

## DRAFT MINUTES

# Rossland Light Opera Players Annual General Meeting

May 3<sup>rd</sup>, 2019 - 6:15pm

**Attendance:** Eric Ackerman, Janis Anderson, Sally Buckley, Sue Buckley, Tom Buckley, Erica Charette, Marcel Charette, Michael Davis, Daralyn Fox, Zak Higgins, Megan James, Landon LaFond, Tanya LaFond, Daniel Merlo, Jamie Santano, Denis Senecal, Jos Sharp, Sian Spiller-Tisserand, Derek Sordi, Sarah Sordi, Aggie Storie, Ben Walker, Karen Yamazaki,

## Approval of Agenda

*\*Jos Sharp moves to approve the agenda. 2<sup>nd</sup>: Sally Buckley. All in Favor (AIF)*

## Adopt Minutes

*\*Derek Sordi moves to adopt the minutes from May 3<sup>rd</sup>, 2019's AGM. 2<sup>nd</sup>: Jamie Santano. AIF*

## Treasurer's Report

*Submitted by Patricia Senecal. Given by Denis Senecal.*

### **ROSSLAND LIGHT OPERA PLAYERS ANNUAL FINANCIAL STATEMENT**

**APRIL 1, 2018 – MARCH 31, 2019**

#### Credits

Heritage B.C. Grant	\$18,000.00
Heritage B.C. Grant	\$193.00
T.D.A.C. Grant	\$1,500.00
Columbia Basin Trust Grant	\$3,210.00
Columbia Basin Trust Grant	\$1,646.10
Le Roi Grant	\$7,500.00
<b>(Total Grants</b>	<b>\$32,049.10)</b>
G.S.T. Refund	\$798.99
No Excuse Rental	\$300.00
Memberships	\$1050.00
Short Term Memberships	\$95.00
Book "The Last 60 Years"	\$43.00
Donations	\$586.00
Costume Rentals	\$830.00

#### Debits

Fortis Gas	\$1,812.32
Fortis Electricity	\$625.35
City of Rossland Utilities	\$792.65
Property Taxes	\$215.82
Sobeys Hall Insurance	\$3,860.00
Selkirk Annual Inspection	\$149.10
<b>(Hall Fixed Costs</b>	<b>\$7,455.24)</b>
Exit Sign Hall	\$31.50
Hall Lock	\$249.75
Kenny Turner Painting	\$1890.00
NG. Refrigeration Furnace	\$6,092.30
Pols Contracting Basement	\$15,000.00
Ance Heritage Assessment	\$4,935.00
Credit Union Bank Fees	\$79.00

Bank Interest	\$129.20	Safety Deposit Box Fee	\$52.50
Spamalot Sponsorships	\$4,000.00	Arts B.C. Membership	\$55.00
Spamalot Revenue	\$20,303.74	T.D.A.C. Membership	\$26.75
		Societies Change	\$40.00
		Member Nights	\$162.19
		Mic Set up	\$53.31
		Music Equipment (Janis)	\$270.53
		Long & McQuade - Mics	\$10,709.89
		Janna Sylvest – Strat Session	\$2,146.10
		Petty Cash	\$100.00
		Spamalot	\$13,971.81
		Rocky Horror Royalties	\$3,215.82
<b>Total Credits</b>	<b>\$60,185.03</b>	<b>Total Expenses</b>	<b>\$66,536.69</b>
<b>Negative Balance</b>	<b>-\$6,351.66</b>		

Accounts Summary - March 31<sup>st</sup>, 2019

Savings	\$19,721.76
Chequing	\$2,841.19
Total	\$22,562.95

## Spamalot Finances

*Prepared by Patricia Senecal. Updated by Sarah Sordi.*

*(This is a close ESTIMATE. There are still outstanding bills/refunds.)*

**May 3<sup>rd</sup>, 2109**

<u>Credits</u>		<u>Expenses</u>	
Teck Sponsorship	\$2,000.00	Royalties	\$7,748.09
Kootenay Savings	\$500.00	Bailey Theatre	\$3882.03
Austin Engineering	\$500.00	Patches Music	\$545.90
N.D.C.U.	\$1,000.00	Shipping	\$66.25
Hall Printing	\$500.00	Warfield Hall Rental	\$420.00
Ticket Sales	\$21,511.00	Sets & Props	\$1540.29
Program Ads	\$450.00	Costumes	\$850.26
Concession Sales	\$2,004.77	Publicity	\$506.54
Liquor Refund	\$449.15	Programmes	\$278.78
Permit License Refund	\$120.00	Concession	\$1,962.23
Royalty Refund	\$2,038.50	U-Haul Rental	\$226.51
		Cast Party	\$120.00
		Miscellaneous	\$57.65
<b>Total Credits</b>	<b>\$30,573.42</b>	<b>Total Expenses</b>	<b>\$18,204.53</b>

**Positive Revenue**                      **\$12,368.89**

## **R.L.O.P. Financial History**

**April 3, 2019**

	Chequing Acct.	Savings Acct.	Total
2019 Spamalot	\$2,841.19	\$19,721.76	\$22,562.95
2018	\$2,418.46	\$26,550.65	\$28,919.11
2017 Reluctant Dragon	\$5,420.07	\$12,480.07	\$19,900.14
2016 Steel Magnolias	\$3,678.05	\$23,601.59	\$27,279.64
2015 Ann of Green Gables	\$11,316.79	\$36,649.88	\$47,966.67
2014	\$13,063.51	\$11,260.51	\$24,324.02
2013	\$20,810.46	\$11,203.21	\$32,013.77
2012 Pride & Prejudice & Murder at Crooked House	\$23,203.90	\$11,147.46	\$34,351.36
2011 Wizard of Oz	\$25,941.09	\$11,091.74	\$37,032.83
2010 IHO Night at the Opera	\$20,397.27	\$11,036.43	\$31,433.70
2009 Sound of Music	\$11,729.62	\$11,116.26	\$22,845.88
2008 Sentimental Journey	\$5,941.87	\$190.94	\$6,132.81

**\*Sue Buckley** moves to accept the Treasurer's Report as given. **2<sup>nd</sup>**: Janis Anderson. **AIF**

### **President's Report**

*Given by Sarah Sordi, President.*

- Welcome and thanks to membership for attending
- Thanks for volunteer dedication over past year:
  - o Board of Directors (introduce roles) – Patricia not here
  - o Committee Members
  - o Production team of Spamalot (Erica, Tanya, Sarah C, Dawson, Aggie, Patricia, Rachel, Tom, Jamie, Catherine)
  - o Costume Dept (Janis & Patricia)

### **Highlights of 2018/2019 Season**

The past year has been a year of "firsts" and new frontiers for the RLOP! Here are some of the highlights:

#### **a. Mainstage Show – Spamalot**

- Although Spam is not the first big musical the RLOP has done, it presented some "firsts" in a few respects:

- o Technical requirements for the orchestra – steep learning curve
- o One of the first shows with adult, risqué subject matter (Gino was the very 1st)
- Erica has Directors’ Report, but I want to share a few of my thoughts on Spam as well. This was a labour of love!
  - o “Labour” because ....
  - o “Love” because...
- Thank you to my extended Spamalot family for submersing me in Python memories, for giving me a reason to speak in more than one English accent, for making me laugh just like my mum used to laugh and for making the RLOP a shit ton of money. Hallelujah!

## **b. Membership Engagement**

In 2018, the Board formed an official Membership Engagement Committee with a mandate to keep RLOP members involved in the organization in between shows.

- Member Nights
  - Call for proposals sent out through Arts Councils & emails
  - Collected 12 proposals, some of which were from non-RLOP members!
  - Reviewed & selected 10, confirmed dates & budget
  - Developed brochure and distributed to local businesses
  - Hosts organized and ran events

We had some decent participation in member nights. We earned \$95.00 in short-term membership fees, which means that about 19 people who weren’t already members came into our building and got to know the RLOP.

Thanks to everyone who hosted, helped set up and came out to show support for member nights this past year. Don’t forget about tomorrow’s event – May the 4th – Star Wars Day! And be sure to come out for our final year-end bash on June 6th here at the Hall.

- Membership Dues
  - Brought in just over \$1000 in regular membership fees
  - Reintroduced in 2018 with primary intent to reinvest back into our member engagement strategy
  - Also helps us keep lights & heat on, pay high insurance costs
    - \*Insurance might seem boring, but better coverage allows us to open up the Hall to other groups, do small performances in here and host many other events with peace-of-mind that the RLOP and our members are protected when they’re under this roof.
- Improv!
  - Initiated and guided by our experienced and talented improvisational artists, Mike Davis and Mark Gedak
  - Meet on Wednesday nights to have fun and play games that develop skills and confidence in doing improv, which is daunting for some (terrifying for others)!
  - Preference is to develop a core group that practicing together regularly – not drop in
  - Goal is to do improv shows here at the Hall starting in 2019 (summer or fall)

This is very exciting for the RLOP on many levels:

- 1) Method for engaging members who can’t commit to large show (once/week)
- 2) Skills development for active members who want to be better onstage

- 3) Opportunity to generate additional income for RLOP (paid admission to shows)
- 4) Way to use the Hall and bring people in from outside (to shows)
- 5) Non-Board members are running it! Good to prevent volunteer burnout for a working Board.
- 6) Opportunity to laugh until your face hurts! Fun and friendship are ultimately what keeps people coming back to the RLOP.

### **c. Grant Writing**

Huge success story for the RLOP. In the past year, they have written (and received) over \$32,000 worth of grants for several projects, including:

- CBT Built Heritage Fund - \$20,000 for Heritage Assessment and structural repairs
  - o 2 copies of Heritage Assessment available tonight.
  - o Check out the structural repairs in the basement
- Leroi Foundation and CBT Venue grants - \$10,500 to purchase 14 new digital microphones
- CBT Non-Profit Advisors Program - \$1646.10 from CBT Non-Profit Advisors program for organizational assessment and facilitated strategic planning session

The committee also has approx. \$8K - \$10K worth of pending grant applications for:

- Electrical upgrades to the building, including forced air heaters in the costume room
- Technology upgrades - TV, MacBook and digital keyboard

This is in addition to annual operational funding for \$1500 we typically receive from the TDAC.

Grants have fast become the RLOP's #1 source of income, funding almost all our recent capital & asset improvements, which in turn, allows us to keep cycling production revenues into new shows. Eventually, with the further development of our strategic plan, we hope to secure new operational funding streams which will allow us to expand into even more new territory – bigger shows, more shows, traveling shows, RLOP umbrella groups....you name it and the money is out there to help make it happen!

We owe a huge THANK YOU to Denis and his Grant Committee (Ben Walker, Karen Yamazaki, Ryan Buckley and Rachel Lindsey) for your amazing work. Also, thanks to Tom Buckley, our Hall/Asset Manager, for defining scope of work for our Hall improvement projects, chasing down quotes, liaising with contractors and tying up loose ends with funders.

### **d. Organizational Development**

In September 2018, the Board participated in two facilitated strategic planning sessions with Janna Sylvest, with funding support from the Columbia Basin Trust. We were first guided through a SWOT analysis to determine our organizational Strengths, Weaknesses, Opportunities & Threats, which we then used to identify strategic objectives in three key areas (read key words from print-out). Then we brainstormed practical paths-forward in support of those goals.

Our strategic plan is essentially a roadmap for the RLOP that should inform our decisions and resource allocation and ensure continuity of purpose from one Board of Directors to the next. It is a critical piece of our sustained success.

This year, the Organizational Development committee will work on aligning the Board's structure and activities to the strategic objectives and actively seeking help and input from amongst the membership!

## **e. Committee Participation**

Our standing committees are:

- Membership Engagement
- Organizational Development
- Grant Writing
- Show Planning
- Others? Suggestions?

We encourage members to come out and join a committee! The more input, the better. The more people involved in doing work on committees, the more time the Board has to further the aims of the organization in support of the strategic plan.

### **More Firsts Coming Up in 2019/2020**

- **Rocky Horror Show**

Aggie Storie has taken up the torch on directing and Denis on producing, our next big show – Rocky Horror Show – coming to the Miner’s Hall, June 6th – 8th. Get your tickets at Tails in Rossland or Bay Avenue Music in Trail!

People have been asking the RLOP for years to do Rocky Horror and its finally happening!

- **RLOP Scholarship**

This June, RLOP will be awarding a \$500 scholarship to a JL Crowe graduate pursuing post-secondary education in a performing arts discipline.

Thanks to Patricia for suggesting that we offer this scholarship to show support in the community for performing arts and to Tanya for drafting the documents and submitting them to the school!

**Remember to keep watching our FB page and your email about RLOP events and community participation.**

### **Mainstage 2019 – Spamalot**

*Given by Erica Charette, Director*

I want to start off by saying that once again the RLOP has outdone itself with this successful production. Not only did we make a tidy profit of approximately \$12,000, but our show was well received by the community. We even had a letter to the editor saying how great it was!

And it was a terrific show! Excellent in fact. We had a group of actors who were so in tune with each other that we had a comment from a well-respected local thespian stating that they had seen the original production and our cast was more connected and was having such a great time on stage, that the fun was contagious. Working with this group of actors was such a joy for me. I never once dreaded having to make the

trek up to Rossland or Warfield to work with you and as someone who is a homebody with a social anxiety disorder, this is a big feat. I was constantly laughing and went home with sore cheeks on a regular basis. Thank you for your commitment to the show and to the RLOP. I hope you enjoyed your experience with Spamalot!

Spamalot was not a show I had on my bucket list to direct. It came to the Executive table from our Show Planning Committee as a show that had affordable royalties, a recognizable name and a cast requirement that was doable. As we didn't have anyone who was interested in directing, I put my hand in the air to volunteer and boy am I happy I did.

Most of you are aware that directing a show of this magnitude is a lot of work. The Director does not just show up on the first day of rehearsals. A Director spends many hours reading through the script, watching the show, planning auditions, breaking down the rehearsal schedule, working with all the talented people behind the scenes.... The list goes on and on. The Director's job is to come up with the vision of the show and to bring that vision to life. It has been said in the past that "the Director is not God" and part of that might be true in the sense that the Director has many people to work alongside with. However, the Director's vision for the show is final. When it comes to the creative elements of the show, the Director has the final say (within financial reason 😊). This can cause issues between the production team and the creative team as we are all volunteers, but I feel it is important for the RLOP to follow the hierarchy of the theatre. Not only does this help us to run the show more smoothly, it also teaches our younger members what to expect when they head off to "the city" to explore their talents at bigger theatres or in school.

That leads me to the importance of all the behind-the-scenes, thankless roles that have to be filled. No show would get off the ground without these people. What's even more amazing about our organization is that all of these people are volunteers. No one gets paid. Everyone is here because of their love of the RLOP, the theatre, or someone on the team. It always amazes me at the talent we have. Our sets are second to none, the costumes are spectacular, we always have the props we need, and the technical support is awesome.

We were so lucky to have a live orchestra for this show. Thank you to Sarah (Currie), Janis (Anderson), Karen (Yamazaki) and everyone else who was involved in ensuring we continue this legacy. I know it was extremely frustrating at times working with this music, trying to figure out the patches, locating all the equipment we needed and transposing music. This was the first time the RLOP has put on a show with this new format of music. It was definitely a learning curve, but now that we know what to expect, each show will get easier. It was mentioned to me by an audience member the other day that Menopause the Musical was in town and that they went to see the show. They said that while the show was good, Spamalot was way better and it was our live orchestra that put us over the top. FYI Executive and future Producers, they paid over \$60 a ticket to see Menopause. We should not scoff at raising our prices for the quality of show we produce. We may not be a touring show, but the caliber of production we put on is tops.

Before I get into my thank-yous, I'd like to take the time to mention burn out. I know it is something that comes up on a regular basis, but I feel like it needs to be mentioned again. The RLOP cannot survive without volunteers and it cannot be up to the nine board members alone to keep this organization afloat. We just can't do it. If you enjoy acting with this group and you don't want to see this organization fold, we need you to participate in the every-day. Please, sign up for a committee. Consider joining the Executive Team. Sit in on a meeting or two. Join the Production Team. Throw your hat in the ring to direct. I have sat on this board for over ten years now and while I love being the Secretary, it is hard to do double duty like I did this past winter and burn out becomes a factor.

And now for the best part, time to gush...

Thank you, thank you, thank you to every.single.person who joined our production team. I cannot name everyone, or I'd be here all night, but there are a few I'd like to single out:

Rachel (Lindsey), your creative vision for our sets and your talent in bringing them to life with our construction manger, Tom (Buckley), made Spamalot unforgettable. You had SO many amazing ideas and went far beyond anything I could've imagined. And Tom, thank you, we can ALWAYS count on you for anything. You are such a valued member of this organization.

Dawson (Zanet), while this was your first kick at the can for Choral Direction, you did a superb job. I hope that this experience will help you on journey in music. Good luck in Victoria.

To those who came on last minute to save our butts when we had a production member step aside – THANK YOU! Patricia (Senecal), I especially want to single you out. Thanks to you and your excellent team, costumes were perfection. This show had over 100 costume changes with many actors needing two to three costumes each. It was a tonne of work to get done, last minute no less.

Tanya (LaFond) and Jamie (Santano), our life savers! Whenever there was an issue, you two had our backs. Someone had to step down from props, you took it on. We had a gap in costuming for a bit, you took that on. We needed to look for wigs online, you took that on. Sarah or I were stressed and losing it, you were our rocks to turn to for support and advice. All while taking on major roles in the show itself. This show would have NEVER hit the stage in the caliber it did if it wasn't for you. I am so grateful for you and our friendship.

Sarah (Sordi), what can I say? Pardon my "French", but you are the f-ing queen. This lady right here took on Producing a major show when she had never produced anything before all while working full time, doing renos on a rental house and running this organization as our President. Your diplomacy, tact and tough love kept everyone in line. Your organizational skills ensured all our bases were covered. And your friendship kept me sane. I have never enjoyed working with anyone more than I have enjoyed this experience with you. It was tough and really stressful at times, but we hung in there and picked each other up. I could honestly go on and on, but these people don't want to hear it (ha-ha). I will finish by saying this organization is lucky have you and I am blessed to call you my friend.

In closing, I would like to say that this organization may be made up of volunteers, but we never fail to produce a professional caliber show. Congrats to the RLOP and to everyone involved with Spamalot. You should be proud.

## **Costume Department Report**

*Given by Janis Anderson for Patricia Senecal.*

The past year has been smoother in the costume room now that we installed more racks and shelves for materials. All the outfits that were in Rubbermaid's for close to 2 years because of the Costume Room renovation are hung up. There is still a room close to the main entrance that needs shelving and rods and there is a need for more shelves to store materials that are still in boxes. The need to have them visible is important when there is a show on and rather than just go out and buy materials for costumes, we can use what we have. This practise was put into use during Spamalot and I am proud to say in my role as Costume Mistress I did not have to buy anything as we have such a great supply.



We had donations of 2 irons, a sewing machine, many notions and thread from one of our cast members in Spamalot.

The costume rentals continue to the tune of \$830.00. We have been able to support Crowe drama, Triple Threat, community groups, and schools with costumes and keep the rental cost reasonable or gratis depending on our relationship with the group.

With the assistance of Heather Cameron and Sue Buckley last May we were able to rearrange the front rooms with hats, etc. and free up space which gives more room, light and heat. About 30+ hours went into this.

As I did last A.G.M. I am asking for the memberships assistance with submitting your name if you are interested in volunteering a few hours this May to organize, do inventory of props which will be used online. I would like to have a Fall Costume Sale probably mid October and will require assistance with this. I am requesting that any profits made will be used for shelving, carpet or any other worthwhile improvements for the Costume Room.

I feel very fortunate have this volunteer job with the R.L.O.P. and the costume room continues to provide a valuable service to groups and people in our community. People are always very impressed with the extent of our collection which continues to grow with donations and costumes made for our productions. Excuse my absence from the A.G.M. and a big thanks to Janis for her assistance.

### **Remaining Executive Terms**

- President – Sarah Sordi (1 year remaining)
- Vice President – Denis Senecal (1 year remaining)
- Directors – Janis Anderson, Tanya LaFond & Ben Walker (1 year remaining)

### **Nominations & Elections**

Secretary: Erica Charette will allow her name to stand.  
Called three times for any other nominations. Voted in by ACCLIMATION.

Treasurer: Aggie Storie nominates Jos Sharp from the floor. Jos declines the nomination.  
Tanya LaFond nominates Mike Davis from the floor. Mike declines the nomination.  
Denis Senecal nominates Jamie Santano from the floor. Jamie declines the nomination.  
Tanya LaFond nominates Daralyn Fox from the floor. Daralyn accepts the nomination.  
Called three times for any other nominations. Voted in by ACCLIMATION.

Directors (3): Patricia Senecal has put her name forward via email.  
Sue Buckley nominates Tom Buckley from the floor. Tom accepts the nomination.

Megan James nominates Zak Higgins from the floor. Zak accepts the nomination.  
Zak Higgins nominates Megan James from the floor. Megan accepts the nomination.  
Aggie Storie nominates Sian Spiller-Tisserand from the floor. Sian accepts the nomination.

Janis Anderson nominates Mike Davis from the floor. Mike declines the nomination.

Denis Senecal nominates Jamie Santano from the floor. Jamie accepts the nomination.

Called three times for any other nominations.

Voted in are: Tom Buckley and Jamie Santano.

**Meeting Adjourned:** 7:39pm.