC and its board of directors spent this last year working in three key and innovative areas.

Firstly, BETC went digital with performances of The Nina Variations and the nationally acclaimed, original docudrama CO2020. We continued online, reaching new and existing audiences with our Science Shorts, (inter)Generations, Generations, and Lit Club programs.

Secondly, the board of directors, following the death of George Floyd, reflected on its commitment to Equity, Diversity, and Inclusion (EDI). Over the past year, we have worked to understand white privilege, inherent bias, and how EDI should be central to BETC’s core values and strategic plan. Each of us has examined our understanding and acceptance of theatrical and community inequality and is committed to changing our intentions, behavior, and values. We have formed an EDI Committee, identified multi-year goals, and developed a plan to achieve those goals. We are seeking ways to diversity our board membership in line with the skills and expertise that will propel BETC forward. We have approved a FY2022 budget that provides at least $15/hour for all of our employees and artists. We have also reviewed and amended our employment practices and our governance policies. There is much work to do, but we are off to a good start (read more on page 8).

Thirdly, we have committed to reaching a more diverse audience, to reach audiences who cannot afford to visit the Dairy Arts Center in Boulder or don’t feel welcome. With that in mind, we launched our BETC Theatre Truck, already bringing great theatre to underserved communities in Colorado this summer. The performances are staged in easily accessible community spaces and are free to the public.

This year, we were humbled by the generosity of our patrons and donors, who continued to support us after the theatre closed. Their financial support, combined with two government forgivable loan programs, enabled BETC to end its year in good financial shape. We are confident that we have the financial resources to resume live performances.

The last 12 months have been a very busy time for the board. I want to thank all board members for their time, commitment, and shared enthusiasm for the changes we introduced this year and their active support of Rebecca, Stephen, and the staff of BETC.

Rob Miles - Board President
2020-21 Board of Directors

Rob Miles (Board President) is a retired business executive with extensive international management experience. Rob worked for Ball Corporation based in Broomfield, Colorado, for 24 years, including his role as SVP Global Sales, and most recently as VP and General Manager for Ball Packaging in Mexico and Central America. He and his wife Jan, now live in Breckenridge. Rob is an avid sailor and traveler, and enjoys having the time to visit his children now living in San Diego and London. Born and raised in England, Rob’s passion for the theatre began at school and was enhanced with regular visits to the world-famous Bristol Old Vic Theatre and The Royal Shakespeare Theatre in Stratford upon Avon.

Joanna Rosenblum (Board Vice President) retired from a 24-year career at Hewlett-Packard as Vice President and General Manager of Print Services in Palo Alto. She and her husband chose to retire in Boulder to enjoy the hiking and winter sports, and to take advantage of the many educational and cultural events offered by CU Boulder. She has served on many non-profit Boards and is currently Vice Chair of the Board of Colorado Public Radio. The Rosenblums have been subscribers to BETC since moving to Boulder in 2007 and are delighted to have such excellent theatre in their home town.

Elizabeth Barrekette (Board Secretary) grew up in New York City and lived in Australia and the UK before moving to Boulder with her family. Elizabeth has worked as a management consultant for Booz Allen Hamilton and as a marketing strategy executive for Vodafone. Elizabeth currently focuses her work on executive development and business coaching while serving on boards in the Denver Metro area. Elizabeth, her husband Jonathan, and their two children have made the most of living in Boulder—hiking, skiing, cycling, and tennis plus enjoying their subscription to BETC.

Daniel Leonard (Board Treasurer and Chair of Finance) received his BA, BFA, and MBA from CU Boulder. He is the Assistant Director of Marketing at CU Boulder’s CU Presents for the professional Takács Quartet, Artist Series and Colorado Shakespeare Festival, in addition to the academic College of Music and Department of Theatre & Dance. His specialties include equitable pricing, market economics, and digital advertising in the performing arts. Daniel also serves on the Boulder Community Police Oversight Panel. In his free time, he enjoys running, biking, and hiking in Colorado’s outdoors, and has made an overzealous commitment to reading good books in the company of thriving house plants in his Longmont home.

Jean Hodges (Co-Chair of EDI) and her husband moved to Boulder in 1960 when Jack joined the mathematics faculty at CU Boulder. Jean joined the faculty at Boulder High School to teach language arts, direct the theatre program, and spent the next fifteen years building a rigorous theatre program for her students. Since her retirement, Jean’s passion for social justice led her to PFLAG, a national organization that is the family and ally voice offering support, education, and advocacy for LGBTQ individuals and their families. As a devoted theatre goer and social equity advocate, Jean is driving the EDI initiatives for the BETC Board.

Lauri McNown (Chair of Development) came to CU Boulder as an undergraduate and is still in Boulder decades later. Along the way she completed a PhD in political science and is now retired from teaching in that department. She and her husband, Robert (now retired professor of economics), have taken full advantage of academic sabbaticals and leaves, teaching in Kathmandu, Beijing, Sydney, Hanoi, and Penang as well as teaching on three voyages of Semester at Sea. She is happy to now turn her attention to supporting BETC and great theatre in Boulder.

Andrew Metzroth has lived in Boulder County for over 30 years. Andrew has been involved with BETC since its first show, Antigone, and has worked in some capacity on over 40 of the company’s productions. As a theatre artist, stage manager, and production manager he has helped create over 170 shows in the Denver Metro since 2005. When not designing, Andrew is the Operations Director at CU Presents, overseeing ticketing services and patron experience across seven venues on the CU Boulder campus. He is also co-host of Alzabo Soup, a speculative fiction analysis podcast focusing on the works of author Gene Wolfe.

Erika Mori was born in Hawaii and raised in Colorado. After earning a business degree from University of Southern California, she splits her time between acting and her established career as a management consultant, with deep expertise in organizational design, process improvement, and change management across industries. Erika’s first experience with BETC
Julie Walker (Chair of Governance) is originally from the East Coast where she attended undergraduate school at Muhlenberg College in Allentown, PA, a small liberal arts school with a robust pre-professional theatre program. After college, she moved to Boston where she spent two years at the American Repertory Theatre working in production for the mainstage and the graduate school. Julie moved to Denver in 1991 to attend the University of Denver College of Law, and she has spent the last 26 years in private practice in Denver as a trial lawyer. Julie has two children in college—one in Boulder and one in Oregon. With her family raised, Julie is looking forward to rekindling her passion for the theatre arts by joining the BETC Board.

Marcela Solari grew up in Buenos Aires, Argentina and earned degrees from the University of Buenos Aires and Rice University before moving to Broomfield with her husband Paul. After a successful career in Technology and Telecommunications, Marcela became a licensed real estate broker in 2007. She currently works at Keller Williams Realty handling both residential and commercial properties. Marcela’s hobbies include the study of European history and medieval manuscripts.

Amanda Rose Villarreal (Co-Chair of EDI) was born in Alaska and raised in rural Washington State. She received her PhD in theatre and performance studies at CU Boulder. A teaching artist for twelve years, Amanda Rose has taught every age from early childhood education to undergraduate students while simultaneously performing and creating community-engaged productions. Her community engagement projects include The One Voice Project, a devised performance connecting law students to refugees in the Denver Metro area; It Happens Here, an immersive performance about consent that occurred across three college campuses in Colorado; and Cinco Decimas, a devised performance produced with displaced Aurarians and performed for Auraria Campus leadership. Her hobbies include immersive performance and Nordic larp, and she performs in edularp settings to train police officers, counselors, educators, and engineers to communicate with empathy and establish rapport. She is also a dog rescuer (with a love for bully breeds) who advocates for ending breed-specific legislation.

Starla Doyal Starla Doyal grew up in West Texas and learned to love theatre by attending local university and Shakespeare in the Park performances. She has undergraduate degrees from Texas Tech University in English, music theory, and flute performance, and she has participated in a variety of musical and opera productions. Starla attended law school at the University of Colorado and has spent her legal career in public interest and government work. Starla is a long-time BETC enthusiast, and she looks forward to supporting the organization’s efforts to increase Coloradans’ access to quality theatre.

Elise Collins is a lifelong Coloradan who earned an MBA and an MA in theatre and performance studies from CU Boulder. She has been involved in the performing arts all across Colorado as an actor, director, teaching artist, puppeteer, and arts administrator. Elise enjoys finding synergy between the business and arts sectors. She strives to use her business acumen and privilege to create opportunities for other artists—especially artists of color, people with disabilities, women, and nonbinary folx. While living in Boulder, BETC’s top-quality performances and programs deeply impressed her. She is honored to be serving an organization that uses theatre as a catalyst for a better world. Elise is a proud geek who enjoys being unironically enthusiastic about practically everything. When she’s not at the theatre, she enjoys taking walks in nature, asking life’s big questions, and partner dancing.

Rodney Lizcano has spent 17 seasons with the Denver Center Theatre Company in roles in The Constant Wife, The Book of Will, American Mariachi, Frankenstein, Hamlet, American Night, Merchant of Venice, Spinning Into Butter, Inna Beginning, Tempest, Gross Indecency, The Rivals, Kingdom, Winter’s Tale, A Christmas Carol. Other theatres include Colorado Shakespeare Festival (Twelfth Night, Richard III, Much Ado, Othello, Henry V, Tempest, Merry Wives, Henry IV Parts 1 & 2, Equivocation, Cymbeline), The Old Globe, Orlando Shakespeare Theatre, Dallas Shakespeare, Theatre Aspen, Arvada Center, LOCAL, and Off-Broadway with Actors Ensemble Theater and DreamScape Theatre Company. He made his BETC debut in Miss Bennet: Christmas at Pemberley, for which he received a Henry Award nomination for Best Supporting Actor. He trained at Southern Methodist University (BFA) and National Theatre Conservatory (MFA).
Sue Rehak has a BA from Knox College and an MA from the University of Illinois. She worked as a policy and planning analyst and administrator at the Colorado Department of Public Health and Environment for 20 years before attending law school at the University of Colorado. Upon graduation, she worked as a lawyer helping children and teenagers involved in dependency, neglect, abuse, and juvenile delinquency cases. This work continues today. Her interests include drawing, traveling, and gardening. As a long-time Colorado resident, she takes advantage of opportunities to enjoy the state’s natural beauty and its arts and culture, including some of BETC’s thought-provoking and entertaining shows. Sue is very excited to be a part of BETC’s plans to expand its audience and deepen its impact on the greater Colorado community.

Ben Stasny is a graduate student at CU Boulder, professional actor, part-time writer, concerned climate change activist, and all-around theatrical mischief maker. Ben grew up in Minneapolis and received his BFA in acting from Minnesota State University, Mankato. He then worked as a performer for Disney Cruise Line where he portrayed his favorite character of all—The Genie in Aladdin. Ben moved to New York City after his cruise contract where he lived and worked for four years. Ben has had the pleasure of working Off-Broadway, and in theaters across the country and overseas. As the climate crisis worsens, Ben feels compelled to use his skills as a theatre artist to inspire ethical action in communities through storytelling. Ben will serve as the Artistic Director for CU Boulder’s opening mainstage show this fall—The Climate Cabaret—and is eager to be partnering with Climate Change Theatre Action out of New York City to make it happen. Beyond the traditional ways of knowing and doing theatre, Ben is interested in researching non-conforming ways of producing theatre that has a social impact such as street theatre and protest theatre. Ben could not be more thrilled to be serving as a board member for BETC and looks forward to gaining a wider understanding of the regional theatre system in Boulder and beyond!

Becca Vaclavik is a communication specialist and culture enthusiast with over a decade of experience in digital marketing, storytelling, and team leadership. She works as the Assistant Director of PR for CU Presents on the University of Colorado Boulder campus, leading the editorial strategy for events produced by the Colorado Shakespeare Festival, the Takács Quartet, the Artist Series, the College of Music, and the Department of Theatre & Dance. In her spare time, she serves on the board for the Butterfly Effect Theatre of Colorado (BETC) and recently began volunteering for Stork Support of Northern Colorado. Becca holds an MS in organizational leadership (University of Colorado) and a BS in theatre management (University of Evansville), with an academic focus on removing access barriers to the performing arts. Outside her professional life, Becca spends her time with her spirited dogs (two: Brillo and Bagel), spirited children (also two: Harrison and Ruby), and her husband (just the one for now: Austin).

Katie Zoss is a passionate arts supporter with a career in arts administration and non-profit management. She holds a BA in theatre from Miami University and a Masters in Arts Administration from Indiana University. Most recently, she served as the Arts and Events Program Manager for the City of Louisville. She has previously worked in development for both Colorado Ballet and a local NPR and PBS station. She also served as the General Manager for Cardinal Stage Company in Bloomington, Indiana. Her professional entry into theatre and performing arts was with the Missoula Children’s Theatre where she taught and performed with children throughout the US, Canada and Asia. Katie lives in Louisville with her husband and two young children. She is excited to work with BETC and to further their vision of theatre as a catalyst for a better world.

BETC is seeking leadership volunteers

BETC is spreading its wings this year. We’re seeking volunteers who share our vision for theatre as a catalyst for a better world to serve on our leadership committees and Board of Directors.

Learn more at betc.org/lead
Our 2020-21 programming was, of course, largely defined by the pandemic. Unable to produce live theatre in our usual venue, we turned our attention to other artistic expressions that allowed us to maintain connection with our audience and supporters, as well as to employ over 100 local artists.

In July of 2020, we created our first full-length streaming production, *The Nina Variations* by Steven Dietz. We staged this work by hiring five COVID-bubbled pairs of actors, filming each pair separately, which enabled us to explore the relationship between the two characters in a multitude of ways. We were able to film the production at our facility in Westminster and release it as a streaming option for those who purchased our membership.

During the second half of 2020, we worked on our documentary/drama piece, *CO2020*. A team of six local co-creators interviewed over 50 Colorado citizens, including students, activists, police, healthcare workers, educators, and many more. Parts of their interviews were then woven together into a script which was produced as a full-length film. The film received a feature article in *American Theatre* magazine and represented an ambitious new chapter in BETC’s history.

Our (inter)Generations playwriting program began as a pandemic offering, and will expand to three in-person sites in 2021-22. In that program, older adults (50+) and high school students learn playwriting skills from BETC teaching artists, then create new short plays based on intergenerational interviews.

As for the BETC Writers’ Group, in 2020-21, eight members developed scripts that will receive either staged readings or full productions at other Denver-area or regional theatres within the coming season. During this past pandemic year, we presented online readings of original plays by group members in Spring 2020 and again in May-June 2021.

Our Science Shorts program combines short plays with research talks on important scientific topics. This program started as a new play reading project in 2021 during the pandemic, in partnership with Cires at CU Boulder. The 2022 version, *air fire water earth*, will contain three short plays and accompanying science talks. This year’s program will feature playwrights selected from the National New Play Network’s resident artists and Colorado Dramatists Guild membership. We plan to tour the production and an associated educational workshop to Colorado high schools in spring 2022.

Finally, 2021 marked the launch of our new touring theatre program. We created a fully mobile theatre in order to bring the play *JQA* by Aaron Posner to communities throughout the Denver Metro. By offering free professional theatre in parks and parking lots, we break down barriers to arts participation including cost and transportation. We envision this program as a cornerstone of future BETC programming, hopefully expanding our programmatic variety and geographic reach in years to come.

Stephen Weitz - Producing Artistic Director  
Heather Beasley - Associate Artistic Director
In spring 2020 BETC joined a national theatre movement to further equity, diversity, and inclusion goals. The Board of Directors formed the Equity, Diversity, and Inclusion Committee with leaders drawn from every area of BETC, including every leadership committee, staff, ensemble, and members of the community. This committee creates a powerful, centralized force for change in the company.

Reformation begins with education
The first and ongoing step in our work has been education. The committee coordinates a monthly shared resource program—developing into a library of resources—to deepen individual and group competency on systemic racism, implicit and explicit bias, discrimination in the arts, accessibility, and more. Meanwhile, the committee is organizing deep quarterly discussions on EDI topics. In 2021-22, we will work with regional consultants to assess our organizational culture and identify concrete actions to take as we work toward greater inclusivity.

EDI as the core strategy
The committee also developed a strategic plan and framework to effect changes, grounded in EDI values, to transform how BETC does business in every facet including play selection, casting, board culture, and audience development. Managers from the committee ensure the work is accomplished and integrated into the core business and sustainable development of BETC.

Breaking down barriers to accessibility
The 2018-19 season at BETC saw the first of its Sensory Relaxed performances for The Curious Incident of the Dog in the Night-Time, and open captioning. This set the groundwork for our work today, ensuring a tangible, growing financial commitment to accessible programming at BETC. Through our needs during the pandemic year, we broadened BETC’s core competencies in virtual programming. Through future Sensory Relaxed performances, closed and open captioning, continued virtual workplaces, and beyond, BETC is breaking down the barriers to our work.

Equitable business practices
BETC continued to tackle issues of equity this season, building more inclusive workplaces and theatre spaces. Our commitment to equitable compensation culminated this year in approving the 2021-22 season budget with a $15 minimum wage. We have adopted and integrated the Colorado Theatre Standards into our business and production practices. We continue to re-evaluate our policies, open brave spaces for feedback and constructive criticism, and implement inclusive change.

Celebrating diversity in programming
2020 afforded us the opportunity to envision a new BETC. The rebranding of BETC to Butterfly Effect Theatre of Colorado highlights our efforts to reach more diverse audiences and communities (see page 7). Free outdoor theatre in the heart of Colorado communities; a new playwriting education program for high school students and older adults; a new play collaboration between science researchers and local playwrights; and a full-length docudrama created, inspired, and performed by a diverse cast of interviewees, creators, and artists: amid the challenges of 2020, we stretched our wings with the most diverse season—in race, ethnic, culture, gender, sexuality, age—of theatre-makers in BETC history (see more on page 7). Now, it’s time to fly.

Writing the next chapter
In our mission and values work, a word and a challenge ignited us: legacy. While acknowledging our progress, we look ahead to the substantive work to come in equity, diversity, and inclusion. We ended this season and started our COVID recovery by opening the doors of our leadership, seeking new and diverse voices to join our Board of Directors and leadership committees. Simply, we have been a predominantly White theatre company working out of Boulder, and we have erred in our commitment to marginalized communities. Change has to come at every level of BETC, and we look forward to our new leadership, passionate about theatre as a catalyst for a better world.

The great work is before us, and we look forward to doing it together.
# Financial Position

<table>
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<tr>
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<th>2018</th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
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<td>Program services</td>
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**Notes:** Fiscal year runs July 1-June 30, chart header indicates ending year. 2022 reflects the projected 2021-22 budget.
When you think of BETC, what comes to mind? Dynamic productions that punch above their weight. Award-winning, nationally-acclaimed theatre work. Innovative programming. Yet, BETC’s core advantage is its managerial competency. BETC’s business and financial acumen enabled us to make it through our most challenging year and begin building our future.

During the COVID-19 shutdown, like all live event presenters, BETC faced an existential threat. We were unable to continue core operations due to the COVID shutdown. After years of steady, sustainable growth, our immediate financial future was grim. But it’s worth waiting for the next chapter: this is a story of resilience and community.

Throughout the 2020-21 season, the support of our sponsors and donors not only continued, their investments in BETC and our community’s future grew. Because of advocates at every level, BETC received regional, state, and federal support for our work. With this support, we maintained our staff through the pandemic. We employed 100+ local artists to create dynamic digital programming, contributing to the survival of a vibrant arts community in the Front Range. With additional funding through the Paycheck Protection Program and the Shuttered Venues Grant, we have not only survived 2020. We are ready to thrive in our next chapter.

There will be no return to normal for BETC. The world has changed, and so have we. The past year’s challenges allowed us to reset our mission and recommit to our vision and core values. As we grow beyond Boulder to serve communities across Colorado, the board and staff are laying the foundation for a sustainable financial future.

We cannot wait for the work to come.

Daniel Leonard - Treasurer
Rebecca Remaly - Managing Director
BETC by the NUMBERS

30  | Number of older adult and high school student participants in BETC’s first year of (inter)Generations.

$15  | All BETC employees—artists, technicians, staff—will make at least this wage in the 2021-22 Season.

105  | Artists employed during the COVID-19 pandemic and shutdown.

175  | Plays submitted by parent playwrights for the BETC Generations new play development program.

401  | Distance traveled by the BETC Theatre Truck this summer, across the Denver Metro.

2,850 | Size of BETC’s new rehearsal and working space on Industrial Lane in Broomfield.

12,207 | People who watched our online readings, streaming videos, and digital events in 2020-21.

$124,182 | Money raised at BETC’s first in-person event since March 2020, The Road Show: A BETC Fundraiser.