

THE INSIDE TRACK

Depot Theatre

The only Equity professional theatre in the Adirondacks

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- Daniel Keegan (Vice President)
- Maureen Carlo (Secretary)
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- Catherine Conover Covert
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- Bill McColgan
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- Kathy Recchia
- Shirley Bacot Shamel
- Liz Spittler

STAFF

- Kim Rielly – Executive Director
- Angel Marvin - Associate Director/Company Manager
- Kenney M. Green – Producing Artistic Director
- Katie Shepard – Box Office Manager
- Teresa Cummings – Bookkeeper
- Auditor: Joseph P. LaFiura, CPA P.C.

ADVISORY COUNCIL

- George Davis (Honorary Chair)
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- Bonnie B. Brewer
- Melissa Davis
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Letter from the Executive Director

Dear Friends,

This fall marks the end of my second year at the helm of The Depot Theatre, and I have been - frankly - overwhelmed by the continued support from our friends, patrons, and community members.

In addition to ensuring that The Depot produces the high quality programming that our reputation demands, our crackerjack team is also tasked with implementing the top priorities outlined in the 5-year strategic plan approved by the Board of Trustees in 2018.

I think you'll see by reading this newsletter that this year we vaulted into action, tackling a number of those strategic initiatives. Now more than ever, we are dedicated to artistic excellence, community engagement, and responsible management.

Our staff and volunteers intend to continue to inspire your enthusiasm and support. We know that our friends appreciate the quality professional theatre experience in our intimate setting and the fact that The Depot is an integral part of the community's heritage.

But it's more than that: there's a recognition that the arts are an important part of the landscape, not a nonessential add-on. In other words, the arts won't change the world, but they can impact and change each one of us who in turn have a shot at helping change the world.

I hope you agree that The Depot makes a significant contribution toward that impact and to the quality of life in the Adirondacks. We're committed to achieving our strategic objectives, but our goals are only achievable with your support, your input, and your participation.

Thank you very much for being part of the journey.

My very best,

Kim Rielly



P.S. Donor form and reply envelope conveniently enclosed!



Council on the Arts

2019 PROGRESS REPORT

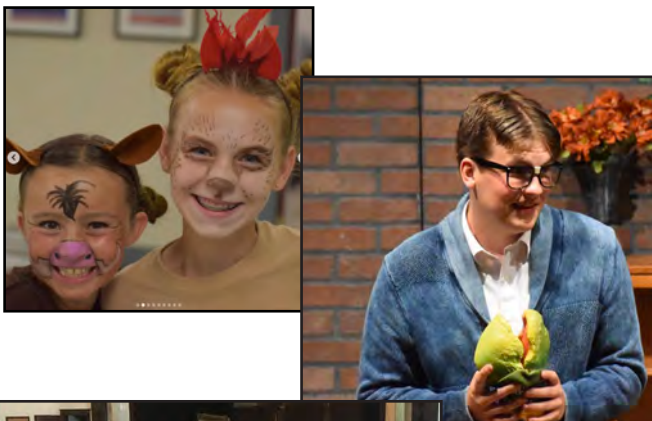
Strategic Plan Initiative: Artistic Excellence

- Establish The Depot as a regional leader for professional theatre
- Broaden The Depot's audience through thoughtful production selection and new programs

In 2019, Depot Theatre Producing Artistic Director Kenney Green, in his first year in the position, began designing the artistic vision for The Depot with a balance of entertaining and thought-provoking content. In addition to the three main stage productions, the 2019 season also saw the addition of the Station Spotlight one-performance-only series, with a mix of professional cabaret performances and collaborations with unique local arts organizations like Piano By Nature and Meadowmount School of Music.



"Last season was a 'litmus test,' if you will, of exactly where we wanted to set the bar for The Depot Theatre artistically and technically," said Kenney Green. "The goal in the theatre is to always help spark a conversation, pique an interest, and/or forge curiosity. We try our best to do all of this while striving to stay relevant, exciting, and ahead of the curve! I believe for our 2020 Season we will do just that by offering classics with a fresh spin and new works with familiar faces from a diverse talent pool. Stay tuned for our December announcement of next season's shows!"



Strategic Plan Initiative: Youth and Family Programs

- Make The Depot's young artist program the finest in the region
- Build engagement and increase participation by developing new youth and family programs

The Depot Theatre believes that youth and families exposed to theatre and the arts are enriched in important ways that add value to their lives in the early stages of learning development as well as later in life.



This summer, 28 area youth participated in the Depot's young artist program (formerly the Boquet River Theatre Festival). Depot Theatre professionals infused the program with live accompaniment and workshops in voice, dance, and puppetry, and the response from our families has been overwhelmingly positive.

Look for exciting news soon about big plans to enhance the program even further in 2020!



FISCAL YEAR 2019 GRANT AWARDS

New York State Council on the Arts (NYSCA): second year of 2-year grant for general operating support. \$15,000

Charles R. Wood Foundation: for The Depot Theatre "Treadwood" housing repairs toward roof replacement, exterior painting, and porch. \$2,000

Cloudsplitter Foundation: for The Depot Theatre "Treadwood" housing repairs. \$4,000

Stewart's Holiday Match: for summer youth theatre programming. \$800

Essex County Arts Council: general operating support for 2019 season. \$535

Stewart's Shops CAP Sponsorship: for summer youth theatre programming. \$500

NYS Preservation League: for building conditions report. \$4,712

Essex Community Fund: for summer youth theatre workshops. \$500

New York State Council on the Arts (NYSCA) Regional Economic Development Council: workforce development grant. \$26,250

Strategic Plan Initiative: Financial Stability and Responsible Management

- Achieve financial stability and sustainability by strengthening donor relations and fundraising
- Broaden The Depot's base of support through new year-round programs for volunteers and friends

In spring of 2019, The Depot increased its staff capacity in order to propel the organization toward its strategic goals.

In April, Angel Marvin was appointed as The Depot's full time Associate Director/ Company Manager. Angel possesses both extensive development experience and a love for theatre.

The added full time position was made possible in its initial year with funding via a New York State Council on the Arts (NYSCA) workforce development grant, which was the result of a successful Regional Economic Development Council (REDC) Initiatives Consolidated Funding Application (CFA).

While expanding the capacity of the staff altogether, the addition of this full time position also replaces the need to hire third-party contractors for development support and seasonal hires for company management.

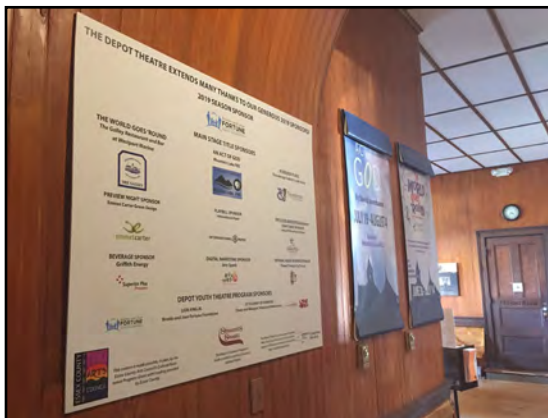


Strategic Plan Initiative: Year-Round Programming

- Boost The Depot's cultural and economic impact by launching year-round programming

2020 will see expanded warm-weather season programming, and Kenney Green is working on off-season programming planning for the winter of 20/21. Small steps!

Teaser: The number of shows in the main stage lineup for 2020 hasn't yet been announced, but it does rhyme with "MORE" . . .



MANY THANKS TO OUR GENEROUS 2019 SPONSORS

Contact Kim or Angel for 2020 sponsorship and playbill ad opportunities!

Strategic Plan Initiative: Governance and Administration

- Strengthen board engagement by focusing on strategy and development
- Support administrative and creative staff to ensure artistic excellence

The Depot welcomed three new trustees in 2019, adding a diverse set of skills, experience, and knowledge to the broad range of expertise and perspectives on the collective volunteer board.

Meet them!

CATHERINE CONOVER COVERT

Catherine and her late husband purchased a summer home at the Crater Club in Essex in 1987. It was the start of a love affair with the Adirondacks. Now a winter resident of Scottsdale, AZ, Catherine works for Vassar College as a development officer and the college's "western office." She has spent her career in higher education, working for Barnard, Hamilton, Wheaton (MA) and Vassar Colleges as well as Arizona State University's Herberger College of Fine Arts. She has served on the boards of the Adirondack Art Association and the Crater Club and is excited to be part of The Depot's dynamic plans for the future.



LINDY FLANAGAN

Lindy's family has been visiting and living in Westport for five generations. As a teenaged volunteer, she was introduced to The Depot through its founder, family member Carol Buchanan. Many years later, she is grateful for the opportunity to serve on the Board of such a beloved Westport institution.



Lindy has a background in art history with experience working in the gallery and museum fields. She has enjoyed a variety of volunteer commitments and is currently involved with the Ronald McDonald House Charities in New York's Capital Region.

BILL McCOLGAN

Bill's experience in media includes management roles in news, sports television, operations, and original content development. He presently serves as President & CEO of Mountain Lake PBS, serving this cross-border region with high quality educational, cultural, and public affairs content and community engagement.



Bill has performing experience in both professional and community-based theater around the Northeast, including: *Sweeney Todd* (Sweeney Todd); *The Producers* (Max); *Urinetown* (Lockstock); *Children of Eden* (Father); *The Mystery of Edwin Drood* (Jasper); and *Les Miserables* (Bishop of Digne). Professional experience also includes *I Do! I Do!* as Michael (partnered with Brenda Chase McColgan), the New England premiere of *Secrets Every Smart Traveler Should Know*, and more than 300 performances in Boston and around the country in *Forever Plaid*. Bill continues to enjoy any opportunity to perform with Brenda and their two children.

A complete list of the volunteer Board of Trustees is on the first page, and more information can be found online at DepotTheatre.org/trustees.

Strategic Plan Initiative: Facility and Technology Improvements

- Complete master facilities and technology plans
- Secure a long-term lease with the Town of Westport while strengthening our Amtrak relationship

Recently, The Depot Theatre was awarded a Preserve New York grant of \$4,712 to complete a building conditions report for our 1876 train station home.

The Depot Theatre and the Town of Westport are working with Vermont Integrated Architecture to plan and prioritize the next projects in our long history of renovating and maintaining our beloved station. Properly caring for this important resource will ensure that it can be used and enjoyed by theatre patrons, Westport residents, and visitors for years to come.

“As custodians of this building and ambassadors for the Town and region, we’re grateful to the Preservation League of NYS and NYSCA for their support of the Town of Westport and The Depot Theatre’s collective efforts to develop and implement a plan for repairing and restoring this historic property,” said Kim Rielly, Executive Director of The Depot Theatre. “This is a great first step toward completing a master facilities and technology plan, which is one of our strategic plan priorities.”

In our other role as Amtrak caretakers, The Depot Theatre staff and volunteers are proud ambassadors for the community at a vital transportation hub, and are committed to connecting passengers and passers-by with the businesses and the cultural and recreational assets of our community and the region.



Teaser: your arrival at the Depot next season will be a lot SMOOTHER!

Our annual appeal provides the financial boost we need at the start of the new year. It allows us to hire the artists, cast the shows, develop the programs, and prepare for the upcoming season.

The box office covers less than 40% of our operating costs. We need annual support from our friends, supporters, patrons, and community members to keep the lights on, to keep the momentum going, and to keep The Depot working for you. As such, we ask that you include The Depot in your year-end charitable giving. If your situation permits it, please consider a recurring monthly donation!

THANK YOU!

WHAT DIFFERENTIATES A PROFESSIONAL EQUITY THEATRE LIKE THE DEPOT FROM COMMUNITY THEATRES?

In short, in a professional theatre like The Depot, everyone associated with a production (directors, technicians, designers, AND actors) are being paid for their time, talent, and expertise.

WHAT IS “EQUITY?”

Actors’ Equity Association (AEA), founded in 1913, represents more than 51,000 professional Actors and Stage Managers nationwide. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions, and providing a wide range of benefits, including health and pension plans.

DOES IT COST MORE TO BE AN EQUITY THEATRE?

Yes.

ROYALTIES: Professional theatres often pay larger royalty fees than community or school theatres when licensing the shows they produce.

EQUITY BENEFITS: An Equity Theatre is considered to be a fully professional theatre in the theatre industry. We pay union actors and stage managers a base rate as well as other benefits (health, pension, etc).

Equity Theatres can offer union membership, through an AEA contract, to any actor. Equity houses can also offer non-union actors Equity Membership Candidate “points”. After a certain number of weeks working at an Equity Theatre, a non-union actor can then enter the AEA union. It also means that the theatre operates according to the AEA rulebook, which regulates everything from rehearsal lengths and breaks to the washing of costumes. (There are many requirements; for those interested, Equity rulebooks are available at The Depot.)

HOUSING AND TRANSPORTATION: As part of The Depot’s Equity union agreement, housing is provided for out of town performers and interns in a large, 9-bedroom farmhouse located on Main Street in Westport, which The Depot owns and maintains. The Depot also provides transportation to and from Westport at the beginning and end of the artists’ contract, plus access to shared vehicles during their rehearsal/performance schedule.

Since 1988, The Depot has maintained an active relationship with Actors’ Equity Association under a Small Professional Theatre (SPT) contract. Becoming an Equity theatre was an important step, signaling a commitment to paying theatre professionals a more livable wage, allowing actors and stage managers the opportunity to work in an acceptable standard of professional working conditions, and it was a visible and outward sign of the consistent level of theatre that the Depot produces.

By maintaining its Equity SPT status, as well as being a Stage Directors and Choreographers Society (SDC) affiliated theatre company, The Depot Theatre has built a reputation for producing high quality performances in a unique performance space, in a very rural area in the Adirondacks.



Depot Theatre Inc.
is a 501(c)3, non-profit corporation.
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