

Royal City Musical Productions Incorporated
Annual General Meeting
Wednesday, May 28, 2008
Three Willows United Church, Guelph
7:00 p.m.

Directors in Attendance: Tom Gould, Meeghan Nolasco, Brenda Van Esch, Judy Steibelt, Todd Broatch, Matthew Middleton, Marnie Jutzi, Laurie Garbutt, Sarah Whelan and Werner Eitzen

Regrets: Earlla Vickers, Sheila Douglas, Karen Allen and Michael Mitchell

Total Attendance: 40

Agenda:

1. Introduction of the Board of Directors (Tom)
2. Presentation and Approval of the Agenda (Tom)

Motion to approve the Agenda

3. Approval of the previous AGM Minutes (Brenda)

Motion to approve the AGM minutes

4. Executive and Committee Reports
 - i. Year in Review (Tom)
 - ii. Treasurer's Report (Meeghan)
 - iii. Membership and Communications Committee (Meeghan)
 - iv. Resource Development (Werner)
 - v. Facilities Committee (Marnie)
 - vi. Artistic Direction Committee (Steve)
5. Show Report *Kiss Me Kate* (Marnie)
6. Show Report *Mikado* (Sarah)
7. Show Report Fall 2008 *Beauty and the Beast* (Sarah)
8. Policy Review (Tom)
9. Ratification of Company Business (Tom)

Motion to Ratify the Company Business for 2007/2008

10. Nominations for Board of Directors 2008/2009

Nominated slate:

Returning members:

Karen Allen, Todd Broatch, Sheila Douglas, Laurie Garbutt, Tom Gould, Michael Mitchell, Meeghan Nolasco, Judy Steibelt, Brenda Van Esch, Earlla Vickers, Sarah Whelan

New members:

Luisa Lago, Tim Oberholtzer

Nominations from the floor:

Motion: That the names presented be elected to the Board of Directors for the 2008-2009 season.

11. Any Other Business
12. Adjournment

Motion to adjourn the 2007/2008 AGM

Item	Notes	
1.0	Tom welcomed everyone and presented the Board	
2.0	Presentation and Approval of the Agenda	
3.0	Brenda did a very quick review of the minutes from the 2007/2008 AGM	Approval of the Agenda moved by Sarah Whalen, seconded by Jane Martin, carried Minutes of 2007/2008 AGM moved by Todd Broatch, seconded by Laurie Garbutt, carried
4.0	<p data-bbox="232 506 509 537">i. Year in Review</p> <p data-bbox="298 543 846 575">Tom Gould delivered the following report:</p> <p data-bbox="203 581 1471 720">We started this year off on a more solid footing. We had a Board of 15 members (3 of whom were on leave) and had established committees. At the first board meeting we elected a new executive – myself as President, Sheila Douglas as VP, Meeghan continuing as Treasurer and Brenda Van Esch as Secretary.</p> <p data-bbox="203 764 1471 940">Very early on in the year we had some Board member changes. Nora Endicott moved out of town after contributing great deal to both RCMPI shows and the Board over 3 years. Jane Martin decided that family and work commitments meant that she had to scale back her involvement. Jane has served on the Board for over 7 years including 2 as President and I am very glad that she remains very active within RCMPI on stage and directing.</p> <p data-bbox="203 984 1187 1016">Bette Stoddart stepped down from the Board in January for personal reasons.</p> <p data-bbox="203 1060 1422 1125">During the year we welcomed Todd Broatch to fill one of these vacancies and Michael Mitchell also recently joined and was a great help during Kiss Me Kate shows and with Mikado.</p> <p data-bbox="203 1169 1458 1528">There were two tasks that were given to the board at the last AGM, one was to review the participation fee policy which was completed and approved by the board in August more on that later. The other was to review to investment options for a sum of money to be possibly used towards awarding scholarships. This task was taken on initially by the Resource Development committee which commissioned an analysis of our investment opportunities. It was ultimately determined that investing the money ourselves was too risky and that our need for liquidity meant that long term guaranteed investments would not be appropriate. Several factors got in the way of this idea being taken forward to a point of conclusion. As it turned out, this has not been a good year for investments and we have done what we can to maximize the interest rate return so there is still an opportunity to look at this.</p> <p data-bbox="203 1572 1438 1711">There have been ongoing discussions around the role and responsibilities of the Production Coordinator and, while it is not finished yet, I think that we are still moving in the right direction on this. The Board has been much more involved with productions over the last two years and I think that this has created a better sense of ownership and accountability.</p> <p data-bbox="203 1755 1466 1854">During the summer we were hard at work with show selection culminating in November when the Artistic Direction Committee’s recommendations for the 2008 season were approved and work got under way on The Mikado and Beauty and the Beast.</p> <p data-bbox="203 1898 1422 1963">During November we had several stresses brought about by an ambitious show, some not insignificant conflicts between some individuals involved in the show and lower than hoped for</p>	

ticket sales. Some of these issues will be covered in the show report later.

The Board's normal winter strategic planning session was replaced this year with the committee planning sessions which have been ongoing and I expect to hear more information on that later.

In January Sarah Whelan offered to act as production coordinator for the coming year and this was approved by the Board.

We were then into the spring show and more work towards forming the production team for Beauty and the Beast. All committees are currently fully involved and work is ongoing for the remainder of this season and planning for the 2009 season.

As is normal, there are some Board members who have decided not to return for another term. Marnie Jutzi has worked long and hard over the past two years first as Secretary and then Production Coordinator for the Board. She has also been a tireless and instrumental member of the Artistic Direction Committee and Facilities Committee. I would like to sincerely thank her for her work, for coming back to the Board at a time we were struggling and for being part of the success of the last two years. Werner Eitzen is also stepping down at this time. Werner has also served on the Board for the last two years and has taken on a leadership role in tackling our fiscal balance with the Resource Development committee as well as being an active member of the Artistic Direction Committee. Matt Middleton is stepping down after almost 2 years on the Board. Matt was a very welcome addition to the Board after the 2006 AGM and has been very active with the facilities committee as well as on stage and with set construction. I would like to take a moment to thank all three, along with the others who served on the Board this year for their services to the company.

I talked last year about the need for RCMPI to aim to be self sufficient from year to year – to make sure that our budget is controlled – especially when so much of our financial success depends on a single event – the fall show. This was easy to say last year after the success of Sound of Music. This year we had, what I would like to think is a more typical year. We mounted a challenging fall show – one that hadn't been performed in Guelph for over 30 years – and managed to get a very talented cast and crew and a very positive review from the local paper.

While we did not make a profit for the year, we managed to show a great deal of fiscal restraint and were below our budgeted expenditures in almost all areas. Ticket sales for Kiss Me Kate were disappointing and did not meet our expectations. But with that in mind the Board and the committees set about to search for shows that were expected to sell better for the following year.

All in all, I believe our losses this year were manageable in light of future planned shows and it is my opinion that by staging a show like Kiss Me Kate – and also Iolanthe last spring, we continued to meet our company mandate and staged great shows for the people of Guelph.

This year has had its challenges, but it has also had great rewards and I continue to have great faith in RCMPI as a company and as a part of the arts community in Guelph.

ii. Treasurer's Report

Meeghan Nolasco delivered the following report:

Financial Position:

For the last fiscal year, Jan 2007 – Dec 2007, RCMPI recorded a loss of \$8583.93.

RCMPI's total assets as of December 2007 were \$28,538.22. This compares to \$37,122.15 for the same time period last year (December 2006).

Budget Process

The Resource Development Committee is responsible for the creation of the yearly budget. In order to determine the amounts to assign to each line item the committee uses historical financial information as well information regarding the next seasons shows.

Once the amounts have been assigned to the line items the budget is presented to the board. At which time the board has the opportunity to ask questions and put forward suggestions. If changes are required then the resource development committee will make the changes and then present it to the board again. The board will approve the final budget for the year.

Once the shows for 2008 were decided, the budget was set with a slightly higher than average revenue expectation. It is hoped that the show selected for this year will sell well and continue to allow us a relatively free hand in selecting quality shows in future years.

Budget Challenges

Income

In 2007 the company fell short on meeting the Provincial Grant, Corporate Sponsorship and Advertising (Fall and Spring) goals. The resource development committee sent out sponsorship and advertising letters to many local companies. The companies approached were unable to provide financial sponsorship or advertising which resulted in the budget items not being met. We did receive a significant grant from the Musgettes fund for Kiss Me Kate.

In retrospect the committee misjudged the amount of money they felt they could acquire for sponsorship and advertising. This was a learning experience that has been reflected in the 2008 budget.

Tax Return

RCMPI is required to file a tax return within 6 months of year end. In order to accomplish this a profit loss, comparing expenses verses income for the year must be determined as well as a balance sheet that looks at all the companies assets. Both of these statements must be then be reviewed by a qualified individual. Once the review has been completed the tax return can be completed and filed with Revenue Canada.

I would like to thank Leslie Woodhouse for helping with the year end reports and for reviewing the final reports.

Shows – 2007

Iolanthe

Ticket sales for this show significantly exceeded the expected revenue.

The show was kept within budget for show expenses except for the River Run Center Front of House and River Run Center Technical Labour.

The River Run Center Front of House was due to higher costs for this service over previous years. The River Run Centre Technical Labour was higher due to RCMPI being forced to have an extra paid technician during the show. This cost was disputed and RCMPI later received a partial credit for this cost, but the overall labour cost was higher than anticipated.

The production team has ownership over some of the show budget items, i.e costumes, set, props, orchestra. Overall the team did an excellent job of staying under budget.

Kiss Me Kate

Ticket sales for this show did not meet the expected revenue.

The show was also kept within budget for show expenses except for the Front of House Display, River Run Center Production Services and River Run Center Technical Labour.

The Front of House Display went over due to a deal struck with photographer Dean Palmer. Most of the overage was covered by a reciprocal donations and cast participation fund.

The River Run Center Productions Services represent technical accessories for the show. During Kiss Me Kate, two additional body mic's were added to the show and a body mic was broken.

River Run Centre Technical Labour represents the River Run Centre technicians assigned to the show. Due to technical issues and last minute rehearsals, we incurred some extra labour costs.

The production team has ownership over some of the show budget items, i.e costumes, set, props, orchestra. Set construction went slightly over budget but overall the team did an excellent job of keeping the total amount assigned to them under budget.

This Year – 2008

The Board approved a budget for the 2008 year in October 2007.

Starting this year each committee is receiving a monthly update on the budget line items they are responsible for. This will help provide financial accountability to each of the committees and assist them in making decisions.

Based on other initiatives each committee has reviewed their responsibilities and determined when these responsibilities are required within the year. By doing this they have established when information related to budget items is required to be submitted to the Resource Development committee to ensure that budget items for the next years budget will be more accurate. This will make the committees more responsible for their budgets.

Current Fiscal Year

The current assets are \$21, 924.61 which compares to \$45, 089.50 for this time last year.

Spring 2008 – Mikado

Ticket sales for this show significantly exceeded the expected revenue.

The show was kept within budget for show expenses except for a few River Run related expenses.

Box Office related expenses were over budget but these are directly related to the number of tickets sold. Since the show did extremely well the box office charges were impacted.

As noted before the production team has ownership over some of the show budget items, i.e costumes, set, props, make-up, orchestra. Make-up went slightly over budget but overall the team did an excellent job of keeping the total amount assigned to them under budget.

iii. Membership and Communications Committee:

Meeghan Nolasco delivered the following report:

2007

Membership and Communications struggled this year in keeping on top of its responsibilities.

On the membership side, our main accomplishments were the continued rigorous collection and compilation of membership information that was established at the end of 2006. We continue to produce our quarterly newsletter. The committee is still working on ensuring that they continue to focus on membership communications as much as they focus on show communications.

Kiss Me Kate

Audition notices went out successfully including some paid advertising in local press.

Publicity material was successfully put together and distributed as needed including business cards,

posters. There was also a paid advert in the River Run Centre brochure and we continue to depend to a large extent on the exposure the River Run Centre provides. Due to the success of the postcards used for Iolanthe it was decided that they would be used again for Kiss Me Kate and over 800 were mailed out.

Looking back more advertising could have been done for this show. However, with two relatively less known shows there were real budget constraints on what could be done and even this budget represented a significant increase in the advertising expenses from the previous year where very little effort was required to sell Sound of Music.

Key learning's from 2007 were that the committee needed to review its responsibilities and take a more organized approach to meet its responsibilities including planning the budget allocation early on once the show selection has been completed.

2008

Based on the learning's from 2007 the committee met early in 2008 to review their responsibilities and determine when these responsibilities are required to be executed within the year. This process map has been a huge success for the committee.

We have established consistent messaging regarding the company that is used in all monthly press release submissions.

In order to be successful the committee created their own budget based on the overall company budget for items that they are responsible for. This includes advertising, publicity, program printing, and T-shirts. This has ensured that we are putting funds into the best areas to support the shows for this season.

On the membership side we are trying to use the information collected from membership forms to recruit volunteers. For example, for The Mikado, notifications went out looking for assistance with posters and the front of house board. This information was also passed on to the Production Coordinator so that they could also use it for recruiting volunteers for help in other areas.

The Mikado

Audition notices went out successfully. Online and phone audition appointment applications were offered for this show. This is the first time that online applications were used and was extremely successful.

Publicity material was successfully put together and distributed as needed.

For this show the main paid advertising focus was the use of postcards. These were sent out to previous audience members and were also used in place of 3ups. We also used mobile signs as part of our advertising plan for this show.

For this show we also put on a cast dinner between shows on the Saturday. This was done as an alternative to an opening show cast party. Participation funds were used to offset the cost. This was well received by all cast and crew members that participated.

iv. Resource Development

Werner Eitzen delivered the following report:

2007

During the past year, one of the mandates given to us at the last AGM was to review our financial position to see if it would be feasible of increasing income from our cash on hand. This came up through the conversation at the last AGM where a recommendation was put forward to start and endowment fund in support of individuals entering university in theatre arts by providing a scholarship through this endowment. Concerns were raised as to whether this was prudent at this time given the fairly recent history of deficits being produced by shows. The recommendation was turned down and we pursued other investment options.

This was done for the board by Kim Hooker Gould, who was taking her MBA through Wilfrid Laurier University as a voluntary review. She reviewed many investment options and based on her findings, it was determined that at this time of low interest rates, we would continue with our approach of utilizing high interest rate savings accounts. The rates of return offered were similar to those of short term GIC investments which were also considered as safe vehicles to insure capital accumulation over time. Longer term GIC investments did provide slightly better rates of return, however, this would involve tying up our capital for an extended period of time. We weighed these options and felt it better to take a slightly lower rate of return through the high interest savings account and be able to access funds should they be required.

The 2008 budget was set and approved by the board. Show selection and the directorial teams were advised of their show budgets prior to accepting the team to produce our shows. This helped to continue to keep expenditures in line with the board acting as the producer of the shows.

Submissions were made for funding and we did receive donations, sponsorships and grant money from Manulife (\$500), Linamar (\$500), Sleeman (\$500), City of Guelph (\$2,000), The Guelph Community Foundation Musagetes Fund (\$5,000). Other grant requests did not show favourable results. Through the year, we researched other options to pursue in the coming years.

We finalized our committees process timelines which will integrate with the overall board timelines and provide us guidance with regards to deadlines needed to insure integration with the other board committees. As part of this process, it was determined that the Artistic Direction committee set the shows for the following seasons and that budgetary requirements would be set based on the show selection rather than possibly constraining the type of show we could present by setting show budgets before they were decided on.

The committee continues to being committed to setting realistic budgets for the company with board approval and input from other committees. We will also endeavour to pursue other avenues for raising additional funds for the company. Last season we introduced a silent auction event which raised \$835 and we will continue with this to hopefully make it an annual event, highlighted by a gala (which was very well received last fall)

Thank you for your continued support and new members to the committee are welcome!

v. Facilities Committee

Marnie Jutzi delivered the following report:

The Facilities Committee was understaffed and overworked this year. We're happy to learn that Laurie Garbutt is returning and Todd Broatch and Michael Mitchell have joined. Gladys Philips will come on board as the "Crimea St rep". Marnie and Matt will be leaving.

A lot of effort was put into cleaning and organizing the barn, but it's an ongoing task as set pieces are moved out and in, and pieces are borrowed and returned.

We continue to rent Crimea Street for storage, but not for rehearsal space. We have attempted to hold meetings upstairs from time to time but have run into problems re the key. Gladys and Helen have done some superb organizational work in the storage facility.

Matt Middleton worked tirelessly to find build space for *Kate*. We made some helpful connections: Andrew Anderson at Devlan Construction; John Ostetto at Fostet Construction (per Luisa Lago, the SM) and the Sleeman Sports Centre where we were allowed to store some set pieces. Fostet Construction was used for *Mikado* set, but we have nothing at this point for *Beast*.

We plan to place a Public Service Announcement on CJOY, asking for help from the community. We ended up at Norfolk Church again for rehearsals because we could not get 3 Willows for the same fee as last Spring. Many people find Norfolk to be problematic. (Cross-reference *Kate* report)

In the spring the Arts Council held a meeting for arts groups, attended by two of our Board members, regarding a study to provide space for arts groups. But most of the interests represented there had needs much different from ours, so it did not seem promising for us. However, we indicated an interest in continuing to be a part of the study.

Ed Video is moving to Baker St and has offered us space, but again it is not suitable for fall show needs.

The Facilities Committee needs new ideas. There are a lot of buildings and organizations in this community that we have approached, but it is difficult to find rehearsal and build space within a reasonable budget.

On June 5 we will meet to plot tasks on a timeline for the new team in the new year.

vi. Artistic Direction Committee

Stephen O'Connell delivered the following report:

The functions of the Artistic Direction Committee are to set artistic goals and recommend a season to select shows, to search for and interview directors, and to make recommendations from post-production reports. In addition, the Committee has documented the Artistic Direction Process with monthly requirements, recommended guidelines for Production Reports, updated the handbook for Directors Search, explored the use of understudies and examined the role of the Production Coordinator.

I want to thank your hard-working team of Karen Allen, Bill Unser, John Allen, John Attwell, Debbie Sippel Eitzen, Earlla Vickers, Marni Jutzi, Werner Eitzen, Tom Gould, current Production Coordinator, Sarah Whelan and recent workshop moderator, Meeghan Nolasco. Also, a special thank you is extended to Ruth Ralston who left our theatre family and city in the Fall.

5.0 Show Report for *Kiss Me Kate*

Marnie Jutzi delivered the following report:

For interviews for directorial teams in January, we created a dossier that included all pertinent info for interviewees re contracts, expectations, honoraria, show budget, board policies etc. We looked at 3 teams: a young new team, a tried and true team, and a new mix of people who had all worked with us previously. We went with Earlla Vickers' team because they presented creatively, competently and enthusiastically, two of them were ersatz board members who understood limits of budget, and to broaden our base of directorial teams. We encouraged the young team to come back, particularly for a spring show. We instituted a policy of signing contracts prior to auditions, and almost made it - actually signed during auditions.

Auditions in June went very well, except for the heat at Ed Video. We were very pleased with the array of talent and new faces that came out. The Directorial team worked amicably to put together a very fine cast. We regretted not measuring for costumes at auditions and recommend that this be routine. The audition sheet indicated all required fees. We also recommend getting permission to publish on this form.

We held a get acquainted picnic at Riverside Park in June, attended by about 35. It's a difficult time to get people together but it's been suggested that the picnic be advertised at audition time to return to this tradition, possibly including a read through at that time. Over the summer we lost a few cast members, but auditioning later still does not seem practical.

The Facilities Committee, particularly Matt Middleton, struggled a long time to get build space. We started looking in spring but didn't get the build started until September, then had to move twice before completion. (See Facilities Committee report) The set designed by Bill Unser was beautiful and elaborate. As usual more help was needed with building and painting.

We held a very productive meeting with entire production team and crew in August at RRC with Paul Holland and RRC staff. A worthwhile endeavour. A positive kickoff to rehearsal period. Unfortunately he left his job, so we renegotiated later with Pooch.

Rehearsals were held at Norfolk Church. It's good to have the sanctuary, bad acoustics in gym but rental fee is within our budget.

Had a well-attended Corn roast again at John and Bill's.

Our Start-up was well organized with the handbook, scores and scripts ready, t shirt orders and fees were collected.

There were ongoing concerns from cast and some crew re several changes in rehearsal schedule. Something that needs to be avoided. Also, some crew members felt there were not enough production meetings, so this needs review.

After a promising beginning, a breakdown occurred in the directorial team. The Choreographer turned out to be demanding and burdensome to the artistic director and the costume department, and unkind to the music director who worked valiantly although mother ill. Laurie's mom actually died during the run of the show, but Laurie worked like a trouper. Same thing happened last year when Victoria's mother died during show. Maybe first question in interviews should be "How's your Mom?" Unfortunately the choreographer married the lead actor and there were struggles, culminating in the two of them threatening to walk in the week prior to show. The Artistic Director was on the phone to an agent in TO to replace him; he came thru, but not without making music director's life miserable.

By most reports it was a very good show, with a terrific orchestra, and the cast seemed to have a very good time, except for issues around the two solitudes, dancers vs the ensemble.

We stayed pretty well within the show budget, except for some extra costs after moving into RRC because we didn't use our time as efficiently as we should have. Unfortunately we did not fill the seats, so the show did not make money, actually lost.

LESSONS LEARNED

Because of the threat from one actor, and two serious illnesses this year, the board is considering instituting understudies, but it's just under discussion at this point.

One approach to seeking build space is a PSA on local radio.

Because we did not fill seats, the Board is reviewing the concept of mounting high risk shows.

Close relationships between directors and cast members needs careful consideration.

	<p>The interview process needs to be re-examined in attempt to identify and preclude conflict among directors.</p> <p>A lot of concerns re advertising were expressed to me by various cast and crew, so my recommendation is that the board communicate more to the company about its plans.</p> <p>Also my personal recommendation that the role of the PC be reviewed and revised.</p>	
<p>6.0</p>	<p>Show Report for <i>The Mikado</i> Sarah Whelan delivered this report</p> <p>The show was successful and we had three sold out performances.</p> <p>Borrowing costumes from Kincardine saved a lot of money for the company and that money was re-directed towards the cost of wigs and make-up.</p> <p>The build space that was provided for this show was excellent.</p>	
<p>7.0</p>	<p>Show Report for <i>Beauty and the Beast</i> Sarah Whelan delivered this report</p> <p>Our artist team for this show is Corina Dunn, Deanna Clatworthy and Ryan Johns.</p> <p>The rest of the production team is coming together.</p> <p>We currently have 160 people signed up for auditions. Auditions are split into dance auditions and regular auditions.</p> <p>If the sets for this show could be completed over the summer, that would be ideal.</p> <p>The cast will be expected to be involved in all aspects of the show, not just rehearsals.</p>	
<p>8.0</p>	<p>Policy Review</p> <p>Tom touched on the discussion regarding the use of understudies and its addition to the policy.</p> <p>The participation fee was reviewed and a policy was put in place.</p>	
<p>9.0</p>	<p>Ratification of Company Business</p>	<p>Motion to ratify company business for 2007/2008 was moved by Gary Chapman, seconded by Zeeke Hamilton, carried</p>
<p>10.0</p>	<p>Nominations for Board of Directors 2008/2009</p> <p>Nominated slate: Retuning directors: Karen Allen, Todd Broatch, Sheila Douglas, Laurie Garbutt, Tom Gould, Michael Mitchell, Meeghan Nolasco, Judy Steibelt, Brenda Van Esch, Earlla Vickers, Sarah Whelan</p> <p>New Members: Luisa Lago, Tim Oberholtzer.</p>	<p>Motion that the names presented be elected to the Board of Director for 2008/2009 was moved by Lyn Chapman and seconded by Jane Martin, carried.</p>

	<p>Tim Oberholtzer sent word that he would have to decline a position on the board as he was moving out of the Guelph area and this would prohibit him from participating.</p> <p>Nominations from the floor: Werner Eitzen nominated Zeeke Hamilton.</p>	
11.	<p>Any other business:</p> <p>Gary Chapman questioned the \$650.00 tab for the damaged mic at the River Run Centre, but agreed that he and Tom could discuss it later. It seemed to be an issue of incorrect billing on the River Run Centre's part.</p> <p>Tom presented thanks on behalf of the Board for all of the company's work and their participation in this year's AGM.</p>	
12.	<p>Motion to adjourn at 8:22 p.m.</p>	<p>Motion that the meeting be adjourned moved by Steve Saunders and seconded by Corrine Saunders, carried</p>