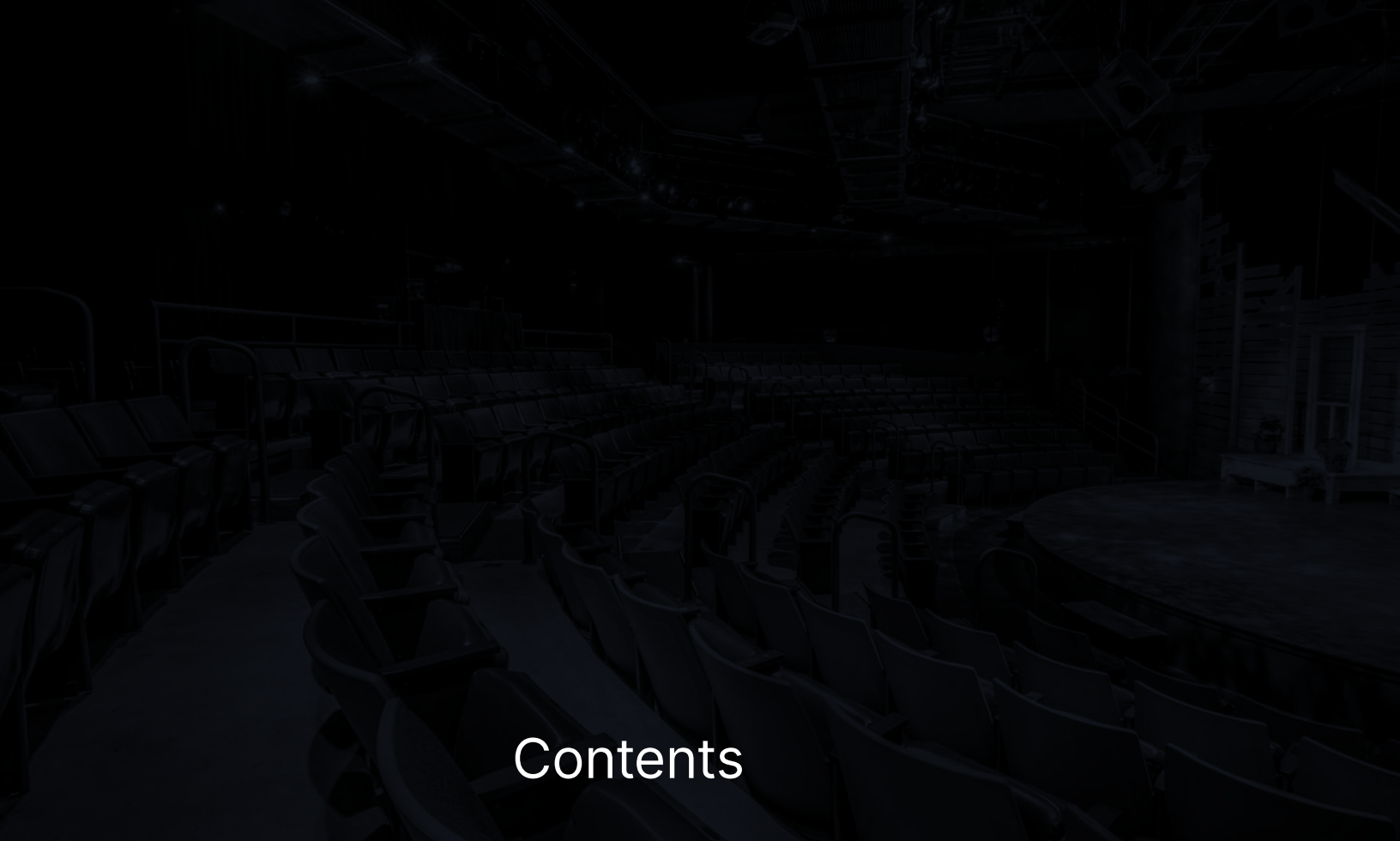


# ANNUAL REPORT

2020

HARLEQUIN



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## Introduction

“Without great solitude, no serious work is possible.”

The above quote from Pablo Picasso probably sums up our 2020 year in review. Despite an exciting start out of the gate, we, like all live performing groups were the first industry to close when the pandemic hit. And we will almost certainly be the last to return.

Our work, our artform, requires people. We require people in groups. We require people in the same room together. It’s the very essence of Real. Live. Theatre.

While we have found many ways to be together virtually throughout

this year, no manner of conference call or socially-distanced lawn party can replace the need for humans to gather. And so we will continue to wait for that time when we can bring you all back into our house, and share that spark of creation.

Perhaps Picasso was on to something. Our *Transformation* season may have been cut short, but what we have found this year, in solitude, will prepare us for the future that we want to bring.

We can’t wait to see you in the audience again.



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- 01. A ghost light
- 02. Eleise Moore (Zillah) in rehearsal for *A Bright Room Called Day*
- 03. Jack Brotherton (Miles) in *The Highest Tide*



## Artistic Director's Statement

**I**t is a ghostly experience to walk through The State Theater these days. Since going into hibernation on March 15 of 2020 most of our staff remains furloughed. No one works in the building. The heat is off. The lights are off. The set of The Highest Tide still stands in waiting on the stage. Props and set pieces sit in their place, reset back to the beginning of the show, ready for the next performance. Actors' dressing room stations still await their return.

The whole theater remains frozen in time, an eerie portrait of commotion and excitement in complete stillness. Only the ghost light is operational, casting shadows on the floor and keeping watch until the world returns.

The State Theater may be frozen in time, but Harlequin Productions is not. Since opening the season with the most successful back-to-back plays in the company's history and subsequently cancelling the rest of it, we have been working diligently to ensure that when we return, we will be stronger, more efficient, and more finely tuned as a



**"...AS THE QUIET STARTED TO DESCEND, WE BEGAN TO REFLECT. WHAT ARE OUR REAL PRIORITIES? WHAT HOLDS TRUE MEANING? WHAT IS ACTUALLY IMPORTANT?"**

**Aaron Lamb**  
— Artistic Director

company. We will be ready.

For most all of us – and for our industry especially – 2020 has been an opportunity for reflection. As the goal-setting and strategic planning gave way to the brick-wall collision that was the pandemic, we all stopped to pick up the pieces. And as the quiet started to descend, we began to reflect. What are our real priorities? What holds true meaning? What is actually important?

The killing of George Floyd in Minneapolis by members of the police in May triggered a nation-wide reflection on the realities of racism in our society and in our lives. In our industry #WeSeeYouWhiteAmericanTheatre pushed for equity and anti-racist practices in an industry that, upon reflection we must recognize has been dominated by white people at the expense of black, indigenous, and other people of color. In our own neighborhood Seattle Theatre Leaders has begun some of the long and difficult work that can hopefully lead our industry on a better path toward equity and inclusion.

But all the reflection in the world will not make us, nor the world around us, any better. This is also a time to reimagine. How have we been tackling an old problem? To rethink: how can we do better? To reinvent old ways of doing things. To regroup, and to restructure. To rediscover ourselves in a new light. To come out of this better than we went in. And thereby, to reinvigorate those around us.

That is my hope.

I know that at Harlequin we are reflecting. We are rediscovering, regrouping, and restructuring. We are reinventing. And when the time comes, we will reinvigorate. We will be ready.

I can't wait to see you in The State Theater again.



# Managing Director’s Statement

Thanks to your support, our 2020 Annual Campaign fundraising goal was met and exceeded. We are truly grateful for the outpouring of community funding and encouragement.



*When the unexpected happened in mid-March 2020, our board and staff were proactive and quickly responded to mitigate any losses associated with our abrupt closure during The Highest Tide. A large part of this response was to begin strategizing on the best way to fulfill our mission, while raising the funds to continue programming.*

The reasons Harlequin successfully navigated a rather uncertain time as businesses and organizations were forced to shutter, were general operating grants and generous contributions of our donors and sustaining monthly members. We also had fellow sponsors, organizations, and businesses reach out to help us solidify our footing while in hibernation. All of this assisted Harlequin in meeting the necessary expenses as the months progressed and while our Artistic Director worked diligently to deliver artistic content to everyone through the end of the year.

Harlequin continues on strong footing and we can promise that the show will go on when this unplanned intermission comes to an end. Again, thank you for supporting the performing arts in your community and we look forward to seeing you in the theater toward the end of 2021.

Stay strong and be safe!

Hap Clemons,  
Managing Director



- 01. Jada Miller (Julie) in rehearsal for *This Flat Earth*
- 02. Jack Brotherton (Miles) and John Serembe (Judge Stegner) in *The Highest Tide*.
- 03. From left: Rebecca Cort, Helen Harvester, Rich Hawkins, Jason Haws, and Alexander Samuels in *Noises Off*
- 04. Hap Clemons, Managing Director



# Board of Directors

We promised that 2020 would be a year of transformation; unfortunately it turned out differently than expected! One of the best experiences in 2020 was working with Artistic Director Aaron Lamb, the staff and Board, to pivot from a high-functioning regional theater to a dedicated non-profit, doing its best to care for its community, employees, stakeholders and staff. It's been a roller-coaster year, but Aaron has provided leadership, vision and enthusiasm to keep the transformation going until we meet again.

— Ellen Wolfhagen  
President, Board of Directors

**01. Ellen Wolfhagen**  
President

Ellen is a dedicated supporter of the arts. In her 38 years in Olympia she has served on the Olympia Arts Commission and twice on the Harlequin Board.

**02. Janet Mueller**  
Vice President / Secretary

Janet retired in 2010 from her position at Boeing as project manager for the development and implementation of the Flight Test Operations Center in support of the 787 flight test program. She is also a Broadway investor with Junkyard Dog Productions (*Come From Away*, *Memphis*, and more).



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**03. Geoff Crooks**  
Treasurer

Geoff Crooks is a retired Washington State Supreme Court Commissioner. He and spouse Beth Morrison seek out live theater to enjoy whenever they can, wherever they are.



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**04. Alisha Blaine-Warner**  
Board Member

Alisha Blain-Warner is the Program Director of Leadership Thurston County, a program of the Thurston County Chamber Foundation, and is a coach of the North Thurston High School Dance Team. In February 2020 Alisha married Ryan, and has a step-son, Noah.

**05. Maria Coffman**  
Board Member

Maria hails from Germany, is a beloved wife of a proud US Soldier, a mother, grandmother, and great-grandmother. When not working as a Perioperative Registered Nurse by day, you'll find Maria enjoying any and all live theatre performances.



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**06. William Cullen**  
Board Member

William Cullen is a retired lawyer with Cullen-Palmer Law Offices, LLP. Cullen specializes in Business, Estate Planning, and Real Estate. He studied law at the University of Washington.

**07. Ben Cushman**  
Board Member

Ben Cushman is a native of Olympia, and his family has supported arts in the region for more than 100 years. He is a litigator and transactional attorney focusing on construction, land use, and property issues — “dirt law.”



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**08. Nancy LaPointe**  
Board Member

Nancy LaPointe is a Certified Financial Planner™ professional and member of the Financial Planning Association. She serves clients at Navigate Financial in Lacey, WA and the surrounding communities.

**09. James Reddick**  
Board Member

James is a retired Washington State employee, graduate of WSU Pullman, Olympia Host Lions board member, and Vice-President of the PARC Foundation of Thurston County. James is an original supporter of Harlequin, going back to its very first show.



06



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**10. Jeffrey Trinin**  
Board Member

Jeffrey is a local business owner in downtown Olympia (Always Safe & Lock). He has been a diligent Harlequin supporter for decades.



07



## Year In Review

**Our original plan to have a year of growth, a year of *transformation*, took a turn in mid-March. Like everyone else, we found ourselves looking for answers to questions we never knew we would be asking.**

We began 2020 with one of our most successful plays of all time. *Noises Off* was seen by 3,344 people and grossed the second highest box office total of any non-musical in Harlequin's history.

We followed this success with *The Highest Tide*, a local story written by an Olympia author, Jim Lynch, and highlighting local actors. Before it closed one week early, *The Highest Tide* was seen by 2,254 people. In addition, we were able to provide live theatre to nearly 500 local school children during these first two productions.



01

**Unfortunately, the pandemic stopped this progress in its tracks.**

On March 15th, 2020 we closed our doors for the time being. In order to survive this hiatus, Harlequin management made the difficult decision to furlough the majority of the staff and enter a state of "hibernation". Between unemployment and the newly passed PUEC (Pandemic Unemployment Emergency Compensation), we knew that all staff who were fully furloughed would receive as much (if not slightly more) compensation by not working than by us trying to keep them employed. So we quickly tidied up, turned off the heat and the lights, unplugged all the appliances, and waited.

We have been waiting over a year now. The murder of George Floyd in May led to widespread unrest throughout the country, and Black Lives Matter protests swept the nation. Knowing our position in downtown Olympia put our building at risk, we boarded our windows. To show solidarity, we reached out to artist and social activist Robert Upham to paint murals. There came a national call, #OpenYourLobby, for shuttered theatre operators to open their buildings as a safe place for protestors. This provided an opportunity to dust and clean a bit, and then open the doors for two weekends for anyone who needed a safe place to sit.

School children who saw a student matinee in 2020:

# 495



03



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- 01. Jack Brotherton (Miles) and Karlee Brannam (Angie) in rehearsal for *The Highest Tide*
- 02. Lisa Viertel (Dotty) in *Noises Off*
- 03. Jason Haws (Garry) and Rebecca Cort (Brooke) in *Noises Off*
- 04. From left: Gerald B. Browning (Father), Ann Flannigan (Mother), Leo Conklin (Miles) in *The Highest Tide*



# Year In Review

— Continued

## How can we reopen?

As we write this, Washington State is currently in Phase 3 of reopening, with allowances for live performance at 50% capacity. Unfortunately, there is still a long way to go before smaller producing organizations like ours can start up again.

The 50% capacity allowance still assumes that patrons will be socially distanced at the venue, and for us this minimum 6 feet of social distance reduces our capacity to about 20%, not nearly enough to cover the cost of production. In addition, the guidelines for rehearsal and performance have not yet changed from Phase 1, which makes it impractical to attempt to ready ourselves for performance.

In order to open, we need the following:

- Live performance allowed without social distancing,
- A health plan for Front of House that adheres to CDC, Washington State, and Thurston County Public Health,
- A health plan for production accepted by the Actors' Equity Association, the union for professional actors and stage managers, and
- A public that feels comfortable and ready to come to the theatre.

## #WeMakeEvents and Red Light Alert: North America

In September we teamed up with the Olympia Film Society, the Washington Center, and other local venues to light our buildings in red as part of Red Light Alert: North America, in order to draw awareness to the toll the pandemic was taking on all live performance venue operators.

## A Series of Radio Plays: Six plays in six weeks

October brought our first productions during the pandemic: we chose the medium of radio theatre to bring six plays to the community in six weeks. The series began with a week of *The Highest Tide*, and ended on Halloween with the Mercury Theatre version of *Dracula!* The series also included four plays that were originally planned for the 2020 season: *For Peter Pan On Her 70th Birthday* by Sarah Ruhl, *A Bright Room Called Day* by Tony Kushner, *This Flat Earth* by Lindsey Ferrantino, and *Snow in Midsummer* by Frances Ya-Chu Cowhig. The plays were offered free to the public, and we had over 4,700 listens on our radio channel.



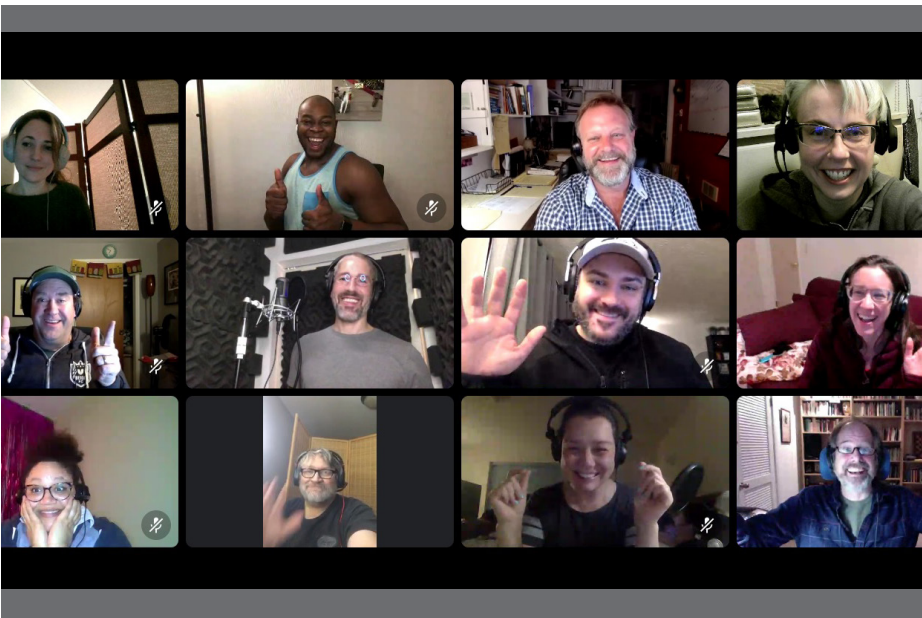
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## Holiday Plays

Finally, in December we produced a radio version of *A Christmas Carol*, and released the archival recording of our 2019 holiday show, *Sherlock Holmes and the Case of the Christmas Carol*.

## In Review

While 2020 has given us the unique opportunity to experiment with new performance mediums, it has also given us the opportunity to recommit to our original motto of Real. Live. Theatre.

Theatre is a unique art in that it happens in the shared space between audience and performer. Theatre fundamentally relies on the one thing we can't do right now: share the same space. It's about being in the same room. And we're excited for that to return.

Until then we'll safeguard the resources we have, prepare ourselves for the future, and continue to hibernate. Stay safe, Olympia!

- 01. Robert Upham painting the 4th Avenue mural
- 02. Red Light Events: North America and #WeMakeEvents
- 03. Amy Shephard at #OpenYourLobby
- 04. The cast of *A Christmas Carol* in rehearsal, clockwise from top left: Alyssa Kay, Antonio D. Mitchell, Corey McDaniel (director), Helen Harvester, Marianna de Fazio, Terry Edward Moore, Sunam Ellis, Russ Holm, Rebecca M. Davis, Jason Haws, Jason Sharp, Kyle Thompson (Sound Design)

Total Performances

34

Total Attendance

7,782

Economic Impact

\$1.77M

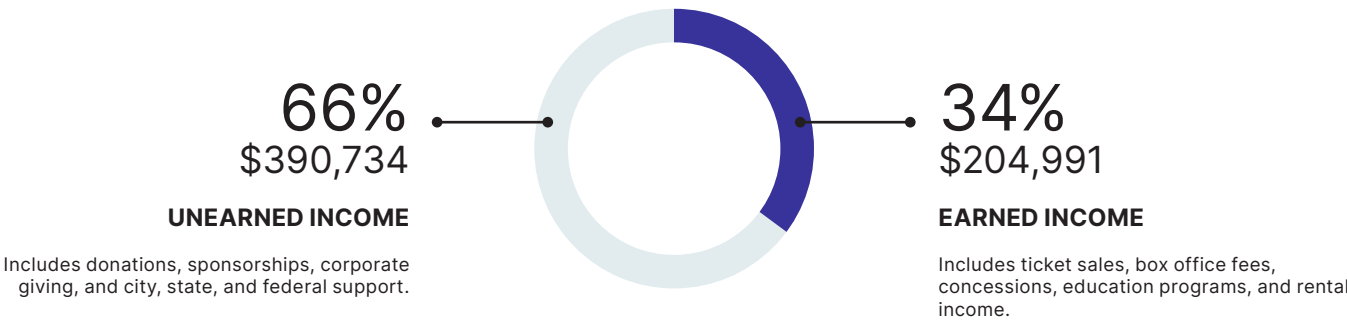


# Finance Director’s Statement

2020 will be remembered as a historic year for Harlequin Productions. The entire company was shuttered and put into hibernation overnight during the early stages of its most successful season ever - Season 2020 *Transformation*.

## Income (unrestricted)

Unearned income exceeded earned income in 2020.



Twelve months later, we’re proud to have accomplished a lot, still be operating, and looking towards re-opening. Our Top Five Fiscal Achievements of 2020:

**5.** *Noises Off* kicked off the year as the second best-selling play of all time at Harlequin, posting records for single ticket sales. This was the third in a string of hit shows, including *The Women* and *Sherlock Holmes and the Case of the Christmas Carol*. A testament to the new artistic leadership of the

organization, it is an accomplishment we should not forget. Continuing the string of hits is top of the list for the future.

**4.** We operated in the black for the year, with revenues exceeding expenses for the first time in years. Three key factors contributed to this: first, our patrons jumped in early with additional philanthropy, making a record year for giving. Second, we cut expenses to the marrow, not just the bone, on shutdown, going into a true

hibernation to avoid losses. Third, management acted quickly to secure disaster relief from every possible source, fueling our survival mode.

**3.** We dramatically improved our ‘liquidity’ as an organization. Coming into 2020, we had one to two weeks of operating cash on hand. Funds were tied up in the building and other assets. Through a series of changes to both debts and expenses, we finished the year with more than six months of operating funds in reserves.

*Twelve months later, we’re proud to have accomplished a lot, still be operating, and looking towards re-opening.*

**2.** We laid the foundation for a future multi-year capital campaign. We funded initial pre-design and scoping, secured government and private philanthropy in both contributions and future pledges, and set ourselves up for a strong campaign as we relaunch post-pandemic.

**1.** We supported our family of cast, crew, staff, volunteers and patrons well. We provided information, resources and support to staff as they navigated existing and new unemployment programs. We were one of the first theaters to initiate remote work agreements with the Actors Equity Association, getting people back to work with the Radio Series. We maintained employee health benefits for the full year. Management and board consistently acted to support the organization’s human capital as a vital resource. While not a tangible asset on the balance sheet, it is the most important asset the organization has.



**Joe Hyer**  
— Finance Director



# Profit and Loss<sup>(1)</sup>

The 2020 season saw only 1.75 productions produced for audiences, whereas the 2019 season reflects 7.

INCOME	2020	2019
Ticket sales	\$176,427	\$448,387
Box office and concessions	\$19,593	\$48,846
Education programs revenue	\$2,723	\$11,440
Rentals and other productions	\$272	\$8,338
Contributions, fundraising, and special events	(a) \$289,583	\$224,557
Sponsorships and advertising	\$40,854	\$46,807
Barter income, in-kind income	-	\$125,024
Other income	(b) \$66,273	\$5
TOTAL	\$595,725	\$913,404
EXPENSES		
Box office and concessions	\$23,750	\$45,853
Education programs expenses	\$1,057	\$1,052
Production personnel	\$89,469	\$212,140
Production expenses	\$66,038	\$110,934
Advertising expenses	\$24,560	\$49,670
Fundraising expenses	\$1,002	\$15,478
Payroll	\$185,539	\$452,876
Operations, administrative, and other expenses	\$50,023	\$89,491
Barter expenses, in-kind expenses	-	\$125,024
TOTAL	\$441,438	\$1,102,520
OTHER REVENUE/EXPENSES		
Depreciation	(\$38,393)	(\$38,393)
NET INCOME	\$115,894	(\$227,510)

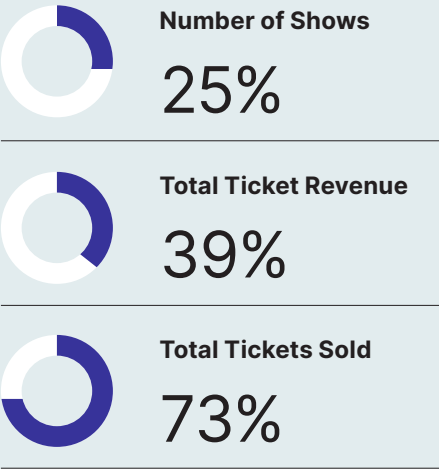
31.1%

**Change in net income**  
when compared against previous year's expenses (the difference of net income divided by the total expenses for 2019).

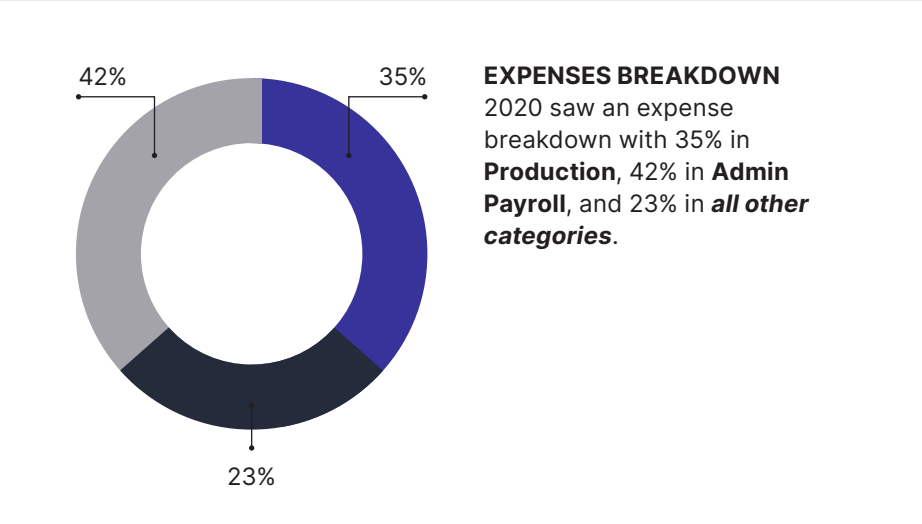
**Turning the tide**  
While 2019 saw a deficit of over \$200,000 our focus for a normal season 2020 was to work to move that net income into the positive, and mitigate some of the losses from the prior year.

**Preparing for the future**  
Even though 2020 saw an almost total season cancellation, we still were able to change the net income by over \$340,000 or over 31% of the organization's expenses in a normal operating year.

We closed our doors on March 15, 2020, three weeks into the run of our second show. Still, compared to 2019, 2020 had:



Total Ticket Revenue is adjusted for tickets subsequently refunded or donated. Total Tickets Sold illustrates that by March 15 we had already sold 73% of our 2019 full-year total.



**Notes:** (1) does not include capital campaign revenues or expenses; (a) Includes tickets revenues donated back for canceled shows; (b) includes \$30,000 City of Olympia LTAC, \$30,000 insurance settlement, and \$5,976 gift card breakage;

**Cash on Hand**  
\$159,516  
(\$14,481 in 2019)

**Unearned Revenue**  
\$86,412  
(\$246,160 in 2019)

**Donations**  
\$289,583  
(\$224,557 in 2019)

**Current Liabilities**  
\$205,223  
(\$360,706 in 2019)

**Long-Term Liabilities**  
\$245,301  
(\$103,088 in 2019)

**Total Assets**  
\$1,521,459  
(\$1,330,927 in 2019)

# Statement of Financial Position

Even with a difficult year for us and all arts organizations, we have positioned ourselves well for re-opening and for a strong future as a beacon arts institution in Olympia and greater Thurston County.

## Narrative

Our year 2020 saw a substantial increase in cash on hand, from just over \$14,000 at the end of 2019 to well over \$150,000 at the end of 2020. We have some prepaid expenses (mostly in the form of royalties) that bring the current assets total slightly higher. Other assets include our Actors’ Equity Association salary bond, and design and engineering work completed for the capital campaign.

Looking at liabilities, accounts payable, taxes, and accrued payroll is paid and current. Additionally, any notes payable were fully paid. Often our largest liability, our unearned incomes in the form of pre-sold tickets and subscriptions, is considerably lower. This is due to ticket holders donating the value of their tickets back to the organization.

Of note, current maturities of notes payable has increased for 2020. This is due to two long-term liabilities becoming

ASSETS	2020	2019
CURRENT ASSETS		
Cash	\$159,516	\$14,481
Accounts Receivable	-	\$7,895
Inventory	-	\$3,000
Prepaid Expenses	\$5,404	\$13,595
Total CURRENT ASSETS	\$164,920	\$38,971
PROPERTY AND EQUIPMENT, NET	\$1,250,238	\$1,288,631
OTHER ASSETS		
Security Deposit	\$800	\$800
Salary Bond	\$4,875	\$2,525
Pre-design and Research Costs	\$100,626	-
Total OTHER ASSETS	\$106,301	\$3,325
Total ASSETS	\$1,521,459	\$1,330,927

current in 2020, namely the \$93,020 line of credit, and the note payable for \$10,068. That note payable was the last of the mortgage on The State Theater, and has, since the first of the year, been entirely paid in full. The line of credit we are in the process of negotiating a conversion to a long-term liability, and we are confident that this will be the case in the near term.

Also note, the \$150,000 note payable for 2020 is our EIDL (Economic Injury Disaster Loan) from the CARES Relief, with 2.75% interest and a term of up to 30 years. The PPP

loan payable (Payment Protection Program – also CARES Relief) was used primarily for payroll, and so the majority of that \$95,301 will be forgivable. Statements later in 2021 should reflect this loan forgiveness.

Finally, it is worth noting that the total amount of unearned revenues is far below the balance of the bank account for the first time in many years. We have capital to restart, and are excited about the future!

LIABILITIES AND NET ASSETS	2020	2019
CURRENT LIABILITIES		
Accounts payable	\$400	\$13,380
Payroll taxes payable	\$80	\$7,750
Excise tax payable	-	\$1,340
Accrued payroll	-	\$19,907
Accrued interest	\$3,566	\$471
Advance ticket, subscription, and advertising	<sup>(1)</sup> \$86,412	\$246,160
Gift certificate liability	\$10,816	\$14,174
Notes payable to related parties	-	\$45,000
Current maturities of notes payable	<sup>(2)</sup> \$103,000	\$12,524
Current maturities of PPP loan payable	\$949	-
Total CURRENT LIABILITIES	\$205,223	\$360,706
LONG-TERM LIABILITIES		
PPP loan payable, net of current maturities	<sup>(3)</sup> \$95,301	-
Line of credit	-	\$93,020
Notes payable, net of current maturities	<sup>(4)</sup> \$150,000	\$10,068
Total LONG-TERM LIABILITIES	\$245,301	\$103,088
NET ASSETS		
Net assets without donor restrictions	\$1,070,935	\$867,133
Total LIABILITIES and NET ASSETS	\$1,521,459	\$1,330,927

(1) Advanced ticket revenue is below cash on hand for the first time in many years, a major goal for 2020; (2) includes \$93,020 Line of credit from 2019 and \$10,068 - the balance of the mortgage from 2019. The mortgage is, as of early 2021, fully paid. The Line of credit is in negotiations for restructuring to a long-term liability. (3) PPP loan forgiveness not recognized yet - we expect more than \$70,000 of this loan will be forgiven; (4) EIDL loan at 2.75% and 30 years.



# Annual Fund Contributors

We gratefully acknowledge the generosity of our donors whose annual support enables Harlequin to remain a vibrant center for live theatre performance in our community.



### ARTISTIC DIRECTOR'S CIRCLE \$5,000 and above

Judith & Steve Harvester  
Dr. Irene & Mr. Glen Hunter  
Aaron Lamb & Helen Harvester  
Deena McClain  
Mary Ellen & Greg Psaltis  
James & Sharon Reddick  
Gloria & Skip Strait  
Stuart & Carol Vannerson  
Janis Weiks

### PRODUCERS' CIRCLE \$3,000 - \$4,999

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Don Law  
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Dan & Mary Weiss

### ARTISTS' CIRCLE \$1,200 - \$2,999

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Brenda Amburgy  
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