



Minutes of Shuswap Theatre Society Annual General Meeting

Wednesday, September 26, 2018 at 7:00 pm

The meeting was called to order by Kim MacMillan at 7:10. Present were Sherry Bowlby, James Bowlby, Judith Skelhorne, Lois Higgins, Susan MacMillan, Liz Kingdon, Joyce Henderson, John Henderson, Hamilton McClymont, Mitch Stefanek, Heather Stefanek, Tammi Pratty, Kim MacMillan, Craig Massey, Peter Budda, Jake Jacobson, Julia Body, Tracy Nash, Astrid Varnes, Nedine Scott. A quorum was declared.

Hamilton McClymont was appointed secretary for the meeting. (Joyce Henderson, Julia Body)

Agenda

The agenda (amended to receive rather than approve last year's minutes, and to add an opportunity for group discussion following the special resolution) was adopted (Tracy Nash, Craig Massey)

Minutes of the AGM held September 26, 2017

Minutes, approved by the Board last October, were received. (Judith Skelhorne, Tracy Nash)

Financial statements, Treasurer's Report

Sherry Bowlby, Treasurer, presented the balance sheet and income statement for the year ended June 30, 2018. She noted that this past summer's Theatre on the Edge will be accounted for in the financial statements for the year ending June 30, 2019. She also noted the establishment of the capital reserve fund.

The financial statements and the Treasurer's report were received (Mitch Stefanek, Nedine Scott)

Annual Report

The President presented the components of the annual report in groups of two or three.

President, Secretary

Artistic Committee

Membership, Publicity, Scene Shop

Technical Director, Seniors Theatre, Laughing Gas Improv

Sponsorship, Comfy Bottoms, Theatre on the Edge

Building, Rentals, Front of House, Ozone

The President, and authors of the reports responded to queries as they arose.

The Annual Report was received (Tracy Nash, Craig Massey)

Special Resolution

Hamilton McClymont presented the special resolution to affirm the Society's commitment to remain in its present home.

WHEREAS Shuswap Theatre Society owns its theatre facility at 41 Hudson Ave NW in Salmon Arm, BC free and clear, and

WHEREAS Shuswap Theatre Society values the intimacy of its theatre facility and its independence as a self-sustaining performing arts organization, and

WHEREAS Shuswap Theatre Society invests in its theatre facility to keep it a safe, comfortable and effective venue in which to present its productions of live theatre, and

WHEREAS Shuswap Theatre Society is an active contributor to and collaborator in the cultural life of the Shuswap region, and

WHEREAS Shuswap Theatre Society is a charity registered with CRA under the terms of the Income Tax Act

NOW THEREFORE BE IT RESOLVED THAT

The members of Shuswap Theatre Society affirm the following:

Shuswap Theatre Society will continue to produce most of its activities at its theatre facility for the foreseeable future.

Shuswap Theatre Society will continue to invest in the facility on both sides of the footlights to keep it safe, comfortable and an appealing performance venue for audiences and theatre workers alike.

Shuswap Theatre Society recognizes that its present facility will not last forever and continues to be vigilant of future opportunities.

Shuswap Theatre Society will continue to participate fully in the cultural life of the region.

Following discussion, the members adopted the special resolution unanimously. (Hamilton McClymont, Tracy Nash)

Dialogue

The President invited members to network and present ideas for the Board's consideration, to wit:

- Find a way to get more of the 200 members involved
- Provide more recognition of volunteers
- Doing the Christmas show with the high school is good!
- Consider a tent to cover the patio to extend the theatre's public space
- Name all donors in programs
- Hold discussion sessions following performances
- Consider identity-based programming (e.g., indigenous, women, etc., themes and playwrights)

Board and committee members responded as required.

Nominating Committee

Lois Higgins presented the report of the Nominating Committee, noting that the by-laws provide for between 5 and 10 directors, and nine people have agreed to serve;

- Kim MacMillan
- Sherry Bowlby
- Paula Shields
- Peter Molnar
- Tracy Nash
- Julia Body

- Nedine Scott
- Tammi Pretty
- Craig Massey

The foregoing were acclaimed directors for the coming year (Lois Higgins, Joyce Henderson)

Honourary Life Member

The President outlined the criteria in the Society's policies which govern the appointment of an Honourary Life Member and quoted from the letter of nomination. Noting that the Board had approved the nomination, he announced that Joyce Henderson is appointed an Honourary Life Member of the Society for her outstanding service.

Adjournment

The President declared the meeting adjourned at 8:40 pm

Kim MacMillan, President

Hamilton McClymont, Secretary

Treasurer's Report 2019

It has been another busy year for Shuswap Theatre! As usual, our three Main Shows provide sufficient operating revenue to keep the bills paid and yet keep our ticket prices affordable. We manage to keep enough money in the bank to take some risks with big, expensive productions every few years- and so far they have always paid for themselves. As an example, the Rights to present *Wizard of Oz* are almost \$9,000.00, and that's just the beginning of the costs involved!

This past year we have replaced the stage floor, at a cost of around \$5,000.00, replaced the old, dangerous table saw, and replaced one of the computers for the ticketing system.

We are, as always, grateful of the support we receive from the community in the form of grants for improvements to our space. This coming year will see the roof being replaced, one of our furnaces has had to be replaced, and the air conditioning will need to be replaced. Without the grants and donations we would not be able to produce first rate shows for the community and keep the lights on. Many, many thanks to all who help make the magic happen!

Respectfully Submitted,

Sherry Bowlby
Treasurer

Shuswap Theatre Society

Income Statement 01/07/2018 to 30/06/2019

REVENUE

Administrative Revenue

Total Donation Revenue	3,610.85
Total Grant Revenue	9,695.00
Interest Revenue	348.14
SCF Distribution	1,456.00
Co-op profit share	79.65
Total Membership Revenue	2,112.00
Total Administrative Revenue	17,301.64

Operations Revenue

Total Rental Revenue	3,985.00
Total Sales Revenue	10,591.49
Total Operations Revenue	14,576.49

Production Revenue

Total Ticket Sales	63,844.88
Total Advertising Sales	8,720.00
Total Production Revenue	72,564.88

TOTAL REVENUE	104,443.01
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EXPENSE

Financial Statement Expenses

Depreciation Expense	7,384.35
Total Financial Statement Expenses	7,384.35

Total Direct Production Expenses	23,736.11
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Total Fees & Licenses Expense	9,518.39
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Total Cast and Crew Development	1,007.48
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Capital Expense	0.00
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Total General Services	5,684.75
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Total General Supplies Expense	7,384.91
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Total Insurance Expense	4,403.00
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Total Lease/Rental Expense	<u>2,097.26</u>
Total Maintenance Supplies	<u>1,547.37</u>
Total Membership & Dues Expense	<u>372.99</u>
Total Professional Services	<u>14,005.02</u>
Total Promotions Expense	<u>8,166.30</u>
Total Utilities and Tax Expense	<u>10,194.43</u>
TOTAL EXPENSE	<u>95,502.36</u>
NET INCOME	<u><u>8,940.65</u></u>

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Shuswap Theatre Society

Balance Sheet As at 30/06/2019

ASSET

Current Assets

Total Bank	56,683.36
Total Cash on Hand	800.00
Total Receivables	639.60
Total Prepaid Expense	9,490.39
Total Current Assets	67,613.35

Capital Assets

Land	50,000.00
Net Building	28,919.07
Net Electrical Hardwiring	9,230.52
Net Sound System	2,077.46
Net Renovations	59,726.99
Net Equipment	2,534.38
Net Furniture & Fixtures	2,035.81
Net Costumes & Props	294.67
Net Computer Hardware	1,462.05
Net Computer Software	0.00
Net Big Steel Box	1,276.99
Total Capital Assets	157,557.94

TOTAL ASSET	225,171.29
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LIABILITY

Current Liabilities

Accounts Payable	0.00
Total Current Liabilities	0.00

TOTAL LIABILITY	0.00
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EQUITY

Retained Earnings

Retained Earning - Previous Year	216,230.64
Current Earnings	8,940.65
Total Retained Earnings	225,171.29

TOTAL EQUITY	225,171.29
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LIABILITIES AND EQUITY	225,171.29
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President's Annual Report for 2018-19

A glance through the reports in this annual report will give you a glimpse, but only a glimpse, of the amazing number of things going on at Shuswap Theatre. I remarked at a recent board meeting that in the old days the board did not meet in the summer months. Sherry Bowlby, who has been around for a while, said, "that's because we didn't do nearly as much as we do now." It's true, and although it's always a challenge to find enough volunteers to fill all the roles we need done, it's now a struggle at a much higher level! We always aspire to a little more than we can do.

Governance and Operations Improvements

The board has continued in the direction of recent years, improving our governance practices, planning and funding constant improvements to our building and artistic capacities, and, of course, solving the unanticipated problems that pop up along the way. In an organization as complex as this there will always be times when people rub each other the wrong way, but my observation is that we have created a wonderful, creative community marked by mutual respect and synchronicity.

At this meeting we will consider changes to two of our bylaws. One will reduce the number of members needed for a quorum. It's not that our meetings are not well attended (we have very committed members) but we have a large number of people who become members as a gesture of support but do not intend to be active, so we just want to make sure that the business can go on with a smaller number of committed people.

The second change is intended to provide more continuity of board members from year to year. Again this has not particularly been a problem as our members tend to serve for years at a time. But we are looking to the future here. The change will institute two year terms for board members with approximately half being elected every year.

OZone Festival and Theatre on the Edge

The OZone Board was desperate this year as they had no club willing to host the festival. They prevailed upon us, and though we had done it only two years ago, our intrepid co-chairs, Joyce Henderson and Bea Kirkwood-Hackett, with their army of volunteers took it on again. It was a huge success and brought in a significant amount of money for our efforts.

We were delighted to be able to appoint Scott Crocker, with years of theatre experience to be our Producer/Coordinator for Theatre on the Edge this year. He initiated a number of innovations, got new sponsors and put on a first class festival, with the help of course, of the usual army of volunteers. Thanks to Scott and everyone for another fabulous festival.

Relationship with the Community

Our relationship with the larger community continues to grow. In a recent conversation with Mayor Alan Harrison and Councillor Louise Wallace Richmond they underlined the growing appreciation the community has for what we do and how well we do it. I have a sense that the whole community increasingly has a *sense of ownership* of Shuswap Theatre. That is a significant accomplishment.

Capital Replacement Projects

A recent sign of that community support arrived this summer after we realized that the two big ticket items that can most drain an organization's bank account were occurring at the same time. We need to replace both our roof and our entire HVAC (heating and cooling) system. Out of the blue I received a call from Steve Genn of Proair Heating and Cooling with an offer to replace the whole system at a much reduced cost. These two projects together could have thrown us for a financial loop. But with the successes of recent years we have been putting money away for just such an occasion, and two or three years of grants from various sources should make this goal very achievable. One furnace and the main AC in the house have already been replaced. (And it's quiet!!) A huge thanks to Steve and Leah for their wonderful support over the years and for this generous offer.

Collaborative Christmas Show

This year saw an experiment that has borne fruit and may lead to further collaborations. This was our partnership with Salmon Arm Secondary School in offering a Christmas production of "Santa's Zombie Apocalypse" directed by Gloria Cox. With two alternating casts, lots of young people got valuable experience working with our people, and some of them are still volunteering with subsequent shows.

New Ticketing Service

This year saw us sign a contract with a new, Canadian supplier of ticketing software called TixHub. There have been ongoing irritants with the Vendini system related to specifically Canadian issues. Season subscriptions should be on sale (all going well) using TixHub by the time you read this. Please bear with us as there are always bugs to be ironed out with any new system. Over time we believe TixHub will serve us better and cost less.

Directors

You will notice that the upcoming season is the third in a row in which we have hired a professional director for one of our shows. We would like to underline that it is still our policy to use our own people whenever possible to direct our shows but with a shortage of willing and able directors we may occasionally go outside. The upside is that we often learn a great deal from working with skilled, visiting professionals.

There is much more going on but I will leave you to peruse the remainder of this report to hear from those making it all happen.

I'm grateful for the support of my fellow board members this year who have stepped up to the plate to make things happen. The board members are:

Tracy Nash (secretary)

Sherry Bowlby (treasurer)

Nedine Scott

Paula Shields

Craig Massey

Peter Molnar

Julia Body

Kim MacMillan (president)

Submitted by Kim MacMillan

ARTISTIC COMMITTEE ANNUAL REPORT – September 2019

The 2018/19 season was a successful one. We began the season with “Odd Jobs” written by Frank Moher and directed by guest director, Danielle Dunn-Morris. This three-hander drama provided a lot of laughs and heart. We saw some new faces to Shuswap Theatre in this production.

Our Christmas production was a co-production with Salmon Arm Secondary School. Santa’s Zombie Apocalypse was directed by Gloria Cox and was performed exclusively by high school students. It was a great experience for both the students and Shuswap Theatre members who were involved with the production. Both Mrs. Cox and Shuswap Theatre felt this was a rewarding collaboration. There is potential for another such collaboration in the future. This was a great way to introduce young people to Shuswap Theatre and make them feel welcome and comfortable in our theatre.

Our winter production was the drama “Trying” directed by Kim MacMillan. This was a two-hander. It was a great production with wonderful performances and an incredible set. It was very well received by our audiences.

Our spring production was “Lend Me A Tenor” directed by Julia Body. This production was our entry in the Okanagan Zone Festival that took place at Shuswap Theatre. It was very well received and won a number of awards at the final banquet including best director, best actor, best supporting actress. Eugene Leveque, set designer extraordinaire, mentored Loretta Shipmaker and Nikki Webber. This was an amazing experience and much was learned by these talented ladies. Scotty McLean from Powerhouse Theatre did a set painting workshop in conjunction with this play.

Our past season also resulted in a number of new members working on productions. We continue to look for opportunities for mentorship and involving young people in Shuswap Theatre Productions.

The 2019/20 season has been announced. We are very excited about our fall production of “Wizard of Oz” directed by James Fagan Tait. Casting was done in June with a remarkable 50+ people turning out to audition. The cast includes children, teens and adults. This production will run from the end of November into December, so there will not be a separate Christmas production. Frank Manning will be directing the winter production, “Red Plaid Shirt” and Julia Body will be directing the spring production, “The Gravitational Pull of Bernice Trimble”.

We are currently planning our 2020/21 season.

Respectively submitted by Julia Body, Astrid Varnes, Gloria Cox, and Frank Manning

Membership Report September 15, 2019

The following are some comparisons with the membership in August 2017 and August 2018. Youth involvement is continuing to go down; let's hope the *Wizard of Oz* brings this category up. The average age of our members continues to get more ancient!

Number of Members by Category

Category	2019	2018	2017
Individual	127	146	151
Family	(1)	(6)	(8)
Youth	1	8	17
Individual Life	29	24	19
Business or Non-profit	6	4	5
Associates (other organizations)	7	7	7
Honorary Life Members	12	11	11
GRAND TOTAL	182	200	210

The number of families in the 'Family Category' is shown in brackets but all actual members in the family have been added into the 'Individual Category'.

Number of Individual Members by Age

Age	2019	2018	2017
0 - 17	1	11	27
18 - 29	6	16	10
30 - 39	7	14	14
40 - 49	13	11	15
50 - 59	29	33	35
60 +	108	97	91
Not Provided	4	4	6
GRAND TOTAL	168	186	198

This Grand Total does not include Business, Non-profit or Associate members.

Business or Non-profit Members

- Shuswap Kids Arts (Michelle Atkins)
- Shuswap Society for the Arts and Culture (Jake Jacobson)
- Voice of the Shuswap (Jeanette Clement)
- Salmon Arm Actors Studio (James Bowlby)

- Fin de Fiesta (Lia Grainger)
- Cod Gone Wild (Andrew Mercer)

Associate Members

- Asparagus Theatre
- Kamloops Players
- OZone, Theatre BC
- Powerhouse Theatre
- Revelstoke Theatre
- Shuswap Arts Council
- Theatre Kelowna

Honorary Life Members

- Phil and Lesley Gibbs
- Sandra Heal
- Jake Jacobson
- Glory Kinoshta
- Anne Marsh
- Ralph Owens
- Lyle and Jane Petch
- James Bowlby
- Cilla Budda
- Joyce Henderson

September 15, 2019

Submitted by *Patrick Benson*
Membership Secretary

Scene Shop Report 2019

In March of 2019 two work bees were held at the Shuswap Theatre, the first was convened to empty, clean, catalogue and organize our storage container. The joint efforts freed up additional space and allowed future set teams to understand what products were on hand.

The second focused on the scene shop. All materials were removed, additional shelving was installed and items were returned in a manner making future building tasks easier to accomplish.

In July of 2019 a capital project was undertaken by theatre volunteers to remove and dispose of the old stage. Once done, a new and improved stage was installed. The new sprung stage provides for a quiet and multi functional surface for future theatre and dance performances.

Craig Massey

Technical Department

Shuswap Theatre 2018-2019
Technical Director: Elizabeth Ann Skelhorne

Overview

I began my role as STS House Technical Director (TD) mid-season in February of 2019. With a focus on improving how the department works, I have looked at safety, training, procedures, function, versatility, and communication. In the past few months the booth has been cleaned, purged, and organized; making it easier to work in, find, and keep track of equipment. I have taken an inventory of our current sound and lighting equipment and reviewed the technical information on our website for accuracy. Equipment repairs and replacement are in progress and ongoing as needed within reason. Cables and other portables are currently being restocked and labelled uniquely to prevent leakage. I strongly recommend changing the booth code more frequently. An equipment sign out procedure is now in place for active STS members only. Please note a deposit is now required to remove equipment from the booth for external use.

Safety & Security

Safety is always our main priority. It is important that all volunteers receive adequate safety training for the stage before joining a crew either on stage or behind the scenes. Yes, even actors. The Actsafe website has many informative resources, including proper ladder safety and how to hang lighting instruments. I encourage everyone to visit their *Performing Arts Safety Primer*. It is important to know the standards for a community theatre and I encourage all departments to review their safety needs and education standards. I would like to see an Actsafe workshop hosted here at Shuswap Theatre in the near future. I also strongly encourage as many ST members as possible to keep their first-aid training up to date. I believe it is important that someone with proper training be on hand for all public events. My personal basic First-aid/CPR is current. In review of the minutes, it is my understanding that the board was looking into the possibility of an AED, either access to one nearby or one on site. Once this is determined, it would

be great to see an updated emergency procedures and first aid kit(s) available. Please keep me updated directly. Fire safety plans are available throughout the theatre. I have requested that the building manager include me in our next annual fire safety walk through with the local inspector.

It is very important that anyone operating equipment in the technical department be properly trained. Often we see new operators or well meaning members come in to the booth with zero training or understanding. This is simply not fair to them or the production and is not safe. Long before a technician learns how to design, they need to know the basics and log hundreds of hours working on deck. Anyone entering the booth to perform a job MUST receive an orientation. Technicians

have the option of logging hours worked towards writing the Live Performance Electrical Certificate (LPEC). See the Actsafe website for more information. It is also important that anyone repairing electrical equipment in the theatre be properly trained to do so.

Security is an ongoing topic. Proper lock up strategies are employed diligently as needed. Equipment on loan is monitored. Access to equipment needs to remain discrete and reserved for necessary operations only. The most senior technician on duty can and should control traffic in this space. It is the tech's responsibility to make sure any and all equipment used is done so properly and returned to the booth or storage area safely and in a timely and well organized manner.

Rentals

As mandated by the board last year, and I agree, it is important that all rentals requesting the booth have a properly trained and appropriate technician(s) on hand for safety, liability and security. Technicians for each rental are assigned by the TD to best support the renters' needs. In light of this it is very important that proper and accessible logging of building rentals occurs and is communicated to the TD quickly and accurately.

Previously this position has been paid a small honorarium by the renter directly, separate from the building rental fee. This technician fee is out of date and does not match the time and skill asked of a trained technician during a rental. I recommend that effective immediately, technicians will be paid a minimum of \$100-\$150 per rental/day depending on how complicated and/or how long the call is.

Shifts

exceeding eight hours and extending past midnight could and should require an increase. This fee should be updated on the website and could possibly be paid by Shuswap Theatre if included in an increase in theatre rental fees.

iMac

In Feb 2019 it was moved by the board to sell our previous lighting board. It was then moved by the board that the profits from that sale be used to purchase a new iMac for the booth. This purchase allows us to stay current and flexible with the ever changing demands of technical theatre and helps us continue to be able to host events like TOTE and Ozone. The new iMac was purchased and installed over the summer and all relevant files and programs were transferred and updated successfully. We were also recently able to purchase the newest version of Qlab at a great discount. A huge thank you to Kim MacMillan for this.

With the purchase of the new iMac, there has been some discussion about creating a production office in the space outside the booth, including a second computer work station. Other than a current lack of space (possibly a change in the costume shop?) this suggestion makes a lot of sense as it would eliminate

needless traffic entering the secured booth and reduce other production teams attempting to work on top of a booth crew running a show. This overlap has been an ongoing negotiation and is not preferred. I do not recommend creating this station without the proper space and security needed which is not yet in place. Having this second computer also gives us the potential for a second stage or venue.

Blacks

I have been in conversation with Cilla regarding the state of the blacks. As the board is aware, she recommends sending some of them for cleaning and a then necessary re-application of flame retardant. Due to their weight it is very expensive to ship them, however we do have a driver willing to take them to Vancouver in early October to save on shipping fees. I highly recommend this happens as a necessity to theatre safety and function. I consider it part of the technical department's purview and a basic technical theatre equipment need. Board meeting minutes reflect that this is a priority. Cilla has also mentioned the possibility of purchasing new blacks and is waiting on a quote for a slightly lighter fabric. In anticipation of this expense, the board moved in Feb 2019 to begin a savings fund for the cost of new blacks, beginning with an undesignated donation of \$500 from the Community Foundation. I would recommend keeping this fund as an ongoing item until such time as we can make this purchase. The board may also want to also consider finding funds for other fabrics such as scrims, cycs or even prosceniums.

It is also of great concern that some production crews have been placing lure (glow tape) on the blacks which is destructive to the fabric. We have a rule in the theatre not to do this and would like to remind all stage crew NOT to do this.

Side note, Lure on floor must also be easily removable as we do not plan to paint over tape on the new floor after each production. It will ruin it!

Lights

- Cyc Lights - LED - In recent years we have been approximating the effect of a cyclorama at the back of our stage. Given our current lighting instrument inventory this can use up a large amount of our available lights very quickly and with minimal flexibility. I was asked to look into purchasing some proper dedicated cyc lights or reasonable substitution. This quickly led down the rabbit hole of LED lighting and the suggestion of purchasing some higher end 4" rgbww fresnels. This is a very expensive option and though we would like to move in that direction, and have the technical capacity to, the actual cost would be too much at this time. I am now looking at some second hand, traditional incandescent Cyc fixtures that would be more affordable and integrate well with the equipment we already have. I also recommend we continue to investigate affordable and creative

options to begin using LEDs in the near future.

- Annual Lamp Cleaning & Maintenance - Scheduled for October pre Wiz hang
- Fix existing instruments pulled aside - (4" fresnels x 3? & Strobe) - October
- Wiring clean up - Excess and unused wiring around the theatre performance space and booth will be removed in anticipation of Wizard of Oz and its set painting needs - October
- Lamp inventory - ongoing - restocked as necessary - notation needed as used
- Side booms - wanting to make
- Sand bags - for purchase

Sound

Ongoing Booth/audio changes:

- Repair behringer speaker
- Add speaker/eq management*
- Shrink sound desk
- Add rolling rack*
- Condense equipment manuals to usb drive
- Repair qsc amplifier
- Update Cable Inventory
- Replace existing FOH speakers which have been noted as a safety hazard in the past during previous board meetings.* Speakers with cabinets designed to be "flown" must be purchased since this opens STS up to liability through negligence.
- Replace rear speakers
- Rewire Rack equipment with balanced cabling to reduce system noise
- Add surge suppression to lighting board, mac, and sound

equipment Proposed:

- Relocate mains amplifiers to stage area or replace existing cabling to FOH Speakers
- Source/Purchase UPS (Uninterrupted Power Supply) for Booth Mac for Surge Suppression and Data Loss Prevention*

*Whenever possible, quality Used Equipment will be purchased in order to maximize board-authorized spending and **all** purchases must be approved by STS Technical Director.

Other Projects

- Program Camera - Removed defective camera from ceiling, switched to infrared cam feed for all monitors.
- Overhead Stage mics x 3 - replaced and functioning well. Previous mics in booth storage.
- Clear Com - replaced an unreliable com in dressing room. New headset not yet needed.

- Cillascope - current one not working, replacing with larger one for Wizard of Oz, possibly permanent or seeking mid sized model later in year.
Reviewing wiring.
- New 15 amp/120 power cables - currently being custom built for us.
Total numbers and lengths as yet unknown but built to suit our needs.

Personnel

Ann Skelthorne - *House Technical Director/LX*

Jim Clayton - *House Technical Service Technician/LX*

Marcus Smith - Senior Sound Tech

Ethan van Iderstine - Junior Sound Tech Hayden Clayton - Junior LX Tech

Kim MacMillan - Sound and Mac proficiency

Laurie Page - New Sound trainee

Kellen McEachern-Corley - LX Board Op

Stacey MacFarlane - LX Board Op

In an effort to increase the number of names on this list, I would like to recruit for "Tech Club" at the Open House and follow up quickly with a simple safety and orientation day to learn the basics of technical theatre. All volunteers operating technical equipment need to be familiar with the proper procedure, etiquette and communications involved in running a show. Not manning the booth with a proper and experienced SM is an oversight in most cases. After basic training, I would like to see season Technical Producers, planning with their department heads, to work in a way that is inclusive; making use of new trainees without overwhelming them and creating a learning environment within the season's three main stage productions. This is what Tech days can be used for. I am looking to the board to help implement this as regular production procedure.

Laughing Gas Improv

Laughing Gas Improv Troupe lived out its 2018-2019 year in a constant state of flux. It's a good thing that as improvisors, we are good at thinking on our feet! While our base of consistent actors remains small, we were happy to welcome many newcomers who ranged from a one-time go to coming when schedules allow. Our membership continues to be diverse in age, ability and location, with members located all over the Shuswap.

One thing we have struggled with is finding someone who is willing to lead practices when Nedine is away. We hope to find someone for the 2019/2020 year who is willing to step up when necessary. We also ended up cancelling a few practices earlier this year due to impassable road conditions.

Members have taken opportunities to go see other local improv groups as well as touring companies (such as Comic Strippers) as a way to learn and see how improv can be used in a show outside of traditional Theatre Sport format. We look forward to a few opportunities to be able to perform in 2019/2020 and trying to build the confidence of our improvisers to say "YES" to them and go outside their comfort zone.

We continue to find new games, build new skills and end every night with a laugh. We encourage anyone who is interested in improv to come give us a try!

Submitted by Nedine Scott

Shuswap Theatre Annual Report of Sponsors 2018/2019

Shuswap Theatre Society is thankful for the support of the City of Salmon Arm, a number of community minded businesses and individuals during the past fiscal year. Their support is essential to the Society's financial success. Their generosity speaks well of the theatre's reputation in the community and of the trust that the City, individuals and businesses have in Shuswap Theatre. Please make use of the goods and services of the businesses when you can as an expression of thanks for their support of live theatre in the Shuswap.

Since TOTE in July 2018 to the Ozone festival in May 2019, The City, the following businesses and individuals have donated \$15,900 in cash and \$2,150 in kind to sponsor a festival or production.

Businesses: Acorn Music; Armstrong Regional Co-op; Askew's Foods; Bill Laird; Blackburn Excavating; Brooke, Downs, Vennard; Canoe Forest Product; Caravan; Copper Island Fine Homes; Crazy River; CUPE; Grant Thornton; Hideaway Liquor Store; Hilltop Toyota; Hub International Insurance Broker; Lakeshore Fasteners Limited; NBR Distributors; Proair Heating and Cooling; Prestige Harbourfront Resort; Roots and Blues; Scotia Bank; Solid Urban; Tim Hortons; USNR; Web Contracting; Wildwood Flowers

Individuals: Al Neale, Cindy Derkaz, Joyce and John Henderson, Kay Johnston; Lois Higgins, Marcia and Jim Beckner, Nina Dickins; Ruth Brighthouse, Thomas Preston, Tom Brighthouse

2019 TOTE Coordinator Report

Though I have a background in theatre from my work at Caravan Farm Theatre, coming into TOTE in January involved a definite learning curve. Thanks to Joanell Clarke and Jacquie Metivier for their previous work as coordinators and everyone else for their generosity in sharing knowledge, which made the process infinitely easier. Over all I felt that the festival went quite well. As happens every year, areas are identified that can be tweaked, keeping TOTE an evolving going concern. For brevity these are my notes in short paragraph form.

Programming

I used the existing invitation-to-apply list and added to it. The invitations went out in early February. The earlier it goes out the better.

I would expand the invitation list to include theatre programs at various teaching institutions. I think it would behoove TOTE to set aside a portion of the room in the roster for emergent artist / students, who are producing new work and are keen to add an experience like TOTE to their CV.

Including a child-centric play and scheduling it for matinees is also a good idea.

A note from Ann - the tech rider should go directly to her.

Fee Structure

Ultimately I would like to see an expansion in the operating budget so that TOTE could afford to return application and registration fees to the artist, post festival, like a deposit. I also think contributing to artist travel costs would sweeten the pot, casting a larger net for potential artists. Another note - I found it a bit cloudy tracking which artists had paid their fees and which hadn't. We were very fluid with deadlines because of the paucity of applications.

Sponsorship

Thank you to Joyce Henderson! Working together we were able to fill every sponsorship slot. This was very important this year, as the British Columbia Arts Council grant was reduced from last year by \$400, despite the fact that we had asked for more than last year. In the end all 7 plays and all 11 Edge Club music acts were backed. We also secured a \$500 Edge Club Stage sponsorship from Shuswap Tourism. SASCU's presenting sponsorship remained the same as last year, would love to see that go up by \$500 and offer SASCU their logo on the ticket backs as an incentive.

We had two in-kind sponsors - Wickett's Business Services, who sponsored one of the music acts, and The Prestige Inn, who sponsored Stephen Lytton's play with \$500 worth of accommodation. It was timely - Stephen Lytton has physical disabilities and being able to host him in a suite designed for that made his stay much more comfortable. In the future I would want to look at finding one or two in-kind hotel sponsors, and add these as options to the billeting pool.

Publicity

We increased what we spent on publicity from last year by around \$600 as I recall. New for this year, we made a deal with EZ Rock, bringing them on as a Media Sponsor. They quantified what they were giving at a value of \$7000 for which we paid \$600. They have the option to renew the sponsorship next year. I believe radio really helps get the word out. We also made a small buy from CKVS 93.7 FM Voice of the Shuswap.

We paid poster people in Kamloops and Vernon - worth it - the two knew their respective cities better than someone from SA. And in Kelowna we worked with Premium Productions, who will do it in exchange for tickets. Other media buys included print advertising with Black Press, Enderby River Talk, and Friday AM.

Social Media was a challenge because the timing for that push coincides with the ramp up to the festival, and all the extra logistics and work that entails. Next year I would think about contracting that out to an influencer. I would also put more of an onus on artists to provide decent electronic press kits.

Handing out brochures at the Ross Street Plaza Farmers Market on the Saturday before and the Saturday of TOTE is a good idea.

The Edge Club and the cheap ticket price were selling points that I wish I had exploited more. Sunday seemed much slower - which is a very Sunday thing, generally. I would look at ways to change that. Package deals?

Publicity Materials

I did this in-house, to save a bit of money and because I like to design. We went with a smaller poster size that allows for two copies from one sheet of paper and is easier to find posting space for. A great reason to have sponsorship in as early as possible is that it reduces the number of editions of publicity materials - it's a real headache continuously updating the sponsorship logo bar.

Creating a small rack card with the plays schedule on the front and the music schedule on the back is ideal. Get as many people to proof schedules, grammar etc... on promo materials as you can. There were errors in several batches.

I had feedback that people did not like the accordion style program. I'll defend it by saying all of the information was on it and that we could print it on the theatre's colour printer as we needed them, reducing potential waste. Personally I thought it much nicer than last year's, which to me was ugly. And with no staples, the accordion style was more recyclable.

Tickets

Because there are so many possible choices, the logistics behind getting sponsors, who get four tickets as part of their package, to choose which plays they wanted to see, is a bit of a nightmare. We attempted to resolve it by having them go to Intwined Fibre Arts and take care of it themselves.

Next year use the ticket back as a sponsorship carrot.

Raising the ticket prices did not seem to be an issue.

Volunteers

As a past volunteer coordinator for Roots & Blues, I found the volunteer system at TOTE a bit confusing. I wasn't sure if it was part of my job or if departments took care of recruiting themselves or a bit of both. The lack of a centralized volunteer master list - maybe there is one but I never found it - compounded the issue. I think that in the interest of continuity, that a master list needs to be created and available. I love the idea of department heads doing the contacting and scheduling, but in some situations I encountered a proprietary feeling towards 'their people' and a reluctance to share volunteer contact information.

Volunteer appreciation made some strides this year with the Sunday after party, but there is still room for improvement.

Set Up

We definitely needed more 'can lift 50 lbs' volunteers. We had approached the high school drama department to recruit young volunteers but had no takers. I think next time to see if the coordinator could do an in person presentation might help.

The usual suspects were there - God bless 'em - and did a great job, but more hands make light work with regards to set up and tear down.

Thanks very much to Linda Rohlf and her magical truck which made pickups and drop offs so much easier.

Edge Club

What a fantastic thing. I was focused so much more on the plays but the Edge Club is a terrific selling point. I would like to have promoted it more. Again thanks to Joyce Henderson who pretty much took on most of it, and to Teresa McKerral for taking on the bar and bringing in one of the musical sponsorships.

The modular fencing (borrowed from Roots & Blues / Blackburn's) surrounding the club worked as a visual security measure and I understand made closing down for the night much easier than in the past. Thanks to Tim Horton's / Kelly Moore's for the tents. And Doreen for the beautiful decor. And the City of Salmon Arm and Peter Robertson for letting the alley way be transformed.

Working with Blue Canoe as the food provider was experimental this year. Mary is interested in doing it next year but it needs to be tweaked. She didn't have the staff to wait there all day.

One idea is to have her prep the main dish in her commercial kitchen and have it hot held and served out of the theatre's concession. Mary also suggested that we create a ticket package for certain times - one price includes tickets to the show and dinner before or after.

Strike

It wasn't as hard as set up and thanks again to the usual suspects who showed up and delivered. Scheduling it for Monday morning was much more civilized.

A note from Ann - schedule a face to face post mortem. It's a good idea and I wish I had thought of it.

Budget

I sent an updated budget to Kim and Sherry post festival. We were still waiting for one or two things to come in, but at last look we had come in under budget, with a small profit showing. I would like to see more money for operating. I do think the techs are underpaid. They aren't just putting in those long hours on the weekend, but actually start the week before with teching the shows and then, post festival, having to strike tech afterwards. If we had received the BCAC grant we would have increased their usual contract fee by a nominal \$200, as a gesture. If the final profit margin allows, I would like to see bonuses go to Ann, Marcus, Hayden, and Nedine and an honourarium go to Ethan. I think 2020 needs to budget for more spent on contracts.

As to the coordinator position. This year I took on publicity for \$800, which is about right. The \$2000 for the rest of it I found low. I did take on sponsorship and graphic design, which I now understand aren't traditionally in the coordinator's purview, so maybe that extra work contributes in part to that feeling. I think though, if you check in with my predecessors, you would find general agreement that it is too much work for too little money.

Grants

We need to follow up with BCAC about the reduction in their funding and why.

We should look for alternate sources of funding - for example the Canadian Heritage festival funding.

We need to look at Canada Council travel grants for artists and let artists know that we can provide letters of support, if they are looking for funding for their show. We did that for Rapid Pitch Productions.

Summary

I enjoyed it! I really did. I felt stressed mainly about how the artists would do financially, with the 80% of box office take deal. I felt relieved on Saturday, when the numbers to that point looked encouraging. As I mentioned, the experience as a whole involved a learning curve. I often wasn't sure what was in my purview and what wasn't. A clearer job description would be a good thing, but again my thanks to a terrific board and group of people who made it fun and less overwhelming. I am glad to have been a part of TOTE 2019.

Theatre Building Report 2019

There are a number of things that are needed in and around the theatre. The HVAC system is well on the way to being updated thanks to the generosity of Proair Heating and Cooling. We need to negotiate a 'payment' plan. Something short of naming the theatre after them.

- The roof needs replacing very soon. I think we can hold out until next year but not much later. I plan to do a couple of minor fixes, when it is drier that can see us through. I was on the roof the other day and I feel that some tar around a vent stack may go along way to solving the immediate problem.
- There is work needed around the back door to the lobby green room. I would like to replace the door with one that can manage a 'crash bar' if that is possible. I have some ideas. Also, the trim around the outside needs replacing. I will get on that in the next few days/weeks.

Those are the immediate problems. I am going to talk to Integrity Roofing when I can get a hold of them.

The reality is that we are doing well but this building is very old and shaky like me. We will always be spending money on it.

Peter Molnar

Building, Rentals and Costume Room Reports, 2019

Building Report – The improvements to the building continue and the best so far is the new stage floor! This work included the addition of a permanent extension providing additional storage with fabric cover-ups – a huge thanks to Craig Massey and crew for all the work on demolition and installation of the floor and to Loretta Shipmaker for the new cover-ups! So much easier to maintain.

The new furnace and air conditioning equipment will be a big improvement to keeping the place quiet and cool, thanks to ProAir Heating and Cooling for their work and the board for going ahead. Kim reported that the new roof leaks have been remedied and thanks to Jim Clayton the first one was repaired promptly before our new seats were soaked last year.

Craig Massey has done an amazing job in the scene shop at least there is a place for everything and thanks to Peter Molnar for taking on the outside building improvements. Also to Joyce Henderson who continues to organize Spring cleaning bees and Edge Fest spruce ups. Great to get the help.

We have had a couple of plumbing issues; but were able to get them dealt with before there were major issues.

Ann Skelthorne has done a great job re-organizing the lighting booth and equipment along with Jim Clayton and Marcus Smith. It will benefit everyone. Thanks also to Jim for trying to get the wires on stage and the monitors straightened out with Marcus's help. Renters continue to be impressed with our Venue!

The cleaning of the blacks most in need of will be done soon, and I am hoping we can find the funds to purchase 3 new ones this year.

We have had our annual fire extinguisher and emergency lighting serviced and the sprinkler system service also. Our last fire inspection was done by Jim Nickels and without incident, we are now waiting to see the new fire inspector when our turn comes up. Next year our sprinkler system will have a major flushing out, according to the serviceman it has been a few years since it was done.

Rentals –Back in March we had Wildwood Productions show 'Pete' which turned out to be very successful, with sold out performances here and everywhere they have performed since. They are back for 2 shows next March.

Fin de Fiesta was back for the 5th year here this past summer and benefitted from the new floor, giving it a very good workout. It was well attended and probably their best show yet. Next up was Theatre on the Edge which I understand was also very successful. As well there was a rental for Kids Art drama classes for 3 different weeks. So this summer was a busy one. Not forgetting that we also hosted another successful O-Zone Drama Festival in May.

Our Roots & Blues crawl rental and rehearsal space for the house band went very well. Our venue for the Crawl apparently raised the most money and the Sunday Gospel concert was very well received by those who came. The organizers hope to hold it at the theatre again next year.

Cod Gone Wild is returning again in December, they enjoyed their rental here and it was a modest success for them.

Costume Rooms - We have had a busy year with a huge loan of clothes to the Enderby Museum last fall for their fund raiser to keep the place operational. The curator was given very little work with so our help saved the day and she was most grateful.

We also found a lot of the items we needed for **Odd Jobs** last Fall on hand in our cupboard. For **Trying** we were able to offer some but Pat Jorgenson did a tremendous job on making some classic 60's outfits for the female role which we now have for future use. For **Lend Me a Tenor**, my collection of furs and evening wear came in very useful, especially all the tuxedos and men's shirts and suits. Donna was able to redo a few dresses that the ladies wore and with her talent enabled us to save a lot on the costume budget! We also had enough evening wear for some of the Front of House crew and servers for the opening night gala.

There were also costume rentals from the Actor's Studio, Julia Body's drama class, the Eagle Bay Hamsters and individual renters. We continue to provide military outfits for the Piccadilly Mall's Remembrance Day displays and the White Rabbit Suit for Easter. We also provided the Salmon Arm Photo Arts group with pioneer wear for their photo booth fund raiser at the Fall Fair, which was a success for them financially and our crew on the Parade float for the Fair. I also rented an RCMP red serge to Haney House for the Summer Dinner Theatre and loaned a 3pc. Men's suit to Caravan for the summer show. I am continuing to weed out and am busy putting our hat collection in clear totes so we can see them more clearly. We also have received some more wigs and hair pieces which are of good use and not always easy to find.

Respectfully Submitted by Cilla Budda

Front of House Report - 2019

I'd like to thank all our wonderful Front of House (FOH) volunteers who have helped so much to provide Shuswap Theatre's performances with a safe environment that promotes our patrons' enjoyment of the productions, and the casts' ability to perform.

This year we have a volunteer pool of 53 people. That's down from last year's 69, but we removed a number of folks who hadn't worked for several years and added several new volunteers, so we have actually increased the number of active volunteers. In the past year, for our 3 Mainstage productions, Santa's Zombie Apocalypse, the week-long Ozone Festival and Theatre on the Edge, we had 35 people who gave us an estimated 788 hours of work. In addition to those, our 6 trained crew heads gave an estimated 300 hours to schedule the crews, manage the concession, and head up the crews at performances. FOH Training preparation and sessions took about 28 hours. The grand total of FOH volunteer hours was over 1,116 hours for last season.

The Christmas production of Santa's Zombie Apocalypse was a co-production with Salmon Arm Secondary School, and we were able to get some students involved in FOH for the show. We trained 8 students, each of whom worked a minimum of 2 shifts during the run. As they had no previous experience in the theatre, their training included a run-down of the normal FOH duties in addition to the regular safety training. Since then, 2 of the students have asked to be on our regular volunteer list and have worked at two of our Mainstage productions. They have been good workers and our "regulars" have enjoyed working with them. We hope to train more students to work during the up-coming "Wizard of Oz".

As of July 1, 2019, we no longer offer bottled water for sale in our concession, in accordance with the Board's new policy. Since our only production since then has been Theatre on the Edge, it is a bit soon to gauge our patrons' reactions. However, comments heard prior to July 1 about the new policy were positive, especially when patrons were told they could fill their own water bottles from our cooler.

The safety training mandated by the Board two years ago for FOH volunteers continues to be well received. At least 2 sessions were offered prior to each of our Mainstage productions. Attendance is recorded so we can make sure all volunteers who work on productions are current in their training. The seminars will continue to be offered prior to each production in the coming season. Members of the other crews and all board members are welcome and encouraged to attend.

Front of House is a valuable, in fact essential, part of any theatre production. It is much more than selling cookies and handing out programs. Unfortunately, it is too often brushed off as being just that. Come to one of our safety seminars and see what FOH is REALLY about. We hope we never have an occasion when we have to show you!

Respectfully submitted,

Liz Kingdon

Front of House Co-ordinator

September 17, 2019

Okanagan Zone Report

It has been a very busy year for the relationship between Ozones and Shuswap Theatre! The largest being Shuswap Theatre hosting the 2019 Okanagan Zone Festival! We welcomed 7 productions from around the zone from May 17- 24th and our Opening Night Gala was raved about by all! A HUGE thank you to all those who were involved in making this Festival a success!

Shuswap Theatre performed to a sold out house and performed exceptionally well. Adjudicator James Fagan Tait presented Theatre Kelowna's Production of "Late Company" with Best Production, and Shuswap Theatre's "Lend Me A Tenor" winning Best Production Runner Up!

Congratulations also go to Julia Body who won Best Director, Chris Iversen for Best Actor, Elizabeth Ann Skelhorne for Best Supporting Actress and Set Designer Loretta Shipmaker who received an Adjudicator's Special Award for Best Doors in a Farce, Ever!

The host for the 2020 Okanagan Zone Festival will be Theatre Kelowna with dates being Saturday, May 16 - Saturday, May 23rd, 2020 at the Rotary Centre for the Arts.

Theatre BC's Mainstage Festival was held in Port Alberni from July 5 - 13, 2019. Congratulations to Theatre Kelowna Society who won Best Performance by a Youth or Newcomer, Best Actor, Best Director, and Best Production. Powerhouse Theatre won Best Program (Specific Production) in the Graphic Competition for "Vanya and Sonia and Masha and Spike." Huge wins once again for the Okanagan Zone!

Mainstage 2020 will once again be in Port Alberni from July 3 - 11, 2020. Adjudicator will be Fran Gebhard.

A lot of work over the year has gone into preparing for the Okanagan Zone New Logo Competition which opens October 1, 2019! There is prize of \$500 to be won by the winner!

We continue to encourage youth and those going back to school to grow their Theatre Arts education to apply for Scholarships through Ozone and TheatreBC. Secondary Students who want to attend Mainstage are encourage to apply for a MainStage Scholarship.

Submitted by Nedine Scott

Ozone Festival Report for 2018/2019 Annual Meeting

Shuswap Theatre once again hosted a successful Ozone festival May 17 - 24, 2019. Having hosted the same event in 2017, the team of 21 were clear on what needed to be done. We were fortunate in having so many competent volunteers with several of the teams including more than the team leader.

James Fagan-Tait was once again adjudicator. Seven theatre groups competed with Theatre Kelowna winning with their production of *Late Company* which then went on to win at MainStage. Shuswap Theatre received Best Runner-Up, Best Director (Julia Body), Best Actor (Chris Iverson), Best Supporting Actress (Anne Skelhorne), and a special award for Best Doors In a Farce (Loretta Shipmaker).

There were many compliments received from both the audience and the visiting theatre groups. There was excellent attendance at the productions with an average of 80% of the theatre being full each night. The coffee critiques were also well attended.

In addition to being a well-organized festival, it was a financial success. Shuswap theatre received \$1,700 in rent as well as \$7,341.00 from the festival profits. Theatre BC received \$11,013.00, their 60% share of the profits. Such a profit is unusual as most Ozone festivals break even or, in the rare case, lose money. This profit indicates how efficiently the team runs the festival and how much support Shuswap Theatre has from the City, businesses and individuals.

Respectfully submitted
Bea Kirkwood-Hackett
Joyce Henderson
Festival co-chairs

Nominations Committee Report

Candidates for Directors of Shuswap Theatre Board 2019/20

The following people have agreed to stand for election to the Board for the 2018-19 season. Nominations to the Board closed September 14, 2019.

The Nominating process consists of two parts, ensuring any Board members who wish to continue on the Board indicate their desire to, and secondly an active search by the Nominating Committee for new members who would like to serve on the Board. The Committee approached six members of which one decided to accept the nomination to the Board.

As our constitution allows up to ten directors on the board, a motion will be presented to declare these nine elected by acclamation.

Kim MacMillan, a forty-one year member of Shuswap Theatre, has served on the Board for the past eleven years as a director, vice president and president. Besides a passion for excellent theatre his professional background in the Applied Behavioural Sciences gives him an understanding of effective leadership and knowledge that makes for a healthy and dynamic organization. Kim also acts, directs and does Sound design. He believes that "good enough" is never good enough and that we should strive for constant improvement both artistically and in terms of our human and technical capabilities. He also believes we should never stop trying to make Shuswap Theatre a welcoming, friendly place where people will love to come.

Sherry Bowlby has been involved with Shuswap Theatre since sitting in the gym at J.L. Jackson Jr High to watch Fiddler on the Roof way back when, and a few plays at Tappen prior to the grand move into our present location. Since then she has been involved as audience for most shows, painter, dress maker, stage manager, lighting and sound operator, actor, Board Member and Treasurer. She continues to be delighted by the magic we can create in our modest venue with our very modest budget, and would be delighted to help make that possible for another term.

Tracy Nash became involved with Shuswap Theatre through a friend over 20 years ago. What amazed her was the gratefulness of all involved when all their hard work paid off and led to a successful production. Tracy always finds it a joy to see how theatre magic brings it all together for opening night. All the people involved - friends, neighbours, coworkers - transform themselves and the theatre for the performance. Tracy has been a board

member and has served as President. Tracy is not an actor or a director but loves live theatre and wants to see it continue in our community.

Paula Shields (Mitzie) fell in love with theatre whilst attending Pantomime performance during Primary School in Jamaica. Being lucky to have grown up without television in rural Jamaica meant that many hours were spent getting lost in books, travelling the world via National Geographic, sitting around a fire at night listening to stories being told with the uniquely Jamaican flare filled with excitement and exaggeration. In a culture where story telling played an important role in everyday life seeing stories come to life on the stage is a natural progression.

The love of books, travel and exploration is one that has enabled Paula to see the world as a place to be explored, to see the differences between cultures and people as an opportunity for new experiences and adventure. Paula enjoys her work in Philanthropy as she gets to work with regular folks who are undertaking extraordinary initiatives to build and strengthen communities in the Shuswap. Paula volunteers, because she strongly believes that contributing to community is a duty and that all members have gifts and talents that benefit and enrich community life. In her free time Paula enjoys playing scrabble, trying out new recipes and restaurants, hiking, kayaking, reading, writing, gardening, road trips, theatre, poetry, music, Interior Design, Art History, and seeing as much of the world as she can.

Julia Body

I am a long-time member of Shuswap Theatre. I have been involved in many aspects of Shuswap Theatre both at the Board level and at an artistic level. I have been on the Artistic Committee for the last number of years and have worked on many productions including backstage and onstage positions. Much of my involvement has been as a director in the last few years. I am very passionate about Shuswap Theatre and the Arts in our community. I am a retired teacher and I have a great interest in continuing to involve young people in our organization. I would like to continue contributing to the success of our theatre as a Board member.

Peter Molnar

I started with Shuswap Theatre in 2010 and have been involved in lots of plays in a number of capacities including acting, set construction, lighting and sound operation. I have been on the board for 1 term, currently hold the post responsible for the building and look forward to more. I really just want to see live theatre thrive in Salmon Arm and will do almost anything in my capacity to make that happen. Thank you for the opportunity.

Craig Massey retired to Salmon Arm in 2016 and became active with Shuswap Theatre; early tasks included set construction and Stage Managing.

Craig was elected to the board in 2018 and has enjoyed being a part of the team for a busy year at Shuswap Theatre. This season he is the Technical Producer for *Wizard of Oz* and will continue to oversee the theatre's scene shop.

Nedine Scott has been a member of Shuswap Theatre for 8 years, is a previous board member as well as our Ozone Representative. She can be found mostly behind stage, primarily acting as Stage Manager for productions including *Little Shop of Horrors*, *Pack of Lies*, *Mary Poppins*, *Romeo and Juliet*, *Santa's Zombie Apocalypse*, *Lend Me A Tenor* and *Wizard of Oz*. Nedine is the lead coordinator for *Laughing Gas Improv* and has been Venue Manager for TOTE for 2 years. She hopes to once again bring her experience from other non-profit boards, continue to provide a venue for younger demographics to be heard, be a representative of Shuswap Theatre to our local communities, and build upon the hard work already in motion by the board.

Joyce Henderson

"I would like to bring my enthusiasm for Shuswap Theatre to the Board, having been a member and supporter since the theatre's beginning days. I was a Board member from 2012 to 2016, being president for three of those years. I have continued to be involved, co-chairing the OZone festival in 2017 and 2019, organizing the musicians for *Theatre On The Edge*, being involved in the fund raising for the new seats and in obtaining sponsorship for the theatre's productions.

"The next year for the theatre will continue to be exciting and challenging with an excellent line-up of mainstage productions and the need for major repairs to the infrastructure. I would like to be part of the action and return to the Board for the 2019/2020 year."

Thank you so much for the opportunity to be on this Committee; congratulations to the new and returning Board Members for your commitment to Theatre.

Teresa McKerral