



CONFERENCE ABOUT VOLUNTEERS OF REGIONAL THEATRE



CAVORT 2012 GOES INTERNATIONAL!



The 2012 CAVORT Conference will be held in Niagara-on-the-Lake, Ontario, Canada, hosted by the world-renowned Shaw Festival Theatre.

Sunday April 22 to Tuesday April 24, 2012

The Shaw Festival is a North American gem, one of the three largest repertory theatres on the continent.

The Shaw season, which runs from the beginning of April to the end of October, sees between 10 and 12 plays on stage, and attracts patrons from all over the world. In fact, each year some 45 percent of our audience comes from the United States—not just from the obvious surrounding states of New York, Pennsylvania, Michigan or Ohio, but also from much further afield: Florida, California, Texas, Alaska, Hawaii or Arizona. Shaw members, who through financial donations support The Shaw Festival, can be found in 44 of the 50 American States!



The Women, 2010 Season at The Shaw (Photo by Emily Cooper)

THE SHAW FESTIVAL *and* NIAGARA-ON-THE-LAKE

A DYNAMIC COMBINATION



(Photo by Chris Beard)

Once you have made plans to attend CAVORT 2012, you will find hundreds of reasons to linger. So, here's a little help in planning your Niagara-on-the-Lake vacation.

A unique combination of natural beauty and intellectual stimulation is what will make the CAVORT experience truly memorable.

The town welcomes visitors to its bountiful orchards, award-winning wineries, historic sites and elegant homes. From wine tastings to golfing, from shopping to spas, Niagara-on-the-Lake attractions will keep you pleasantly occupied when you are not at the conference.

The prettiest town in Ontario

Though situated only 20 minutes from the thunderous roar of Niagara Falls and a one-and-a-half hour drive from Toronto, it is impossible not to feel light years away from its neighbors the moment you enter Niagara-on-the-Lake. Visitors flock to our quiet village to take in the Victorian and Edwardian architecture, tour the nearby wineries, or visit battle sites from the War of 1812.

Contemporary comforts

Take a stroll down Queen Street, which could serve as a Victorian-era film set with its colourful storefronts, carved facades and hanging flower baskets. Start at the cenotaph (clock tower), built to commemorate veterans of the two World Wars, and follow the street northwest toward Lake Ontario. When you get to the lake, glance at the golf course on your right; it is the oldest in North America. On a clear day you can see the Toronto skyline on the far side of the lake.

While remaining proud of its past—elegant homes, historic sites and beautiful parks and gardens—Niagara-on-the-Lake also offers contemporary comforts. Restaurant fare ranges from pub-style meals and lakeside picnics to the finest European and wine country cuisine. Charming boutiques line the main streets of this historic town offering shoppers a wonderful selection of antiques, collectibles, local jam, Canadian fashion, art, rare books and theatre memorabilia. The village is also home to more than 30 award-winning wineries, most of which offer tours to the public.

Niagara-on-the-Lake attractions will keep you pleasantly occupied when you're not at the conference.

A bit of history

Originally established as part of a portage route around Niagara Falls, Niagara-on-the-Lake was held by the French and then captured by the British in 1759. At the outbreak of the American Revolution 20 years later, it became a haven for United Empire Loyalists—American refugees loyal to Britain.

In 1792, Lieutenant-Governor John Graves Simcoe renamed the settlement Newark, and it became the first capital of Upper Canada (currently the province of Ontario), hosting five sessions of the legislature.

As one of the largest communities in Upper Canada, the village boasted a thriving ship-building industry, courthouse and apothecary shop, as well as Canada's first newspaper, an agricultural society, public library and legislature.

In 1812 the Americans attempted to invade Upper Canada at Queenston Heights, a few miles upriver. The British won the battle but lost their beloved Major-General Sir Isaac Brock, to whom a monument stands atop the escarpment today. The Americans were more successful during their second invasion that year and occupied Niagara-on-the-Lake for several months, before being forced to retreat. In defiance, they burned the town to the ground as they left.

Supported by government "war losses" claims, the people of Niagara-on-the-Lake rebuilt the town with classic examples of Victorian, Regency and Edwardian architecture that still stand today. The town enjoyed prosperity as a naval centre, armed forces training base and a 19th-century summer resort.

During the mid-1900s much of this prosperity faded, and Niagara-on-the-Lake suffered many economic downturns. The birth of The Shaw Festival in the 1960s injected a cultural and economic vitality into the town that continues today.

Photos clockwise: Niagara-on-the-Lake is noted for its wineries. (Photo by Chris Beard) The old apothecary; the cenotaph (clock tower) and the Court House Theatre. (Photos by niagaralandscapes.com)



The Shaw Festival



The Shaw Festival's eclectic array of comedies, dramas and classics has been captivating audiences for the past 48 seasons.

The cast of One Touch of Venus. (Photo by David Cooper)

The Shaw is the only theatre in the world specializing exclusively in plays by Bernard Shaw and his contemporaries, and in plays about the period of Shaw's lifetime (1856-1950). The Shaw is one of the few theatre companies with a permanent acting company—the only one in the world, in fact, that specializes in such a defined historical period.

In the beginning

In the summer of 1962, local lawyer Brian Doherty converted the Assembly Rooms of the town's historic Court House into a theatre. That summer, eight weekend performances of Bernard Shaw's *Don*

Juan in Hell and *Candida* were presented. The following year, the Shaw Festival Theatre Foundation was established as a non-profit organization. In its first decade, The Shaw Festival enjoyed explosive audience growth, and the company toured extensively in the United States and Canada. As Festival operations grew, the limitations of the Court House necessitated expansion to a larger venue. On June 20, 1973, the Festival Theatre was officially opened and Queen Elizabeth II visited the theatre that week. This beautiful new building enabled the Shaw Festival to mount large-scale productions which drew national and international ac-

claim. In 1980 the Festival acquired the Royal George Theatre. Each theatre has its own unique character.

Artistic Director

After an unprecedented 23-year run as Artistic Director, Christopher Newton retired from The Shaw after the 2002 season. During his tenure he developed a distinctive artistic personality for the company based on his commitment to the highest quality permanent acting ensemble and his belief in the vitality of The Shaw's unique mandate. *The Cambridge Guide to World Theatre* suggests that his greatest contribution was in "assembling and nurturing one of the premiere acting ensembles in North America".

Jackie Maxwell, celebrated director and dramaturge, is now in her eighth season as the Shaw Festival's Artistic Director. She continues to focus on what has become The Shaw's greatest asset—the virtuosity of its actors. Her intellectual curiosity propels her to continually explore the prescient and provocative ideas of Bernard Shaw and rediscover the wealth of remarkable playwrights who were writing during Shaw's lifetime. Moving forward, Ms Maxwell re-invigorates the Festival with new commissions by Canadian playwrights, a stronger female presence, and 20th century plays.

Expansion

In January 2005 the Shaw Festival announced the successful conclusion of a \$30-million campaign for the renovation and expansion of the Festival Theatre, the first phase of the most significant capital campaign in The Shaw's history. The project included a 36,000 square foot addition to the south end of the Festival Theatre—The Shaw's largest theatre and centre of operations—as

well as improvements to audience service facilities and renovations to the original Festival Theatre building. The addition provides new rehearsal spaces, including a great hall suitable for educational programs and for use as a fourth performance space, and two additional rehearsal halls; a recording studio and music rehearsal rooms; an Academy suite; a Green Room; and a patrons' reception lounge.

Four theatres

The company now works in four theatres:

The largest is the Festival Theatre, which at 869 seats is still intimate by most standards. The Court House Theatre, located where the Shaw Festival began in 1962, has 327 seats in a "thrust" configuration. The Royal George Theatre, which seats 328, was built in 1915 as an intimate vaudeville house and was acquired by the Shaw Festival in 1980. Its once-shabby auditorium was transformed into a glittering little opera house. The Studio Theatre, which doubles as a rehearsal hall, is located in the newly constructed Production Centre attached to the Festival Theatre. The seating arrangement is flexible, depending on the needs of the particular show appearing in that space, with a maximum capacity of 200 seats.



The Festival Theatre is the Shaw's largest theatre.



*Susan Barley, President of CAVORT
The Repertory Theatre of St. Louis*

A NOTE FROM OUR PRESIDENT

Another wonderful CAVORT now seems to be in the distant past but certainly we have been left with awesome memories. For me the highlight of each conference is the renewing of theatre volunteer friendships from all over the continent. Many of the attendees have made it a regular habit to be at CAVORT. It is exciting to hear theatre news, learn about new volunteer activities, celebrate success, brainstorm about concerns, and catch up on what has been happening in the past two years. The people who attend CAVORT are the essence of CAVORT.

CAVORT rejuvenates the volunteers and their volunteer group.

LATEST CAVORT NEWS

The last annual meeting of CAVORT took place on May 15, 2010, in Minneapolis. Highlights presented to membership included the following:

Bylaws Committee

Secretary Suzanne Hebert (2008-2010) briefly presented the changes approved by the Board to the bylaws of CAVORT.



Suzanne Hebert

Substantive changes include: the maximum number of consecutive terms for which directors-at-large can serve; the representatives from the incoming conference committee; and the number and role of the committees of the Board. Any member requiring a copy of the bylaws can contact CAVORT's current secretary: Patti Slage at slagerman@insightbb.com

Historian

Our historian, Barbara Nichols, reported on the status of our archives. She hopes to have them all scanned shortly. Any member who has access to information and papers from past CAVORT conferences is asked to send them to Barbara. Barbara invited suggestions for how and where to utilize, display and/or store the scanned historical documents. Please do not hesitate to contact Barbara at iaai@bellsouth.net

Membership Committee

Judi Rabel presented the work of the Membership Committee. The decrease in the number of theatre members was noted. Attendees were asked to fill in the survey form found at each table, and give it back to Judi as soon as possible. It is hoped that this will help us understand how to better serve our theatre members. If you have ideas about increasing theatre membership, please contact Judi at judirabel@bellsouth.net

HAVE YOU RENEWED YOUR CAVORT MEMBERSHIP?

Individual membership in CAVORT is open to any volunteer or staff of professional not-for-profit theatres. Individual membership dues are \$10 for the two-year period or part thereof, between each biennial conference. Membership includes one subscription to the CAVORT newsletter.

Signing up is easy! For \$10, you are officially a member of CAVORT until April 2012. Simply fill out this form and send with dues to: CAVORT Inc, Susan Mercer, Treasurer, 404 Princeton Way, Atlanta, GA 30307

CAVORT Individual Membership Form

I would like to join CAVORT

Enclosed is US \$10 for my membership

Name: _____

Street address: _____

City: _____ State/Province: _____

Zip/Postal code: _____

E-mail address: _____ Phone: _____

My theater is: _____

WHAT WOULD ATTRACT YOU TO A CAVORT CONFERENCE?

As of March 2010, CAVORT had 190 individual members, from all across the United States, and now also from Canada. Less than 100 members, however, attended the conference in Minneapolis in April.

For the conference organizers of the 2012 conference at the Shaw Festival, it is important to find out why members chose not to attend the conference in Minneapolis. What could we offer that would spark your curiosity and make you decide to attend? What is most important for you: the location of the conference? The hotel? The program? The cost? The speakers? The theatre experience? The possibility of staying over after the conference?

We would appreciate any feedback. This will help us make CAVORT a more relevant experience for you.

Please email any comments or suggestions to cavort2012@gmail.com; or send them by regular mail to The Shaw Guild, Attention: CAVORT, PO Box 83, Niagara-on-the-Lake, ON, Canada L0S 1J0.

Winners of “Bright Ideas in Minneapolis”

First place Seattle Repertory Theatre

Portland Fall Getaway

Goal: To give Seattle members the opportunity to visit another city in the Pacific Northwest (Portland, Oregon), see different theatres and to raise money for the Seattle Repertory Theatre.

Results: Everyone had a great time, they donated \$1,507 to the Seattle Repertory Theatre, and enjoyed the group fellowship. A \$50 donation was included in each participant’s cost, for which they received a tax receipt.

Organization: Each participant was asked to pay \$115, for which they got tickets to two plays in Portland, tours of the two theatres, an umbrella (in case of rain!), and a tax receipt for \$50. There were 22 participants.

The two theatres in Portland, Oregon, gave substantial discounts because the trip’s purpose was to raise money for a theatre. Each participant was responsible for making their transportation and hotel arrangements (20 percent group discount).

For additional information on this brilliant idea, contact: Joanne Euster at joanne.euster@comcast.net



Second place Pasadena Playhouse

Holiday Bazaar

Goal: To raise money for the Pasadena Playhouse over the holiday season.

Results: \$10,000 was raised for the Playhouse, and a great time was had by all.

Organization: The Friends of Pasadena Playhouse had only two months to produce an event, their first attempt at a major fundraiser. The day centred on a Holiday Show in the evening, preceded by a Holiday Bazaar on the patio for two hours prior to the curtain going up. There were a 50/50 raffle, a silent auction of donated items, vintage jewelry sale, theatre memorabilia sale (books, posters, photos), baked goods, local arts and crafts (25 percent of the proceeds went to the Playhouse), and a Santa for kids.

For additional information on this brilliant idea, contact: Lenore Bond Almanzar at lenorebond@aol.com

*\$10,000 was
raised for the
Pasadena
Playhouse.*

Honorable Mention The Repertory Theatre of St. Louis

Kids ArtStart

Goal: To educate young children and their families about the benefits of the arts, to bring new people into the theatre venue, and to create positive public relations for the Repertory Theatre of St. Louis.

Results: An average attendance of approximately 50 young people and 50 adults each month.

Organization: The theatre's education department developed the idea of creating a free program for young children and their families, taking place the first Saturday of each month during the theatre's season. Each month, a different art form is featured and various arts organizations from the St. Louis community provide presentations or activities. The program is held in the theatre lobby, begins at 10 a.m. and is usually over by 11:30 a.m. A volunteer group assists the Education Director in contacting the arts organization presenters, recruiting and supervising volunteers each month.

For additional information on this brilliant idea, contact: Ann Bronsing at bronsing@sbcglobal.net

Photos: Top, The Great River Shakespeare Festival theatre display; bottom, a lively Bright Ideas discussion in Minneapolis.

Theatre Displays

At each CAVORT Conference, member theatres are asked to put together displays. This year's winners were:

First place: Actors Theatre of Louisville

Second place: The Great River

Shakespeare Festival



Volunteering

in arts and culture organizations

Canadian and American arts and culture organizations rely on volunteers to fulfill many roles, including serving on boards of directors, organizing events, fundraising, teaching or mentoring others, and performing various administrative tasks. Without volunteer support, many arts and culture organizations would be unable to achieve their mandates.

Unfortunately, a 2007 report, entitled *Volunteers in Arts and Culture Organizations in Canada in 2007* (which provides an important indicator of the health of the arts and culture sector in Canada and evidence of community engagement in arts and culture organizations), reported that there is strong competition for volunteers from other non-profit sectors. In fact, the number of arts and culture volunteers decreased by four percent between 2004 and 2007. In comparison, the number of volunteers in all types of non-profit organizations increased by six percent.

On a national level, the key findings of the report are:

-698,000 Canadians aged 15 or older volunteered 73.5 million hours in arts and culture organizations in 2007.

-The 73.5 million hours volunteered in arts and culture organizations is equivalent to about 38,000 full-time, full-year jobs, valued at about \$1.1 billion.



-The 73.5 million hours contributed to arts and culture organizations represent an average of 105 hours per volunteer.

-The most common reason for volunteering in arts and culture organizations is a desire to make a contribution to one's community (chosen by 92 percent of volunteers).

-Education is clearly the most important demographic factor in arts and culture volunteering. Canadians with higher levels of education are more likely to volunteer in cultural organizations than other demographic groups.

-1.3 million Canadians volunteered in arts and culture organizations, donated money to them, or did both in 2007. This represents 5 percent of all Canadians 15 years of age or older.

Decrease in arts and culture volunteering

Only two non-profit sectors saw a larger decrease in the number of volunteers than arts and culture: universities and colleges (a 21 percent decrease) and organizations involved in law, advocacy and politics (a 13 percent decrease).

Hospitals and environmental organizations saw the largest increases in the number of volunteers (16 percent for hospitals and 13 percent for environmental organizations).

The average hours per arts and culture volunteer decreased from 120 to 105 between 2004 and 2007, a 13 percent decrease. Organizations involved in law, advocacy and politics are the only other type of non-profit organization with a decrease in average hours volunteered.

While there are no statistically definitive answers as to why these decreases have taken place, possibilities include strong competition from other non-profit sectors, a potentially wider array of volunteer choices, and declining support from older volunteers.

Data source and full report information: *The report examines data from custom tabulations that Hill Strategies Research commissioned from Statistics Canada based on the 2007 Canada Survey of Giving, Volunteering and Participating (CSGVP).*

The full report contains many more details about arts and culture volunteers, volunteer hours, volunteer activities, reasons for volunteering, demographic characteristics of volunteers, changes in volunteering, and provincial data. Funded by the Canada Council for the Arts, the Department of Canadian Heritage and the Ontario Arts Council, the report is available free of charge on the Hill Strategies Research website (www.hillstrategies.com) and the websites of the funding organizations.



Left, CAVORT delegates on a backstage tour in Minneapolis and, right, walking to the theatre.



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 (at right)



- | | |
|----------------------|--|
| 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
Diane Johnson, Cincinatti Playhouse in the Park
Wendy Ledford, The Old Globe
Barbara Nichols, Actors Theatre of Louisville
Patrick Oliva, Pasadena Playhouse |

CAVORT Member Theatres

- Actors Theatre of Louisville
- Alliance Theatre
- Asolo Repertory Theatre
- Atlanta Shakespeare Company
- Banyan Theater Company
- Cincinnati Playhouse in the Park
- The Cleveland Play House
- Ensemble Theatre of Cincinnati
- Great River Shakespeare Festival
- Guthrie Theater
- Horizon Theatre Company
- The Old Globe
- Oregon Shakespeare Festival
- Pasadena Playhouse
- The Repertory Theatre of St. Louis
- Seattle Repertory Theatre
- Shakespeare Theatre Company
- The Shaw Festival
- Syracuse Stage

Visit our website:
www.cavortinc.com
 Contact us:
CAVORT2012@gmail.com