



BOARD MEETS AT 2012 CONFERENCE VENUE

By Sue Barley, CAVORT President

The 2012 CAVORT Conference will be hosted by the Shaw Festival Theatre in Niagara-on-the-Lake, Ontario, Canada, from Sunday, April 22 to Tuesday, April 24. It will be the first time ever that CAVORT will be hosted in Canada.

In the meantime, the CAVORT Board members, in the photo below, got a sneak preview of the venue when we met there April 15 and 16 with a full board agenda: the finances of the organization (quite healthy); the program of the upcoming conference in 2012; potential locations for conferences in 2014 and 2016 (we plan ahead...); the format for presentation of theatre Bright Ideas; and fees and benefits for both member theatres and individuals.

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THE PRESIDENT'S MESSAGE *(cont'd)*

More mundane topics were also on the agenda, such as the nominations of committee chairs and possible by-law revisions.

It was decided that at least for the 2012 conference, participants would not be asked to bring displays about their theatre and their volunteer group. The cost and the complexity of shipping or bringing large displays across borders was the main consideration for the Board. However, some space will be allocated for theatres if they wish to bring brochures or handouts.

The weekend did not include only hard work. The group had the opportunity to enjoy two plays at the Shaw Festival, *Candida* by George Bernard Shaw, and the musical, *My Fair Lady*. We had great meals and voted for The Gate House (Italian) and the Irish Harp Pub as our two favourite restaurants in town.

On a sadder note, the Board recognized the passing of long-time board member and supporter Diane Johnson, representative of the Cincinnati Playhouse in the Park and the Ensemble Theatre of Cincinnati. Diane died in March, after a painful illness.

There were also cheers and congratulations to the representatives of the five theatres who reached the threshold of 20 individual members: Repertory Theatre of St. Louis, The Pasadena Playhouse, The Shaw Festival, Seattle Repertory Theatre and The Old Globe (Congratulations Old Globe, you made the cut).

Individual volunteers and staff members are encouraged to support CAVORT by becoming members. There are still nine more months in the membership cycle and \$10 is still a bargain. I hope to see your name on the list.

CAVORT 2012 KEY SPEAKERS

The 2012 CAVORT Conference program is already well defined, and we know you will enjoy it, and hopefully learn from it. Here are some of the speakers we have reserved for you.



Kelly Hill of Hill Strategies Research Making statistical analysis exciting and fun!

Hill Strategies Research is a Canadian company that specializes in applying social science research methods to the arts sector. It has developed substantial networks and knowledge regarding Canada's arts sector.

Hill Strategies' founder and President, Kelly Hill, has extensive experience conducting, interpreting, and communicating quantitative and qualitative analysis in the arts. Thanks to his 13 years of experience in arts research, Kelly is a sought-after resource person by artists, arts organizations, the media, governments and other researchers.

CAVORT 2012 KEY SPEAKERS *(cont'd)*

Prior to founding Hill Strategies Research in 2002, Kelly gained a solid knowledge across the art forms as Research Manager at the Ontario Arts Council. Kelly's academic background focused on socio-economic research and analysis: he obtained a Master of Arts in Political Science from the University of Western Ontario and a Bachelor of Arts in Economics from Université Laval in Quebec.

Hill Strategies Research has three ongoing projects, which were created by Kelly upon founding the company in 2002: the *Statistical Insights on the Arts* series (statistical reports); the *Arts Research Monitor* (a summary of research findings from various sources); and presentations based on research findings. In addition, Hill Strategies Research also conducts other commissioned research projects.

Rosemary Hale **An academic supporting the arts!**

Rosemary Drage Hale, Dean of the Faculty of Humanities at Brock University, in St. Catharines, Ontario, from 2000 to 2010, believes the study of humanities is the heart and soul of a university. Rosemary received her Doctor of Philosophy from Harvard University in Comparative Study of Religion and Medieval Studies, and History of Christianity; a Master of Theological Studies from Harvard University Divinity School; a Master of Arts from Eastern Michigan University in Social Foundations; and a Bachelor of Arts from Kent State University in English Language and Literature.

In addition to her academic duties, Rosemary is also engaged in off-campus activities. She has worked tirelessly with the city of St. Catharines to promote a downtown site for Brock's Marilyn I. Walker School of Fine and Performing Arts alongside a public performing arts centre. In April 2010, the provincial government committed \$26.2 million to assist in developing a new, state-of-the-art home for the School in the historical centre of St. Catharines.



The project will revitalize the urban core with signature architecture, renovated heritage buildings, and new performance and staging facilities to house hundreds of live events each year. And 500 full-time students and faculty will be relocated from their current overextended and cramped quarters into this new, energized downtown setting. The downtown location of the school will mean that Brock University will have a stronger presence within the community.

CAVORT 2012 KEY SPEAKERS *(cont'd)*



Jackie Maxwell
Director, dramaturge, actor, teacher, developer!

Jackie Maxwell, celebrated director and dramaturge, is now in her ninth season as the Shaw Festival's Artistic Director.

Born and educated in Belfast, Northern Ireland, Jackie studied drama at the University of Manchester. She acted in both Ireland and England before coming to Canada in 1978. She first worked in Canada for the National Arts Centre as Assistant, then Associate Director, where she set up and ran both an Apprentice Training and New Play Development Program. In 1982 she headed to Toronto to become Associate Director at Factory Theatre, where she later became Artistic Director (1986 to 1994). She also held the position of Head of New Play Development at the Charlottetown Festival (1997 to 2000) where she created a program to foster new main-stage Canadian musicals.

Jackie has been dramaturge and teacher for such institutions as the Banff Centre for the Arts, York University, George Brown College, Queen's University, and especially the National Theatre School in Montreal. For eight years she was Guest Artist/Lecturer at the Graduate Centre for Study of Drama at the University of Toronto. In October 2005, Jackie was the recipient of the National Theatre School's prestigious Gascon-Thomas Award; in June 2007, she was awarded the honorary degree of Doctor of Humanities from the University of Windsor and, in 2008, she was awarded the Herbert Whittaker/Drama Bench Award, all in recognition of her exceptional achievements in Canadian theatre.



William Schmuck
A world expert on women's dress in the 19th century!

William Schmuck has been the Shaw Festival's Design Director since 1996. Additionally, he has designed productions for the National Arts Centre, the Stratford Festival, the Canadian Stage Company and The Grand Theatre.

Through his involvement with the Shaw Festival mandate (1856 to 1950), Bill has become one, if not THE, world expert on the evolution of women's dress in the second half of the 19th and first half of the 20th centuries.

CONFERENCE 2012 HOTEL

The Conference 2012 hotel is Queen's Landing, a Georgian mansion overlooking the Niagara River (www.vintage-hotels.com/queenslanding). It was named the #1 hotel in Ontario for 2010 by *Condé Nast*. The Queen's Landing hotel is located approximately one-and-a-half blocks from the Shaw Festival main theatre.

We have reserved a block of rooms at a reduced rate of \$165 per person (single occupancy) or \$92.50 per person (double occupancy) per night, plus applicable taxes. This rate includes breakfast and free parking. The rate is guaranteed for two days before and two days after the conference, subject to room availability.

Information on how to reserve will be available in the next CAVORT Newsletter.



CAVORT 2012 PROGRAM

With almost nine months before the start of the CAVORT 2012 Conference, plans have been going well. Wondering what's in store for you?



The Shaw Cafe, a George Bernard Shaw namesake, is a popular restaurant in Niagara-on-the-Lake. (www.niagaralandscapes.com.)

Saturday, April 21

All-day registration at the hotel. Nothing is scheduled for Saturday, but we urge participants to come early to take full advantage of the wonders of Niagara-on-the-Lake and the Niagara region.

Sunday, April 22

All-day registration at the hotel. A few afternoon tours are being planned for Conference participants who arrive early, including a guided walk of the historical Old Town of Niagara-on-the-Lake, organized by the Historical Museum; golf at the oldest golf course in North America, right in town, overlooking Lake Ontario; afternoon tea at the Prince of Wales hotel; and a tour of wineries, with guides and tastings.

In the evening, as part of your registration fee, you will enjoy a reception at Navy Hall, a beautiful historic site on the shore of Lake Ontario. There will be lots of food, followed by a play at the Festival Theatre. We can't tell you what yet—the 2012 Shaw season is still a major secret!

Monday April 23

In the morning, participants will appreciate a presentation on theatre costumes in the 1800s, by our own William Schmuck, a world authority on the evolution of dress over the last 200 years. We will also take backstage tours of the Shaw Festival Theatre.

In the afternoon, we have two exciting speakers: the Director and Designer of the Sunday night play will provide insights into the play. This was such an enjoyable and enlightening experience at The Guthrie Theatre conference in 2010 that we plan to "copy" it.

This will be followed by Rosemary Hale, a keynote speaker (page 3). Rosemary has developed the blueprint for an exciting new arts complex in St. Catharines, Ontario. If your heart is in it, everything is possible!

The evening is free, but local Shaw Guild members will offer to take you around town to dine, wine and tour. If you are interested, look forward to pub and winery dinners, or a simple al fresco dinner by the lake. Participants will be asked to register in advance, and will be responsible for their costs.

Tuesday April 24

We are planning seven workshops through the day, with all participants able to take in at least four of them. The annual general meeting will be held over lunch. And the conference will culminate with a gala dinner at the Queen's Landing hotel, with a 'secret' keynote speaker to entertain and enlighten you.

Wednesday April 25

The Conference is finished. But we will still offer participants who want to stay longer some of the same activities offered on Sunday. We will probably add a tour to Niagara Falls with lunch.

WHY JOIN CAVORT?

For 40 years CAVORT has been the only organization in North America dedicated to supporting volunteers, and the staff they work with, at professional, non-profit theatres. Regardless of a theatre's volunteer structure (guild, association, individual, etc.), CAVORT has something to offer to both theatre and individual.

Benefits of a 'CAVORT theatre membership'

Your theatre receives one vote at the biennial CAVORT business meeting.

Volunteers and staff from your theatre are eligible to stand for election to the CAVORT Board.

Your theatre is identified in every CAVORT newsletter, which is distributed to theatre enthusiasts and regional theatres across the United States and in Canada.

Your theatre is listed on the CAVORT website and can include a link to your theatre's website, giving it international exposure.

A 'CAVORT theatre membership' also...

Demonstrates support for your volunteers and what they bring to your theatre's mission and programs.

Gives your theatre access to the ONLY conference focused exclusively on theatre volunteers.

Gives your theatre a means to foster more effective, well-rounded and committed theatre volunteers.

Gives your theatre access to strategies to maximize your volunteers' contributions.

Provides access to education and training for your volunteers and the staff who work with them.

Provides a source of ideas for services that your volunteers can provide, along with strategies to implement them.

Provides an opportunity—through the CAVORT newsletter and the biennial conference—to recognize volunteer excellence.



The Guthrie Theater in Minneapolis has a CAVORT theatre membership and was host to the 2010 CAVORT conference. This year, the city's mayor declared June 25 as Guthrie Theater Day in Minneapolis.

Provides an opportunity for your volunteers—and the staff who work with them—to interact with their cohorts from theatres across the United States and in Canada, allowing them to share creative ideas and productive endeavours.

Offers an opportunity to showcase your theatre to American and Canadian theatre enthusiasts by hosting a CAVORT conference.

Benefits of a 'CAVORT individual membership'

Your name will be listed in at least one conference-cycle CAVORT newsletter.

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WHY JOIN CAVORT? *(cont'd)*

Your membership dues are tax deductible (U.S. only).

You are eligible to stand for election as an at-large member of the CAVORT Board.

A 'CAVORT individual membership' also...

Allows you to network and build camaraderie with theatre devotees from professional, non-profit theatres, particularly during the biennial CAVORT Conference.

Gives you access to theatre volunteer education and training.

Gives you the opportunity to learn how volunteers at other professional, non-profit theatres operate and contribute to their theatres.

Gives you strategies for fundraising, theatre support, recruitment, retention, volunteer recognition, as well as other ideas relevant to volunteer development.

Gives you ideas for productive endeavors that have been successful at peer theatres, as well as information on how to implement them.

Gives you an opportunity to visit behind-the-scenes and attend productions at prestigious regional theatres during each CAVORT Conference.

JOIN CAVORT NOW!

Complete the information below, detach, and include with your membership cheque for \$10. Make cheque payable to CAVORT. Americans can mail to: Suzanne Mercer, CAVORT Treasurer, 404 Princeton Way, Atlanta, GA 30307. Canadians can mail to: The Shaw Guild, PO Box 83, Niagara-on-the-Lake, ON, LoS 1Jo Canada

CAVORT Dues

_____ **Individual Membership:** Expires April 24, 2012. Dues: U.S. \$10.

Individual Member _____

_____ Volunteer _____ Staff

Theatre Connection _____

Mailing Address _____

Phone # _____ E-Mail Address _____

Your membership dues help defray the costs of the planning of the CAVORT biennial conference.

BRIGHT IDEAS BOOKLET

Economic times are tough, and theatres are looking for ways to increase revenue, cut costs and operate more efficiently.

The Cavort Conference Bright Ideas Booklet is arguably the most important outcome of CAVORT. It helps individual and member theatres learn from one another. It presents an opportunity to describe successful initiatives that have benefited your theatre and can serve as templates for implementation by other theatres.

We encourage each member theatre to submit at least one Bright Idea. Your submissions will be printed in a booklet distributed at the conference, discussed in workshop sessions and reviewed throughout the following year in our newsletters.

There are no restrictions in terms of topics. Anything goes: fundraising or cost savings, outreach and membership recruitment and retention, volunteer rewards and one-of-a-kind special projects. All ideas—whether large or small—are welcome. We are also interested in knowing whether you have used a Bright Idea submitted in the past by another theatre.

The top three Bright Ideas will be recognized during the conference business meeting. The winner will receive \$100, and the two runners-up will receive \$50 each. Judging will take into account originality, ease of replication, results in relation to effort and perceived long-term benefits.

Guidelines for submissions

We request a maximum of two pages per Bright Idea. If you want to submit more than one Bright Idea from your theatre, we encourage you to do so, but please use a separate form for each one. Each submission should include the following sections:

1. Name of project/activity
2. Name of theatre
3. Name and email address of a contact person who can answer questions about the Bright Idea.
4. Description of your project/activity. Provide

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BRIGHT IDEAS BOOKLET *(cont'd)*

enough detail so anyone can easily understand it, but avoid so much detail that a reviewer would feel overwhelmed with information.

5. Keys to success: List the elements that were essential for your project's success. This might include seed money, sponsorships, theatre involvement, help from outside organizations, staffing and so on.

6. Estimated number of hours required from a) theatre staff and b) volunteers.

7. Estimated cost

8. Results: Include how much money was raised (if fundraising); response from various audiences (e.g. volunteers, participants, recipients); other outcomes (impact on the image of the theatre in the community, awareness of volunteers, etc.

Photos are more than welcome. Please email your ideas by March 1, 2012 to:

Suzanne Hebert
CAVORT 2012 Organizing Committee
CAVORT2012@gmail.com

BRIGHT IDEAS CELEBRITY PROLOGUE READERS AT ATLANTA SHAKESPEARE

Each year, the Atlanta Shakespeare Company performs *Romeo and Juliet* in February. The theatre came up with the idea of having a 'celebrity' Prologue reader (former mayors, governors or politicians, sports figures, television and radio personalities and so on) before each show to draw interest and attention to the company.

The 'celebrity' reader received two tickets to the show, was dressed in costume and was coached by an actor. He was then introduced in the house speech, brought on stage to say a few words and read the Prologue, which starts the play.

This was a way of introducing community leaders to the theatre, since many had never attended.

Atlanta Shakespeare soon discovered that many of its regular patrons were interested in participating. The project changed into a fundraising effort. We held a raffle before each show, with patrons buying \$10 chances to 'win' the Prologue reader experience for that night.

The organization raised \$600 from the Prologue Reader raffle last February, a small fundraiser, but still significant.



ADAPTING TO THE NEW REALITIES

If you want to ensure that your volunteer organization thrives, you must adapt your volunteer program to the new realities. This means successfully tapping into the potential of an enormous pool of baby boomers.

In the United States, the baby boomer generation refers to those born between 1946 and 1964, while in Canada, it refers to those born between 1947 and 1966.

These three articles on baby boomers—adapting to the new realities, recruiting baby boomers and retaining them—are based upon Canadian statistics and information from the Canadian website (www.volunteers50plus.ca). However, we assure our many American readers that much of the information also holds true in the United States. In fact, many of the same points are touched upon in a working paper entitled "*The Strength of the Infrastructure of Volunteer Agencies and its capacity to Absorb Baby Boomer Volunteers*" that was presented in 2003 by the Points of Light Foundation and Volunteer Center National Network at a conference in Cambridge, Massachusetts, on "Baby Boomers and Retirement: Impact on Civic Engagement" (www.civicengagement.org/agingsociety/links/infrastructure.pdf).

Considering the facts on volunteers

Voluntary organizations are more or less dependent on volunteers to get their work done.

Canadian volunteers contributed more than two billion volunteer hours to organizations in 2007—the equivalent of one million full-time jobs.

In Canada every year, more than 12.5 million volunteers give their time, energy and skills to make our communities better.



There is a soft decline of one to two percent per year in volunteering in Canada. A small percentage of Canadians are carrying most of the load, and many of them are already in their seventies and eighties.

As older volunteers step down and become fewer in number, a whole new generation of volunteers needs to fill their places—in new and varied ways.

In 2008, a baby boomer turned 50 every seven seconds.

Why do Baby Boomers volunteer?

Many of the 11 million Canadians in their forties, fifties or sixties are at a point in their lives where they are seeking new ways to connect to others and contribute to their communities; however, three out of 10 baby boomers who volunteer do not return for a second year. Twenty percent of these lost volunteers are never replaced.

Your organization's ability to meet its mission might depend on whether or not you can attract—and keep—baby boomers as volunteers.

Volunteer organizations need to be open to rethinking and restructuring the way they do business. Strategic volunteer management in the competitive new millennium means making changes in all aspects of our organization and requires the participation of everyone—from front line staff to the chief executive officer—and even buy-in from your Board of Directors.

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ADAPTING TO THE NEW REALITIES *(cont'd)*

Research indicates four main reasons why baby boomers volunteer. They want to:

- Support a cause that they believe in.
- Make a contribution to society.
- Share their skills.
- Do something meaningful with their friends and colleagues.

More importantly, baby boomers want to volunteer on their own terms. Consider some of the challenges that baby boomers face:

They don't have enough time. Theirs is known as a sandwich generation - caring for children and aging parents simultaneously leaves less free time.

They don't have time during traditional work hours. Many baby boomers work full-time and many work past the traditional retirement age of 65. Unless their employers have a corporate volunteering program, these volunteers can't always be available when you need them.

They don't identify with traditional images of volunteers. The clichéd image of a kindly white-haired volunteer clashes with the way baby boomers see themselves – more youthful and dynamic than their parents.

They don't want to do routine or menial volunteer tasks. With less free time, many of today's volunteers expect challenging and meaningful work that reflects their skills and experience.



Rethinking and restructuring how your organization works

When baby boomers volunteer, they want mission-linked, productive, satisfying work that allows them to use their skills and experience. They want short-term work, flexible schedules at convenient locations, including opportunities to volunteer online.

To effectively engage baby boomers as volunteers, your organization must think about volunteer roles and responsibilities differently and adapt to meet boomer needs while meeting the needs of your organization.

Integrating volunteer roles into your total human resource strategy

Volunteer Calgary (an organization in Calgary, Alberta, Canada) piloted a project to recruit and involve highly skilled or professionally skilled individuals in volunteer organizations with the goals of providing meaning to the volunteers and capacity for their organizations.

The project identified important lessons learned:

Essential strategic leadership. A volunteer organization's Executive Director must champion a culture and structure that supports the full integration of high skills volunteers.

Role and place of the manager of volunteers. Organizations need a staff Manager of Volunteers who is a member of the management team.

Professionally managed volunteer programs. This requires an alignment of systems, policies and processes for paid and unpaid staff.

Valuing volunteers. Volunteers and staff need to understand the 'value' that volunteers contribute to the organization to overcome the outdated perceptions of "I am/you are just a volunteer."

RECRUITING BABY BOOMERS

The four C's of recruitment

The four C's for recruiting baby boomers are to **Connect**, **Create** key messages, **Customize** for different boomer audiences and **Communicate** widely with high quality materials.

CONNECT

Connect with baby boomers through key influencers, like their peers. If you have baby boomer volunteers already involved in your organization, they are your best recruitment ambassadors. Research shows that word-of-mouth promotion is one of the best ways to recruit volunteers. Encourage your current baby boomer volunteers to spread the word and encourage others to get involved.

Baby boomers are highly influenced by expert opinion. Use evidence-based research findings or testimonials from experts or high profile members of the community.

Many of Canada's baby boomers are in the workforce—either full-time or part-time—so workplaces are important places to connect with them. Target workplaces that match the volunteer needs of your organization. Explain how employees' particular qualifications would help further your cause. If there are baby boomers nearing retirement, connect with them and invite them personally to find out more about volunteering with your organization. One way to do this is to get on the agenda of retirement planning seminars or "lunch and learn" events offered through Human Resource departments.

You can also connect with baby boomer volunteers out in the community. Consider organizing activities and services that families can do together and offer opportunities for intergenerational volunteering. For example, many families are looking for opportunities to give of their time during the holiday season. Look for opportunities to speak about your organization at places where baby boomers gather—like running clubs, yoga studios, lectures, arts or sports events. Have your best and brightest ambassadors there to talk to about volunteering. And don't forget your own clients! Users of your services will very often come back to volunteer. You just need to ask.

Finally, connect with potential baby boomer volunteers online. More and more baby boomers are looking for information of every kind online. An easy way to promote your volunteer opportunities is to make sure that they can "Google" you to find the information they need. There are also several options for posting your recruitment message online through your local volunteer centre's website. Since many baby boomers are also using social networking sites, consider connecting with them there.

Create...key messages

When you have a sense of where to connect with potential baby boomer volunteers, you'll need to create key messages that build on what we know about baby boomers and what motivates them.

If their motivation is commitment to a cause and making a difference, your general recruitment message should be, "Volunteering builds your community". Link the volunteer position directly to the mission of the organization.

If their motivation is personal development (mental and spiritual), your general recruitment message should be, "Find new purpose."

If their motivation is concern for health and well-being, your general recruitment message should be "Boost your health and reduce your stress."

If their motivation is meeting other people who share interests and passions, your general recruiting message is, "Volunteering is social networking—and fun."

Customize...for different baby boomer audiences

Baby boomers are a huge group with wide ranging ages, interests and backgrounds so you will need to

RECRUITING BABY BOOMERS *(cont'd)*

segment your audience and recruit accordingly. For example, baby boomers who were born in South Asia may not relate to boomer pop references from North America. Similarly, baby boomers who were born in the 1970s have different priorities than older boomers.

Communicate...

widely, with high quality materials

Baby boomers respond to professional high quality packaging so keep that in mind when you create and

assemble your recruitment materials (like annual reports, mission statements, position descriptions, goals and program descriptions, etc.) Make sure that your online and print communication materials have the same high quality standards. Use your local media to publicize your cause or service at every opportunity and appeal to experienced seasoned members of the community directly. Research shows that of the top volunteers in Canada, 20 percent responded to information in the media.

RETAINING BABY BOOMERS

Once you've succeeded in recruiting baby boomer volunteers for your organization, it is important to keep them active and engaged.

Some of the same approaches and incentives used to retain your employees can be used to retain your volunteers. Below are some reasons that baby boomers stop volunteering and how to keep them engaged.

Expectations were not clear. Keep them engaged by setting up clear orientation processes:

Be ready. Once volunteers arrive, don't keep them waiting.

Make volunteers feel welcome. When you first meet your volunteers, offer a tour of the office or event area, make coffee or water available and don't hold back your enthusiasm.

Introduce volunteers to staff members. Avoid any potential tension between volunteers and staff positions by being clear about roles and responsibilities.

Set expectations. Be clear with your volunteers about what is expected of them. Tell them what you need accomplished and act as a resource should they have questions or concerns.

Provide enough training. Take time to give them the tools they need to do their volunteer work, including clear guidelines.

They don't have time

Design episodic volunteer opportunities. Offer flexible schedules, where possible.

Make it easy for them. Offer parking permits, bus fare, and schedules that don't conflict with commuter traffic or meal times.

They don't feel appreciated

Thank them. Congratulate your volunteers on a job well done. Do it often.

Check in. Periodically ask them how comfortable they are with their level of duties.

Recognize volunteers who show greater interest by promoting them to positions of greater responsibility.

Make it a rewarding experience. Let people know they're important. Offer perks such as lunch on a long day, or host volunteer appreciation activities

Find out what kind of recognition works for your volunteers. Not everyone feels recognized in the same way.

CAVORT INDIVIDUAL MEMBERS 2010 - 2012

Actors Theatre of Louisville: Rita Bell, Diane Cody, Betty Combs, Terry Conway, Doris Elder, Thomas Gerstle, George Kisslinger, Emily Maxwell, Maggie McCarthy, Barbara Nichols, Patti Slage

Alliance Theatre: Alan Schreihofner, Beth Ventulett

Asolo Repertory Theatre: Anne Howard

Atlanta Shakespeare Company: De Culver, Jen Hewett, Sandra Meierhofer, Suzanne Mercer, Ann Neff, Anne Pelletier, Pam Sellman, Rich Snow

Cincinnati Playhouse in the Park: Barbara Gloeckner

Cleveland Play House: Roe Green, Barb Rippetoe

DeBartolo Performing Arts Center: Anna Bushlack

Ensemble Theatre of Cincinnati: Kathy Hanas, Amy King Ruggaber, Mary Ann Terlinden

Florida Repertory Theater: Naomi Bloom

Great River Shakespeare Festival: Dee Cipov, Karen Fawcett

Guthrie Theater: Charlotte Frampton, Gene Frampton, Dan Hershey, Sheila Livingston, Marsha Wilson

Long Wharf: Barbara Gonsor

Maltz Jupiter Theatre: Anna Berardi-Grant

Meadow Brook Theatre: Mary Caughlin, Judy Dery, Teresa Koempel, Christine May, Shirley Sikov

Old Globe: Sally Berry, Barbara Bolt, Nancy Brock, Sally Crahan, Gail Dill, Norman Gillespie, Patricia Gillespie, Liz Helming, Alexa Hirsch, Marilyn Johns, Martha Koehler, Jean Laing, Wendy Ledford, Fern Murphy, Joyce Nash, Kathy Newton, Esther Rodriguez, Shirley Schaefer, Randy Tidmore, Suzanne Turner, Rita Venturini

Pasadena Playhouse: Christine Allen, Lenore Almanzar, Eugenia Amodei, Nancy Ashcraft, Ellen Bailey, Evelyn Brown, Audrey Dailey, Lorraine Daskal, Bonnie Davis, Bob DeWees, Carolyn DiPane, Bridget Furiga, Robert Furiga, Sue Haynie-Horn, Gloria Key, Gloria Klaparda,

Lillias Krezel, Yvonne Lai, Patricia LaMarr, Richard Leaman, Beverly Meissner, Shirley Miller, Patricia Mitchell, Patrick Oliva, Dorothy Palazzo, Betty Parnell, Carol Schilling, Jayne Thomas, Mariann Vancura, Nola Widin, Sharon Zaslaw, Susan Zucker

Repertory Theatre of St. Louis: Ann Augustin, Susan Barley, Arlue Briggs, Ann Bronsing, Kelly Ciampolli, Marsha Coplon, Michaelleen Cradock, Myra Crandall, Betsy Enslin, Peter Enslin, Vi Farmer, Joan Fiala, Bonnie Gibbs, Gloria Goetsch, Laura Greenbert, Ruth Griffin, Barbara Harris, Susan Knight, Jean Lange, Marty Lemley, Barb Melton, Barbara Mennell, Judith Nedwek, Justin O'Neal, Jackie Ruthsatz, Helen Sandifer, Ann Smith, Barbara Sprick, Linda Stark, Elisabeth Stern, George Stern, Ann Straw, Dee Thompson, Joan Tiemann, Linda Vandivort, Trish Williams, Jud Zimmerman

Seattle Repertory Theatre: Diana Aakervik, Annette Althoff, Cynthia Baber, Margaret Boyce, Lynne Bush, Paula Butzi, Jeann Cantalini, Dottie Delaney, Emily Eason, Joanne Euster, Lyn Fenton, Dianne Gaughan, Mary Haggard, Maureen Harley, Stephanie Hilbert, Robert Jenkins, Barbara Karoly, Dottie Kelly, Sandra Lucas, Cheryl Lundgren, Robin Nelson, Ilse Oles, Barbara Roper, Robert Rupp, Laurette Simmons, Linda Willenberg

Shaw Festival Theatre: Lee Alma, Patricia Barnes, Peter Barwell, Ken Bell, Peggy Bell, Diana Bellerby, Dena Broeders, Myrtle Burton, Arlene Carson, Brenda Castle-Young, Glenna Collins, Derek Collins, Dale Daniels, Suzanne Daniels, Charmian Entine, Margaret Fairman, Marsha Forsythe, Carol Fraser, Judy Gill, Peter Gill, Jack Harmer, Sally Harmer, Suzanne Hebert, Kathy Heit, Dennis Kam, Peggy Lampard, Marguerite Luczay, John Mather, Marg Mather, Marguerite Matteo, Moyra McEachern, Alan Mills, Carol Reid, Mora Richmond, Marsha Scott, Katherine Stefaniuk, Richard Ventresca, Suzanne Ventresca, Marlene Walther, Anne Warren, Joan Wilks

Syracuse Stage Theatre: Catherine Davies, Terry Delavan, Patricia Gallagher

Theatre Tuscaloosa: Tina Turley

Member-at-large: Judi Rabel



CAVORT INC. is a not-for-profit corporation whose purpose is to strengthen and recognize volunteer organizations and to establish a network for the exchange of ideas, projects and fundraising activities vital in the support of professional, not-for-profit regional theatres.

CAVORT Board 2010 – 2012

President	Susan Barley, The Repertory Theatre of St. Louis
Vice President	Terry Delavan, Syracuse Stage
Treasurer	Suzanne Mercer, Atlanta Shakespeare Company
Secretary	Patti Slagle, Actors Theatre of Louisville
Past President	Judi Rabel
President Emeritus	Roe Green, The Cleveland Play House
Conference 2012 Reps	Shaw Festival Charmian Entine Carol Reid Peter Gill Suzanne Hebert
Past Conference Reps	Guthrie Theater Charlotte Frampton Gene Frampton Dan Hershey Marsha Wilson
Members at large:	Ann Bronsing, The Repertory Theatre of St. Louis Judy Dery, Meadow Brook Theatre Joanne Euster, Seattle Repertory Theatre Wendy Ledford, The Old Globe Barbara Nichols, Actors Theatre of Louisville Patrick Oliva, Pasadena Playhouse

CAVORT Member Theatres

Actors Theatre of Louisville, KY
 Alliance Theatre, Atlanta, GA
 Asolo Repertory Theatre, Sarasota, FL
 Atlanta Shakespeare Company, Atlanta, GA
 Banyan Theater Company, Sarasota, FL
 Cincinnati Playhouse in the Park, Cincinnati, OH
 The Cleveland Play House, Cleveland, OH
 Ensemble Theatre of Cincinnati, Cincinnati, OH
 Florida Repertory Theatre, Fort Myers, FL
 Great River Shakespeare Festival, Winona, MN
 Guthrie Theater, Minneapolis, MN
 Horizon Theatre Company, Atlanta, GA
 La Jolla Playhouse, La Jolla, CA
 Meadow Brook Theatre, Rochester, MI
 The Old Globe, San Diego, CA
 Oregon Shakespeare Festival, Ashland, OR
 Pasadena Playhouse, Pasadena, CA
 The Repertory Theatre of St. Louis, St. Louis, MO
 Seattle Repertory Theatre, Seattle, WA
 Shakespeare Theatre Company, Washington, DC
 The Shaw Festival, Niagara-on-the-Lake, Canada
 Syracuse Stage, Syracuse, NY