



THE COLONIAL PLAYERS, INC.
108 EAST STREET
ANNAPOLIS, MD 21401

General Membership Meeting Agenda
October 12, 2021

1. **Convene (7:30 pm)**
2. **Approval of Previous General Membership Meeting's Minutes**
 - a. **General Membership Meeting - March 23, 2021**
3. **Approval of Agenda**
4. **Officer and Director Reports**
 - a. President - Steve Tobin
 - b. Vice President - Scott Nichols
 - c. Treasurer - Shannon Benil
 - d. Artistic - Darice Clewell
 - e. Education - Jennifer Cooper
 - f. Human Resources - Erica Miller
 - g. Marketing - Amy Atha-Nicholls
 - h. Operations - Wes Bedsworth
 - i. Production - Ernie Morton
5. **New Business**
 - a. Presentation of the Annual Budget
6. **Open Forum**
7. **Adjourn**

Board of Directors

President: Steve Tobin

Vice President: Scott Nichols

Secretary: Rick Estberg

Treasurer: Shannon Benil

Artistic: Darice Clewell

Marketing: Amy Atha-Nicholls

Education: Jennifer Cooper

Operations: Wes Bedsworth

Human Resources: Erica Miller

Production: Ernie Morton

The Colonial Players, Inc. is a 501 (c)(3), non-profit organization and donations are tax-deductible to the fullest extent of the law. For your records, our tax ID number is 23-7074203.

General Membership Meeting Minutes

March 23, 2021

Board Members Attending In Person: Steve Tobin (President), Scott Nichols (Vice President), Shannon Benil (Treasurer), Beth Terranova (Artistic), Jennifer Cooper (Education Second), Erica Miller (HR), Jason Vaughan (Marketing Second), Wes Bedsworth (Operations), Tim Brown (Production) David Cooper (Operations Second)

Absent: Alex Brady (Education) Emilie Holmstock (Marketing)

Board Members Attending Virtually: Janice Coffey (Secretary)

CP Members Attending in Person: Kaelynn Bedsworth, Amy Atha-Nichols, Mickey Lund, Maureen Mitchell, Robin Schwartz, Edd Miller, Jim Berard, Jean Berard, Danny Brooks, Lois Evans, Fran Marchand, Eric Lund

CP Members Attending Virtually: Joan Townsend, Bill Mitchell., Mary-Jo Bedsworth, Shirley Panek, Jeff Mocho, Joanna Tobin, Gregg Ellis, Sarah Wade, Heather Quinn, Jane Chambers, Darice Clewell, Jim Reiter, Matt Leyendecker, Wendy Baird, Rick Estberg, Kevin Brennan, Eric Hufford

1. **Convene:** The meeting was brought to order at 7:32 pm by President Steve Tobin.
2. **Approval of Previous Meeting Minutes**
 - a. A motion was made to approve the minutes of the Oct 13, 2020 General Membership Meeting with a name correction.
 - b. The motion was seconded by Danny Brooks.
 - c. Motion carried unanimously.
3. **Approval of Agenda**
 - a. Jason Vaughan made a motion to approve the agenda
 - b. Erica Miller seconded the motion
 - c. Motion carried unanimously
4. **Officer & Director Reports**
 - a. **President**
 - i. Refer to the written report
 - ii. Steve Tobin welcomed everyone and explained how the meeting will proceed and asked everyone to vote
 - iii. Steve Tobin thanked the Board and Board seconds for their work during this past year. Steve also thanked the Members and Patrons for their support. Steve acknowledged Beth Terranova for her contributions as Artistic Director during the past year.
 - iv. Steve mentioned AACT and the informative videos they offer.
 - v. Steve Stressed the importance of volunteers to CP.
 - vi. Steve thanked Shannon Benil, Kaelynn Bedsworth and David Cooper for their contributions in helping to get the grants for CP.

- vii. Steve mentioned the Board offsite and how it will enrich the Board working together.

b. Vice President

- i. Refer to the written report.

c. Treasurer

- i. Refer to the written report.
- ii. Shannon Benil reported on the grants and how they will be utilized.
- iii. Shannon thanked Kaelynn Bedsworth for her help with the grants and in her transition to Treasurer.

d. Artistic Director

- i. Refer to the written report.
- ii. Beth Terranova discussed the guidelines and considerations used for the reopening of the theater.
- iii. Beth thanked the Artistic team and everyone who has helped her during her term as Artistic Director.

e. Education Director

- i. Refer to the written report by Jennifer Cooper (Education Second)

f. Human Resources Director

- i. Refer to the written report.
- ii. Erica Miller thanked her HR team.
- iii. Erica discussed the creation of an online volunteer list.

g. Marketing Director

- i. Refer to the written report by Jason Vaughan (Marketing Second)
- ii. Jason Vaughan asked for recommendations for marketing firms for the redesign of the CP website.

h. Operations Director

- i. Refer to the written report.
- ii. Wes Bedsworth thanked Kaelynn Bedsworth, Floyd, and David Cooper for their help.

i. Production Director

- i. Refer to the written report.

5. Election Statements

- a. Steve Tobin made a motion to waive the reading of the election statements.
- b. Shannon Benil seconded the motion
- c. The motion carried unanimously

6. New Business

- a. No new business

7. Open Forum

- a. Jason Vaughan mentioned that a safety video for CP will be created and be available on the website.
- b. Erica Miller asked if the cast and crew of *Maytag Virgin* could share their thoughts on working and performing in the space during Covid restrictions. Edd Miller replied that the cast have used clear masks during rehearsals and explained some of the challenges faced doing this show. Steve Tobin mentioned that this show has been in the planning stages for 5 ½ months.

8. Election Results

- a. Jim Berard presented the election results:
Vice President - Scott Nichols - 54 Votes (No Suitable Candidate 1)
Education Director - Jennifer Cooper 56 Votes
Marketing Director - Amy Atha-Nicholls 36 Votes
Artistic Director - Darice Clewell 54 Votes (No Suitable Candidate 2)
Secretary - Rick Estberg 24 Votes

9. Meeting Adjournment

- a. Eric Lund made a motion to adjourn the meeting.
- b. Tim Brown Seconded the motion
- c. The motion carried unanimously.
- d. Meeting adjourned at 8:54pm

Respectfully Submitted,
Janice Coffey
Secretary

Report to the Membership
October 12 , 2021
President

Hello Everyone!

The last 6 months have seen tremendous activity, probably more so than in any “normal” year (at least in my memory). Since we last met as a Membership, we have put on FOUR full-scale productions (including a musical that was presented for one weekend), and THREE of those productions were “live-streamed”. Right now, we are in rehearsal for two more Season 73 productions (with one to open very soon) and in production planning for two more shows.

This “return from COVID” schedule is intense - maybe too intense. We are significantly taxing our membership and volunteers (not to mention our board members), and in hindsight maybe we bit off more than we could possibly have chewed. However, I continue to be extremely grateful to our volunteers, who have rallied together to devote long and difficult hours to provide our community with some truly great theater. The Board and I believe the best way we can serve our community and our membership now is to keep producing theater, in as safe a way as possible, even if that is in front of smaller live houses and also using live-streaming when possible. We will evolve, pivot, and adapt as necessary while our community continues to deal with the pandemic - but we will go on.

I know I’ve said it before, and I will continue to say it to anyone and everyone who will listen - we would not exist and cannot succeed without the tremendous support of our membership, volunteers, and patrons. I want to specifically thank my Board colleagues (both previous and current board members) for persevering in the face of constant change and incredible stress. I want to thank everyone who has worked on the many standing and ad-hoc committees we’ve put in place to help run the theater and get us through these difficult times. Despite everything, we have been able to do some wonderful things over the past 6 months. And while other Board Members will probably also report on a few of these things, I do want to highlight them here:

1. State of Maryland SERI grant period was extended and ended on June 30th. This grant (and a previously awarded ACAAC grant) was a significant reason we ended our fiscal year in a surprisingly strong position. As previously stated, these grants have supported ongoing operational costs, health and safety improvements, Maytag Virgin production expenses, and new streaming technology. Many, MANY thanks to Kaelynn Bedsworth and Shannon Benil for managing and tracking the grant expenditures and for submitting the final report to the State. We will continue to look at appropriate grants in the future.
2. Our COVID safety protocols have had to shift with the changes in the pandemic. We all thought we were on a path to be “over the hump” in the early part of the summer. Infection rates were down and our summer shows were all sold out for live performances. However, just as we were reconfiguring back to our normal in-the-round

configuration, the pandemic ramped up again. I want to explain a bit about our current protocols. The Board looked EXTENSIVELY at what other live theaters were doing - and especially at proof-of-vaccine mandates for audience members. The Board decided that it was not practical to have our volunteer staff trained on recognizing valid vaccine proof, nor did we want our volunteers to have to deal with conflicts arising from enforcing a proof-mandate. Instead, the Board opted for a universal mask mandate (except for actors while performing). While there are pro's and con's to any approach, we have attempted to be very clear about our protocols so that there is no misunderstanding. So far, I am happy to say that patrons have been supportive of our approach and there has been very little conflict between audience and house staff (THANK YOU USHERS AND BOX OFFICE!). We will continue to evaluate our protocols taking into account any government regulations and guidance from the Anne Arundel County health department, and we will also continue to look at best-practices of other live theaters. Regardless, know that the entire Board takes the health and safety of our patrons, members, and volunteers VERY seriously.

3. From the proceeds of our holiday show (Mark Hildebrand's version of A Christmas Carol) we were able to continue CP's tradition of making a donation to a community charitable organization. This year our donation went to Creating Communities, a 501c3, that "offers innovative Life Skills Through the Arts programs to students from low-income households in Annapolis and Anne Arundel County." More specifically, Creating Communities is working with a city program called REACH (Recreation Education Achievement Community Health) that highlights the need for quality afterschool programs in the Annapolis area communities. Many of REACH's programs involve the theater and the performing arts (including a production of The Wiz on October 16th). REACH gives children a safe place to learn, play and grow into their potential and future needs. We are so pleased to be able to support these vital programs.

Committees: Here are the committees that the President is responsible for.

Nomination Committee: I am still looking for a person to chair the nominations committee. Elections for President, HR Director, Production Director, and Operations Director will be held at the March General Membership meeting. The nominations committee is responsible for identifying and qualifying potential candidates for CP's board. If anyone is interested in chairing this committee, or working on the committee, please contact me at President@thecolonialplayers.org.

Election Committee: The Election Committee is responsible for overseeing the Spring elections. The last election committee instituted a virtual voting process that was very successful and we are looking to evolve that process for the spring. If anyone is interested in chairing or being a member of the election committee, please let me know.

75th Anniversary Committee: It's hard to believe, but CP's 75th Anniversary is right around the corner and approaching fast. While preliminary activities were conducted by

Darice Clewell under the auspices of the Vice President's Long-Range Planning committee (THANKS, Darice!), the formal 75th Anniversary Committee is starting up. As envisioned, and like the 50th Anniversary Committee, this committee will be a quasi-independent organization where the Board will provide high-level oversight and not be involved in day-to-day operations. I want to thank Fran Marchand and Mickey Lund for agreeing to be Co-Chairpersons and for drafting the charter for the committee. The Board will be working with the committee chairs to finalize the charter and get things rolling. Be on the lookout for lots of information (and calls for volunteers) on 75th Anniversary activities from Fran and Mickey in the coming months.

We are not out of the "COVID-Woods" by any stretch of the imagination, but we are beginning to understand more about how to operate in an ever-changing environment. The stress level has been high, and I am so grateful for all of the work that everyone has done to get us this far. We will learn from each other, and what we have done to date, and we will figure out how to move forward. CP may be different from where we were in pre-Covid times (PC and AC <grin>?), but it will be exciting to create, and I once again ask you to consider volunteering to help our organization. Yes, we still need help staffing shows - a lot of help, but we also need help in running the organization. Please contact me, or any board member, if you can join in.

As always, with much gratitude,

Steve

Steve Tobin
President



Report to the Members
October 12, 2021 Vice President

1. Information for the Board

Diversity Outreach

I had a meeting with Bob Bartlett to discuss both our diversity initiative and possible joint projects with Bowie State University theatre department. Bob explained that BSU has initiated a power-sharing model for the department so that there is student engagement in curricular and performance decisions. He also said that they keep their students very busy during the academic year and that Covid has thrown a wrench in their planning. Bob did bring up the suggestion of paying volunteers a stipend, as other theatres are doing, to cover gas money for those coming from further away. He was intrigued with the idea of a joint project but had doubts that the university would allow students to perform off-campus with the current pandemic situation. They are planning on doing their fall performances outdoors.

I spoke with Bill Leary, founder of Wolf Pack Theatre Company in Brentwood MD. In the past, Wolf Pack has been very successful in its diversity initiative in casting and is also very active in community outreach regarding social issues. Unfortunately, Wolf Pack has been on hiatus since the pandemic started, but Bill is very interested in sharing his insights and contacts with CP. I will meet with Bill again with the Community Outreach team to explore the possibilities for joint-endeavor projects such as off-site readings or short-run summer projects. We will also discuss possible content for a Community Outreach page on the CP website.

CP 75th Anniversary

Planning continues for the 75th Anniversary Celebration. The committee has put forth a proposed charter where they will have some level of independence in their decision-making, but with high-level oversight from the board. The question currently being considered is the over-all scope of the celebration, given the current situation regarding the pandemic.

Respectfully submitted,
Scott Nichols



Report to the Membership October 12, 2021

A-Team:

Darice Clewell - Artistic Director
Michael Gilles - AD Second, Script Development, Librarian
Carrie Brady - Play Selection Asst., Librarian
Mickey Lund - Scripts, Tech, Consultant
Craig Mummey - Play Sel. Chair, WATCH rep
Robin Schwartz - Sneak Peek, Technical assistance
Paul Valleau - Reflections, Technical assistance
Jason Vaughan - 1-Act Coordinator, Sneak Peek

2021-22 Season 73

Allow me to lead with a huge and hearty “thank you!” to Beth Terranova, who has been committed to assisting me throughout the transition. I am truly grateful that she continues to make herself available.

Four months in the Artistic Director seat has given me time to get a feel for the rhythm of the scheduled slate and the state of our volunteer resources. It is clear we will need to make some adjustments to our “usual” way of doing things, as Covid continues to cast a pall on volunteer availability, performer’s willingness/reticence to engage in live theater, and audience draw. First, the slate and where we are in-process on the Artistic end of things:

The Revolutionists, directed by Jennifer Cooper, opened our 73rd season with great energy and to critical acclaim.

By the Way, Meet Vera Stark, directed by Eleanor Tapscott, is in rehearsal and opens next week. Auditions were extended over three weeks due to the extreme challenge of getting the required performers, several of whom are driving long distances to participate in the show. Streaming rights have not yet been procured, though we are hopeful that will be approved very soon. I attended (some) auditions and have been to two rehearsals so far. Scott Nichols is Play Consultant and has done heavy-lifting on this show, assisting with casting, welcoming a new director, and dozens of other small (but huge!) things.

A Christmas Carol, directed by Sarah Wade, is cast and staffed. Considering the ongoing presence of Covid and it’s variations, the show is being done in a reduced presentation style (smaller cast, use of partial stage, with very limited set, props, lighting, and with simple attire utilizing select costume pieces, minimal props). Beth Terranova has stepped in to be Play Consultant, on short notice and to great effect.

The Lost Boy will be directed by Joe Thompson, and is gearing up for auditions. We are sorely in need of designers and crew volunteers. Joan Townshend will lend her hand as Play Consultant, stepping in very late in the game--thank you!

Agnes of God will be directed by Jeff Sprague and is likewise readying for auditions. Mary Watko serves as Play Consultant.

Freaky Friday (Director: Ron Giddings, PC: Steve Tobin) and *The Curious Incident of the Dog in the Nighttime* (Director: Eric Lund, PC: Lois Evans) are not yet in-process, but are certainly on our minds as we move forward in the season.

Special Projects

Maryland State One-Acts has announced their dates for the competition. We will not be participating this year for several reasons, including: we do not have a piece ready to go (that could be easily remedied, so is the least of the reasons), we do not have the volunteer resources to produce another play, nor do we have time and space available for rehearsals of an additional production. Finally, since we have gone to extremes to provide the safest work/play conditions for audiences and play-makers, we are not looking to send our representatives into a venue that may or may not have taken (or been able to take) steps that meet our standards for Covid and flu mitigation.

Script Development Project Mike Gilles has crafted an experience that will allow us to work with 3 fledgling playwrights early in their efforts. This model requires applicants to live within 100 miles of CP so that they are available for scene work and rehearsals throughout the development process. They may submit 1-Acts of about 30 minutes duration. The work will allow for focus on story arc and character development, and will drastically limit the use of set, special effects, props, etc. In short, the emphasis will be on the script and the actors. All three plays will be directed by experienced directors who can help develop the playwrights and the scripts. The resulting evening of entertainment is a candidate for our summer offering, but time draws nigh to make that decision.

1 Acts We are considering 1 Acts as a possibility for a summer offering. If we feel able to mount a production this summer, it will consist of 3 published pieces selected to create one evening of entertainment, with limited production requirements.

Play Selection: 74th season Taking our cue from the list of stressors and challenges we face this year, we have placed restrictions on the plays considered for selection next year. While covering the basics (parity in opportunity for men and women, a variety of genres, stories that have wide audience appeal along with unknowns to which we can introduce and treat our audiences) we will seek a small to medium sized musical as we feel they fit better on our stage and are far easier to mount, costume, etc. We will favor shows that lend themselves to and even encourage cross-cultural casting rather than requiring specific numbers of ethnicities. We have promised to identify two shows to be done sans special effects, without extreme needs in any production discipline. These shows will provide an opportunity for newer designers to work with mentors to practice the fundamentals of design and contribute to telling the story, without taxing the Production Team unduly.

Processes Under Development:

Reflections: Having utilized Survey Monkey for over a decade to reflect on productions, we had to decide if we wanted to continue under their new (for-fee) packages to obtain the same information. Paul Valleau offered to design an in-house solution, and has come up with a three-incident approach to gather feedback at different points in the playmaking process. We had to resort to completely manual gathering and interpretation for *I Love You, Because* and then moved to a test of the new questionnaire at the end of *Love, Loss, and What I Wore*. The feedback we received and our own assessments suggested some changes. While we were ready to start using the 3-touchpoints surveys at the beginning of the season, we have been in extreme

situations on both of the first two shows, with some auditions having taken place over a year ago, some being extended for a very long time, etc. So we will launch the all-new process with A Christmas Carol. Please give me or Paul feedback on your reactions. And especially, thanks to Paul for crafting this new survey, and administering the process.

Audition Information: Robin Schwartz has risen to the challenge of helping design a form that will assist show directors and the Artistic Director in gathering and then providing adequate information related to our auditions. The form will be easily accessible for all Board members who use the information to perform tasks vital to audition success. It's going to take us a while to fully realize the scope of needs and then make it both simple and thorough, but I have no doubt it's just over the horizon! Thanks to Robin, and to Paul who is dropping in occasionally on the project, and Amy Atha-Nichols who is helping with identifying the data needs.

Futures Visioning for Artistic:

While it is very difficult to initiate new projects under the shadow of Covid, and in recognition of the extreme pressure our Production Department is shouldering, I am moving forward (in my head!) with plans for where we can be in the coming years. These items are where I hope to be able to focus my energies and creativity in the coming months:

- Allow for a break for CP during the summer. We used to take the summers off and have “play time” for new ideas and fresh projects. That’s where the concept of a 1 Act Festival was conceived. Special productions timed with city and state celebrations were doable and were great fun! We had time to contemplate 24-hour Play, 1-Week Musical, doing a play reading of new material for a local playwright, and many more. Now, we have many things in our rotation on a seemingly “mandatory” basis. Action: we will produce only 2 weeks of performances this summer. This will allow for R&R for production, and will leave time and opportunity for maintenance and upgrading at both locations.
- Thrust *Learning* to the forefront of several special projects, lessening the emphasis on *performance* and *production*. This means having scene-work workshops for actors and directors. People can be growing and learning about acting and directing in safe surroundings, receiving feedback focused on their own development, rather than “did an audience think it was wonderful?!” Perhaps everything doesn’t need to culminate in a performance. In front of a paying audience is a terrible place to fail if it’s your first time. We shouldn’t be thrusting people out there until they’ve had a chance to try their hand at something and gain confidence to be equal to the task. Action: Plan for more development experiences, with more “friendly fire”, and more collaboration.
- Reconsider our approach to the 1-Act Festival. I’ll be looking to greatly reduce the number of 1-Acts presented and the number of directors--first time, or otherwise--to work on their production with adequate rehearsal time and support from mentors. Action: Define the parameters and timeline.
- Encourage new talent to be involved in low-risk kinds of play-time activities, including Pub Readings (when it feels safe again!) and script reading evenings, etc. They get seen, they build experience and confidence.

Those are just a few things I’m mulling over. I welcome your input!

Respectfully yours,

Darice Clewell,
Artistic Director

**Report to the General Membership
October 12, 2021
Education Director**

Education & Special Projects Team

Jennifer Cooper -	Director
TBD-	Second/Support
Beth Starnes -	Scholarships
TBD —	Talk Backs and Lobby Displays
TBD —	Archives

Jennifer Cooper was elected into the Education Director position for June 2021, after spending a few months as Second to the previous director.

The following has been worked on in that time:

Education Team

I am building a team with leads in various areas (listed below), as well as volunteers who may have more limited ability to commit to projects. Please reach out to me at education@thecolonialplayers.org if interested.

Internship Development

- Ashley T. has almost successfully completed her internship as a high school student in the AACPS system. CP will continue to seek a collaboration with this program.
- Intern options with the USNA -- reviewing information to see if this creates another collaboration.
- Speaking with AACC, and we are coordinating a spring 2022 internship offering.

Workshops

- A Lighting Workshop was executed late summer 2021. Thanks to John Purnell and Wes Bedsworth, with the assistance of Amy Atha-Nicholls, for this great offering. It will be offered again in the future.
- There is a sound design workshop planned for Fall 2021, as well as a costume design workshop planned for November. Please watch for announcements.
- We also have a Google learning video planned for the fall. Please watch for announcements.
- I am also planning a “Theatre Practices to Build Empathy” workshop for winter. Please watch for announcements.
- Please submit requests for training and workshops to education@thecolonialplayers.org

Production Support

- Coordinating lobby display and talkbacks with Vera Stark and ACC
- Will then begin to plan and execute talk backs and lobby displays for spring 2022 productions.

Archives

- Planning for the winter -- organize video archives, per recently updated resolutions; and add this to responsibility to the Education position description
- Organizing paper archives from both CP and MD State Archives
- Attend to archives to support the upcoming 75th Anniversary celebration

Community Contacts

- Building a database of education contacts for all AA County high schools, as well as area colleges.
- Following up with Crofton HS who has expressed specific interest in coordinating a program.
- Working with AACPS in their service learning hours, to seek high school volunteers
- Looking to create monthly email communications with area schools, to build connection and opportunities for collaboration
- Considering post-COVID opportunities to bring education to area schools, as well as building “field trip” opportunities to offer to students, to visit the theatre.

Miscellaneous

- Planning for the fall -- coordination of education flow chart for annual workflow; will follow up with other departments.
- Developing a risk assessment and strategic plan for the organization.
- Will also document an internship protocol
- Working on updating all position descriptions and training materials to be easy and accessible guidance for new volunteers and/or position holders
- Penguin Project -- given the ongoing difficulty with recruiting volunteers, I suggest this be delayed. Seeking an assessment of volunteers who can commit 6 months to this project.

Respectfully submitted,
Jennifer Cooper
Director of Education and Special Projects



Report to the Membership October 12, 2021 Human Resources (HR)

HR Team:

Erica Miller - Director

Hillary Glass Leyendecker - HR Second

Loretta Lamar - Usher Coordinator

Beth Terranova - News and Cues

Beth Terranova- Membership

Tom Stuckey - Parties

Greg Anderson - Audition Coordinator

Season Celebration

In April, I started working with Hillary Leyendecker and Amy Atha-Nicholls to plan an end of Season Celebration for August 29th. We were going to Celebrate Season 71 and 72. But about two weeks before the event, we realized that it was not a smart idea to have it anymore. There was a rise in Covid cases and we had very little interest in attending from our volunteers. On August 15th, I contacted our invitees to let them know that the event had been officially cancelled. We will try again at the end of Season 73.

Timecounts Volunteer Hub

I signed CP up for Timecounts.com as a way to organize and access our list of volunteers. This is separate from our Membership list and our patron information. If you would like to continue volunteering with Colonial Players in a staff, production team, or any behind-the-scenes capacity, I urge you to join us at [Timecounts.com/the-colonial-players](https://timecounts.com/the-colonial-players). You might also get an email invitation to join as I merge an existing contact spreadsheet into Timecounts.

Opening/Closing Parties and Concessions

As of now, CP will continue to refrain from serving refreshments and having concessions available during our shows. I have been providing small party-favor treats to give out to our patrons on opening nights. The cast/crew and guests for each show have been gathering after opening night at their own discretion. Closing parties have remained small and have been planned in accordance with the cast's comfort level by the Producer of each show.

HR Team

Under the direction of Loretta Lamar and Greg Anderson, our Ushers and Audition Greeters have done an absolutely wonderful job adapting to our new procedures and keeping their shifts staffed. [Beth Terranova](#) continues to handle our News and Cues, and has also taken over Membership for [Kaelynn Bedsworth](#).

If you would like to join the HR team please email me, HR@thecolonialplayers.org. I am always looking for people to collaborate with.

Respectfully Submitted,

Erica Miller

Director of Human Resources

Marketing Report to the Membership

October 2021



Information for the Membership

Since taking office on June 1st, I have managed the following:

Branding

- Consistent branding across platforms, so everything matches.
- Working with the Stream Team, to ensure consistency, every live stream has been branded, with adverts created for pre/post and intermission.
- New theater business cards, with Education, Artistic and Marketing having their own color palette.
- Sign Shop currently being trialed.
- Branding Guide in process.
- Marketing Handbook in process.

Advertising

- Every show is added to, at minimum, 18 local event calendars for free.
- We have taken up paid advertising in
 - The Naptown Scoop,
 - Bay Weekly,
 - MD Theater Guide,
 - Theater Bloom,
 - Go Private Club Life,
 - Anne Arundel County Gay & Lesbian Community Guide.
- Regular email blasts to our newsletter subscribers.

Social Media

- Scheduled content for social media is geared towards each show's themes.
- Facebook is up to 35K reach, an increase of 95.4% since June 1st. None of it paid.
- Instagram is up to 2K reach, an increase of 56.2% since June 1st.
- Twitter is up to 2.7K reach, with 650 profile visits.
- YouTube headers updated and all videos uploaded.

Other initiatives instituted:

- Step & Repeat logo banner for events. Introduced for *Love, Loss & What I Wore* in the lobby, and used consistently, allowing our logo to be seen all over social media in people's pictures.
- Theatre Podcast has been instituted, Jim Reiter is the host. Distribution to follow. First podcast recorded with Eleanore Tapscott.

- Installation of window displays for foot traffic. Very positive feedback received from multiple parties.
- Marketing 'Package' for each show, to include social media calendar, spotify playlist, preferred hashtags etc.
- Marquees are switched after intermission of the final performance, maximizing visibility of the next show.
- Every show gets personalised show themed business cards for the cast/crew to distribute.
- Lobby TV used to advertise upcoming auditions/events/shows.
- Short video adverts, and in one case a music video, created for promotion and awareness.
- Video interviews with cast/crew to highlight the people and personalities behind every show.
- Spotify playlists instituted. This is to allow audiences to get a feel for the show before attending.
- Instagram Takeovers instituted, allowing cast/crew creative freedom with behind the scenes footage.
- Program design updates are being introduced.
- Taken responsibility for the art direction of the marquee and publicity photo shoots.
- Updates to the lobby board are currently being put together.

Stacey of Harlequin Designs has decided to wrap up her business due to life commitments, but has indicated she will continue to design the programs for this season. Tom Stuckey has also expressed his intent to step down as program editor at the same time. As such, I am seeking alternatives to continue the program design, with minimal disruptions.

After Operations completes their full IT system review, the website update will be revisited.

If you are interested in joining the marketing team in any aspect, please contact marketing@thecolonialplayers.org, give me a call, or speak to me directly at the meeting.

Respectfully submitted,
 Amy Atha-Nicholls
 Marketing Director



THE COLONIAL PLAYERS, INC.

108 EAST STREET
ANNAPOLIS, MD 21401

Operations Director Report to the Membership October 12, 2021

The pandemic continues to present unique challenges for our organization across all functional areas, including theater operations. We continue to adapt as the situation evolves, and attempt to be proactive in our organizational planning. In my report below, there are names that *are emphasized* in bolded italic print. These are folks who have in some way assisted the behind-the-scenes operation of The Players in the past six months. Please take the time to thank them when you have the opportunity. I'm sure I've managed to omit someone, so my apologies in advance! A sincere thanks for doing what you do *For The Love Of It!*

Box Office

- ***Kaelynn Bedsworth*** continues to serve as our Box Office Manager, coordinating the operations of the office, assisting volunteers with procedural questions, assisting patrons with non-standard requests, and helping to navigate the complexities of live streaming ticket sale setup.
- ***June Fordham*** continues to manage Box Office volunteer scheduling for shows when she's in town, and worked with ***Mary Beth Yablonski*** to execute the subscription drive this past spring and summer in a compressed timeframe. Thanks to both for a successful subscription drive. Thanks also to ***Kaelynn Bedsworth, Jane Chambers, Cindy Dawson, Sally Jurkowsky, Andy McLendon, Edd Miller, Jeanie Mincher, CeCe Newbrough, Jim and Charlotte Robinson, Tom Stuckey, Joan Townshend,*** and ***Ted Yablonski*** for assisting with the subscription mailing!
- Thanks to our regular Box Office volunteers for continuing to work with our patrons to fulfill exchange requests, ticket sales, and the like. These folks include: ***Barbara Ahr, Kevin Brennan, Jane Chambers, Cindy Dawson, June Fordham,*** and ***Jeanie Mincher.***
- **Ticket Scanning:** Ticket scanning continues to go well generally speaking. Ushers continue to learn the process and we continue to learn what can go wrong with the process to improve it. Audience members seem to like it.
- **Subscriptions:** Subscriptions are down this year from two years ago (the last time we had a subscription season), which is assumed to be mostly related to ongoing COVID-19 concerns. We normally have approximately 400 subscriptions including FlexTickets. To date, we have approximately 225 subscriptions or a little over half of normal.
- **Single Tickets:** Season 73 Single Ticket and Live Stream sales have been relatively weak as well despite herculean efforts by our Marketing Department to encourage folks to join us for a performance either in person or from home. The weak live stream sales is somewhat perplexing given that it eliminates the health concern of some patrons who

do not wish to attend in person.

- **The Revolutionists** ticket sales are shown below:
 - Subscription Sales: 564
 - Single Ticket Sales: 503
 - Comps (Reviewer, Donation, Life Member, Cast/Crew, etc.): 29
 - **Total In-Person Ticket Sales**: 1,096 of 2,520 possible (43.5%)
 - Live Stream Sales: 89
 - **Total Sales**: 1,185
- **Live Stream Platforms**:
 - We now have experience with three different live streaming platforms: ShowTix4U (*Maytag Virgin*), BookTix (*I Love You Because*), and BroadwayOnDemand (*The Revolutionists*). The streaming platform is typically dictated by the publishing house and/or the playwright, so we don't generally have a choice in platform.
 - From a Box Office and patron perspective, BookTix was probably the best experience. ShowTix4U was severely lacking in customer service for both the patron and our staff. If we had an option, I don't think we would use them again in the future. BroadwayOnDemand offered a relatively good patron experience but it was more complicated for both the patron as well as the Box Office staff. The backend experience for BoD is somewhat lacking, but I suspect it will improve. From a technical support standpoint, however, BroadwayOnDemand is far ahead of the other two platforms.
 - For *A Christmas Carol*, it looks like we will be utilizing Showare (our existing in-person ticketing platform) which will provide experience with yet another platform. The advantage of using Showare in this case is direct integration with in-person sales. From our initial review of their offering, it looks fairly straightforward to use, so we expect a minimal learning curve.
- **Comp Tickets**: **Beth Terranova** will be taking over as the Comp Tickets Manager as **Kaitlin Arnold** has stepped back to focus on her new family addition. As Beth is also picking up Membership Chair, this is a good fit; comp ticket processing relies on membership data. Thank you to Kaitlin for stepping in to help manage and refine the comp ticket process put in place several years ago, and for always helping our volunteers reserve their comp tickets courteously and quickly!
- **Box Office Manual**: **Kaelynn Bedsworth** is working to revise and update the Box Office Manual, last updated in 2015. Thanks to her for taking on this much needed task that will facilitate training new Box Office volunteers and serve as a reference guide for all Box Office volunteers.

General Facilities

- **Supplies**: Thanks to **Darice Clewell** for continuing to monitor general supply levels (paper towels, toilet paper, soap, cough drops, etc.) at both of our buildings and replenishing them as they run low.
- **Backstage Water Cooler**: The backstage water cooler has been serviced and brought back online for cast/crew use during shows.

- **Towel Dispensers:** The new towel dispensers at the theater seem to be working well, and eliminate the previous stacks of towels sitting on the tops of toilet tanks. I've gotten several comments from folks that noticed them and liked them.
- **Dressing Room Toilet:** The toilet in the forward dressing room was repaired during the run of *The Revolutionists* as it was no longer flushing.
- **Section C Seating Replacement:** Thanks to [Ernie Morton](#) for coordinating the replacement of the seating in Section C. I was neck deep in tech for *The Revolutionists* with Richard Atha-Nicholls and David Cooper at the time, so did not have the ability to be involved with that coordination at all. Thanks to [Greg Anderson](#), [Nick Beschen](#), [Hannah Housley](#), [Steve Tobin](#), and [Ava Wisnom](#) for volunteering their time and energy to get the seats moved into the theater and reinstalled. Thanks also to [Floyd Tasker](#) (custodian) for getting the seating moved downstairs from the Green Room ahead of the reinstallation.
- **Trash Service at Annex:**
 - The condo association has changed the trash service at the Annex to a new vendor. It is now picked up on Fridays and we have both Recycling and Trash pickup. Anyone can put out the trash and recycle cans; there is not a designated person doing this at the Annex unlike at the theater where the Stage Manager typically takes care of this.
 - For folks at the Annex on Thursday evenings, it would be helpful if they checked the toters in the workshop and rolled any that have material in them out in front of our garage doors. For folks at the Annex on Fridays or Saturdays, it would be helpful if they brought any toters that are outside back into the workshop.
 - Recycling rules are the same as Anne Arundel County residential curbside pickup. Only items like cardboard boxes and empty plastic, glass, and metal containers may be collected. Additionally, no recyclables can be bagged within the trash toters; all items must be loose.
 - We have two recycling containers and two trash containers. The new vendor will only pick up what's in these cans. Anything left next to the cans will not be collected.
- **Failed House Light:** New House Lights have been ordered to replace a failed unit. [Frank Florentine](#) has provided us one to use until the new ones arrive, and the audience lighting in the performance space is in good working order as a result. Thanks to Frank for helping us arrange for procurement of replacement units.
- **Electronic Lock System:**
 - The manufacturer of our lock system worked with me over the course of a few weeks (at no cost!) to build out a custom feature for our operation that allows for granting temporary access to certain spaces for members who already have key fobs. Previously, I could set an expiration date for someone's fob overall, but not for a specific door/room. Thanks to Mark Magpayo at Hartmann Controls for working extensively with me to train me on the specifics of custom development in their system, which allowed me to develop custom functionality for our needs.
 - We are considering adding swipe access to the 2134 door at the Annex

(Rehearsal Hall door) so members can enter via the hallway or directly into the Rehearsal space when the building is locked. I likely have to get this approved by the condo association as it will involve installation of an additional card reader on the exterior of the building.

Safety

- **COVID-19 Safety:**

- **Cleaning:** *Floyd Tasker*, our custodian, continues to perform additional targeted cleaning/sanitizing after each performance of high touch areas.
- **HVAC Fresh Air Upgrade / Reconfiguration:** During the summer, our HVAC systems were adjusted to shut off the outdoor fresh air intake due to high Maryland humidity. The AC coils can't keep up with the amount of water in the air during the summer with the fresh air dampers open. As we move into the fall, we'll be reopening those dampers to draw in fresh air when the building is occupied. That, in addition to the iWave air cleaners installed on all of our HVAC help keep our spaces as safe as possible for patrons and volunteers alike.
- **Soap Dispensers:** The original touchless soap dispensers that were installed prior to *Maytag Virgin* have all been replaced with superior units. The originals turned out to be unreliable. The replacements have performed much better so far.
- **Lobby Seating:** Some of the lobby benches remain removed to allow for the use of stanchions to direct traffic flow in the lobby and avoid hoards of patrons descending on the ushers all at once. This continues to be an effective method of traffic management.

- **Safety Checks:** *Ernie Morton* and *Heather Quinn* continue to coordinate and execute safety checks of the Theater and Annex, to include regular testing of our fire alarm system.

- **Annex Shop Emergency Light:** The emergency light in the Annex workshop failed. A replacement was ordered and installed. Thanks to *Ernie Morton* for identifying the issue.

- **Fire Alarm System:**

- Last year as part of our annual fire alarm inspection, we were notified that our existing six smoke detectors and one heat detector were under a recall and needed to be replaced. These sensors were still functional, but to pass inspection they needed to be replaced. We were told that ADT would reach out to us to quote and schedule this work, which never happened. I lost track of this in all of the COVID chaos.
- This spring, ADT reached out to schedule our annual inspection again. I notified them that they had yet to address the recalled sensors and requested that they quote this work so we could do that prior to the inspection. Unfortunately, ADT did an astoundingly abysmal job at handling this, and the issue dragged on from May through October until it was finally resolved. This included 5 separate trips to our building to achieve replacement of 7 sensors, which should've taken a single 1-2 hour trip.
- After the third visit, the alarm malfunctioned late at night due to ADT's wiring,

which resulted in the fire department being dispatched and subsequently writing a repair order against us. The fourth trip was to address that repair order and ADT *attempted* to bill us \$1,245 for coming out to fix their own faulty work. The fifth and final trip was to install a tamper sensor that should've been taken care of originally, as well as finally provide us a "Passed" inspection report. Thanks to **Steve Tobin** for assisting me in disputing this erroneous charge from ADT.

- ADT's service seems to have severely deteriorated as a result of repeated mergers. In speaking with one of their employees who spoke candidly about it, they've continued to absorb smaller companies but have not adjusted their staffing appropriately with knowledgeable personnel. Based on these most recent interactions as well as the seemingly high monitoring cost, we are looking at alternative vendors.
- **Fire Inspection:** Our annual fire inspection by the Annapolis Fire Department has been scheduled and will take place on Thursday, October 14, 2021.
- **Fire Extinguisher Servicing:** Thanks to **Jim Robinson** for facilitating the inspection and servicing of our fire extinguishers at both buildings earlier this year.

Heating & Air Conditioning

- **HVAC Air Filtration:** All iWave air filters seem to be performing as expected. HVAC units are programmed to automatically run continuously starting 90 minutes before shows through 60 minutes after shows to allow air filtration to run before and after people have been in the building.
- **HVAC System Maintenance:** I continue to be impressed with our newest HVAC contractor, Barstow and Sons. They have been very reliable and thorough with their care of our systems. The fall maintenance visit will be scheduled shortly to ensure everything is ready for heating season.
- **Theater HVAC Unit:** During our summer HVAC maintenance, the technician noted that the primary cooling loop on our rooftop HVAC unit (serves performance space) was low on refrigerant, indicating a leak. The secondary loop is still holding charge without any leaks. The technician charged the unit at no cost but said that it's going to likely need attention. We're going to continue to monitor the unit to get a better handle on how bad the leak is. I'm hoping to know more when we schedule the fall visit. Options for addressing this issue are listed below:
 - Ideal Situation: Leak is minor and we nurse the unit along by charging it once a season to top it off. In this case, the leak may worsen over time so would still require continuous monitoring.
 - The leak is larger and we opt for investigative repair of the unit. This would involve vacuuming the refrigerant out of the primary cooling loop, pressurizing it with nitrogen, then searching for the leak with bubble solution. If the leak is in an accessible area and can be located (not a given), the affected component would be replaced. The leak is likely in one of the two coils (evaporator or condenser). This is probably a repair in the "couple thousands" range.
 - The leak is larger and cannot be located or repaired. We may have to consider replacement of the unit at this point which would be no small undertaking and

probably be in the \$15K-25K range due to the size of the unit. This is obviously not ideal but I've advised the Board that we need to be prepared for this potential outcome.

Information Technology

- **Network Security:** Firmware updates and patches continue to be applied to our network equipment as they become available to ensure our network stays secure.
- **Internet Cost / Fire Alarm Monitoring:** Our FiOS internet cost at the theater jumped dramatically a few months ago. Both Comcast and Verizon seem to have revamped their business pricing and there's not much that can be done about it. What I'm personally paying \$74.99/month for at home (with no promotions applied) is costing us \$259/month at the theater plus another \$78 in landline charges plus an absurd amount of miscellaneous Verizon fees associated with landlines. I'm continuing to keep an eye on this hoping that a better option will become available.
- **IT Review:** [Richard Atha-Nicholls](#), [David Cooper](#), and I are planning to conduct an IT review in the coming months to evaluate all of the technology that has been incorporated into our operation and review where improvements or changes may be required from various perspectives (usability, security, etc.). Additionally, we hope to incorporate documentation into this effort.

Tech Booth

- **Live Streaming:**
 - A lot has been learned about live streaming since our first attempt at it back in April 2021. [Richard Atha-Nicholls](#) and [David Cooper](#) have been absolutely indispensable in these efforts; this simply cannot be stressed enough. From original system design to evolving our approach to reconfiguring for in-the-round seating again, these two volunteers have been dedicated, reliable, and knowledgeable. Please take the time to thank them for their efforts in developing this new technology for our application.
 - Live streaming is still very new to us as an organization. We've been producing shows with lights and sound using the current (or equivalent) equipment for over a decade now, so those aspects have a very defined process; the same is not true for live streaming. To execute live streaming at the same level as our on stage productions requires much more than just turning on a camera and clicking a button. While it may appear to be relatively easy or straightforward, it's actually rather involved and labor intensive. Given the newness of live streaming in our operation and the fact that we've only accomplished it three times, we are still learning how best to approach it for our unique space. Richard, David, and I hope to be able to refine our collective experiences into a repeatable and templated process for others to learn over the course of the season.
- **C-Wall Panels:** Thanks to [Tim Brown](#) for his assistance in creating specialized panels for *The Revolutionists*. These panels not only supported the ability to rear-project images and video on C-Wall, but also allowed us to mount a live stream camera hidden within

C-Wall in a protective enclosure. We are reusing some of these panels again for *By the Way, Meet Vera Stark!*

- **Projector Cabling:** For years we have struggled with reliability when it comes to projectors. This stems from two things: the cable length from video source to projector and projectors that are overly sensitive to signal issues (the same issue does not seem to affect TVs). At this time, we believe we have resolved the cabling issue with the use of fiber optic HDMI cables and signal repeaters that provide a better quality digital signal to the projectors. It took several iterations using different types of projector cabling, various boosters/repeaters, and a lot of trial and error to achieve a workable and reliable solution for *The Revolutionists*. The projectors performed well during *The Revolutionists* as a result of this reconfigured signal distribution method, and allowed for some fantastic special effects envisioned by the design team.
- **Booth Layout:** The new reconfigured layout of the booth seems to be working very well. I've had the opportunity to act as a show technician for *I Love You Because* as well as once for *The Revolutionists* and was personally very happy with the improved visibility from the desk and the updated equipment arrangement from an accessibility standpoint. Additionally, I've received positive feedback from designers that have used the space since we reconfigured it.

I would be remiss if I didn't acknowledge [David Cooper](#), our Assistant Operations Director, for his ongoing help, support, and collaboration. David has attended most board meetings with me and has filled in for me at several when I was unable to attend. He brings valuable perspective to the many challenges we face, and I can't thank him enough for his willingness to be involved.

To those of you who managed to make it this far, thanks for reading. My reports are lengthy but are intended to give folks a glimpse of the behind the behind the scenes work that goes on at our theater. It is my hope that you find them informative. If there are any questions, don't hesitate to ask!

Respectfully submitted,



Wes Bedsworth
Operations Director

Report to the Membership
2021-10-12
Production

Team Members:

Asst Prod Dir:	Tim Brown	Sound:	Richard Atha-Nichols
Costumes:	Fran Marchand	Stage Mgmt:	Andy McLendon
Lights:	John Purnell	Technical Dir:	Wes Bedsworth
Properties:	Connie Robinson	Artistic Liaison:	Judi Wobensmith
Set Construction:	Ted Yablonski	At Large:	Heather Quinn
Set Design:	Edd Miller		

Personnel Changes: In July Tim Brown submitted his resignation as production director. Below is the statement Tim sent to the Board to announce his resignation.

“Due to an increasing number of commitments outside of Colonial Players that have limited my time to do justice to the role of Production Director, I have decided to resign my position. I notified our President, Steve Tobin, of my resignation last month so that he can take steps to replace me in a timely manner.

I will remain available to support CP in other ways, just not as a Board Member.”

Steve asked me to serve out the remainder of Tim’s term as Production Director until next summer. I am extremely grateful to Tim for his service to CP and thankful that he has agreed to remain as Assistant Production Director. I have leaned heavily on Tim in my first few months in this position and will continue to do so moving forward.

Productions

- **The Revolutionists** ran to very positive reviews; houses ran at about 1/3 to 1/2 capacity for the entire run.
- **By the Way, Meet Vera Stark:** After a very difficult period of both casting and staffing the show has had very good rehearsals and will be in great shape to open on Oct 22, 2021.
- **Future Productions:** We continue to experience staffing shortages in the shows scheduled for the second half of the season. If you are interested in working backstage on any shows please contact me or HR Director, [Erica Miller](#). We will be happy to provide you with training and mentoring if you are trying out a new role.

Technical Team

- **New Flexibility in C-Wall:** Over the course of the last six months [Tim Brown](#), Richard Atha-Nichols, and Ted Yablonski have developed some additional flexibility into how we open the C-wall allowing small sections to be removed and replaced without requiring new construction.

- **Live Streaming: Many, Many, Many Thanks** to [Wes Bedsworth](#), David Cooper, & [Richard Atha-Nicholls](#) for climbing a very steep learning curve to develop an outstanding live streaming capability that allows us to reach out to a wider audience than may be comfortable coming to the theater. At the same time, the guiding principle of this program has been that Colonial Players will continue to deliver live theater with excellent production values. You need not worry that we are becoming a television studio.

Activities

- **Costume Loft:** Ernie Morton and Tim Brown re-evaluated the details of replacing the wooden closet rods in the Costume Loft during the season. We have developed a plan that will allow the rods to be replaced one at a time. This will allow the replacements to be completed with a team of minimal size reducing risks for COVID transmission during the effort.

Future Plans

- **Deferred due to Covid-19:** As we cautiously reopen we begin to re-initiate some of the activities we deferred during the pandemic. If you have additional ideas, please reach out to me or any of the Production Team members.
 - **Workshops:** The Production Team is planning on hosting a number of short workshops throughout the coming year to help keep prospective volunteers engaged as well as to share the latest design thinking and techniques.
 - Thanks to John Purnell for developing and delivering an extremely informative lighting design workshop.
 - **Backstage Volunteer Event:** The Production Team is planning on hosting a gathering of Directors selected for next season and all people interested in supporting next season in any backstage capacity. While details are still being developed, the general idea will be to have the Directors or their representative present their vision for their show followed by activities to encourage a cross flow of ideas and enable people to express interest in working on specific shows.

Thanks to all the Production Team members – they've been super!

Respectfully submitted,
Ernie Morton
Production Director