



The Giving Common

An Initiative of the Boston Foundation

www.thegivingcommon.org

Fort Point Theatre Channel Inc.

**FORT POINT
THEATRE
CHANNEL**

Current

General Information

15 Channel Center Street, #318
Boston, MA 02210 3425
(617) 7508900

Website

www.fortpointtc.org

Organization Contact

Marc Miller info@fortpointtc.org

Year of Incorporation

2011

Statements & Search Criteria

Mission Statement

Fort Point Theatre Channel is dedicated to creating and sustaining new configurations of the performing arts. We bring together an ensemble of artists from the worlds of theater, music, visual arts, and everything in between as a forum for collaborative expression while enriching the Fort Point community, Boston, and beyond.

Background Statement

Formed in 2007 and incorporated as a nonprofit in 2011, Fort Point Theatre Channel is dedicated to creating and sustaining new configurations of the performing arts. We bring together an ensemble of artists from the worlds of theater, music, visual arts, and everything in between as a forum for collaborative expression while enriching the Fort Point community, Boston, and beyond.

Our programs strengthen our neighborhood. They encourage the arts, encourage artists to share work with the public, and encourage the neighborhood to support the arts. We collaborate actively with other local organizations—in particular, Friends of Fort Point Channel and the Fort Point Arts Community. With FPAC, the producer is clerk, board member, and a leader in an effort to create an arts center in Fort Point.

Joining our core group of 14 artistic directors for each project are many collaborators. Most involve 25-40 participants and reach 50-500 audience members.

Emphasizing both inclusion and quality, we offer a flexible combination of activities. Boston Magazine has described FPTC as “a unique initiative in the performing arts in the city.” The magazine was honoring FPTC resident playwright Silvia Graziano as a “New Revolutionary.”

Each year, FPTC offers major productions in theatre, music, and dance. A few highlights, all unique, are “The Good Person of Setzuan;” “4:48 Psychosis;” “Carny Knowledge: A Sideshow Extravaganza of Original Plays and Extraordinary Oddities;” “Impermanence and Uncertainty: An Evening of Contemporary Music and Dance;” “Codes of Conduct: Plays About Women & Men;” “Hotel Cassiopeia,” inspired by the artist Joseph Cornell; and “Memories and Fantasies,” a dance/music production. We stage many of these in nontraditional, neighborhood locations.

Central to our mission are two intimate, informal free programs. Salons bring people together to explore artistic ideas. Each begins by listening to a project concept or listening to a work in progress, followed by discussion over dinner.

The Exclamation Point! series explores new short works, often works in progress. Offered for free, these informal evenings give writers, musicians, filmmakers, and others a chance to see their work presented by a professional company. Each draws a capacity audience to a variety of nontraditional venues (cafes, galleries, storefronts, etc.). Themes, considered broadly, have included film, the science of love, anachronism, the four humors, and more. We have offered 11 EPs.

Impact Statement

Basra-Boston Connections: Five evenings of play readings, art exhibits, poetry, and music from FPTC's Basra-Boston Project, with events in the U.S. and Iraq. 2016

Dreambook: Production of a new play by Dan Osterman and Nick Thorkelson, June 2016

Senses: Eight evenings of informal performances of music, video, theatre, and more, offered for free in Fort Point.

Fort Point Theater Channel has announced its tenth anniversary plans, beginning with *Dhalgren Sunrise* in June 2017. This scripted/improvisational, interactive, multimedia performance project is based on *Dhalgren*, a groundbreaking work of American magical realism by the noted African-American science-fiction writer Samuel R. Delany.

FPTC has received a Boston Foundation Live Arts Boston (LAB) grant for *Dhalgren Sunrise*. LAB is designed to respond directly to the needs articulated by Boston's arts community through Boston Creates. LAB provides critically needed, flexible, project-specific grants to Greater Boston's performing artists and small nonprofit performing arts organizations to create, produce, or present artistic work for Greater Boston audiences.

With *Dhalgren Sunrise* and LAB support, FPTC will present challenging works, guided by a mission of creating and sustaining new configurations of the performing arts. The company plans two major projects in its 10th anniversary year in addition to *Dhalgren Sunrise*: August Strindberg's *The Ghost Sonata* and *Jeanne*, a new work created by FPTC co-artistic director Mark Warhol.

FPTC co-artistic director Mitchel Ahern adapted *Dhalgren Sunrise* and directs the project. As Ahern explains, "Movement artists, musicians, and readers have created a performance vehicle inspired by the novel's diverse themes—identity, family, urban living, violence, and sexuality, and the nature of time and reality."

In *The Ghost Sonata*, coming in October, a society ruled by irrational power transforms free people into puppets of the status quo. According to FPTC co-artistic director Christine Noah, who leads the project, "A mummy tells the truth about a politician who maintains his power with lies, and an estranged family must recognize the secrets they have hidden behind for years."

In 2018, FPTC, collaborating with Ensemble Warhol and the Doppelgänger Dance Collective, will present an excerpt from the new opera *Jeanne* by FPTC co-founder Mark Warhol. *Jeanne* tells the story of a woman trapped in a narrowly defined, frustrating, day-to-day existence due to her beliefs and values, fate and circumstance. "Idealism awakes in her the desire to change her life," says Warhol.

Also during the anniversary year, FPTC will continue its free *Exclamation Point* series of theme-based evenings blending various arts. Ideas under consideration include "Onscreen/Offscreen," combining live and projected action, and "The Colors of the Rainbow Are Yellow," on the precarious position of Asian-Americans in the local arts scene. For the next phase in FPTC's Basra-Boston Project, a workshop in Dubai will bring together Boston-area and Iraqi artists to support Iraqi women's voices.

Needs Statement

Grants and donations are essential to our work. They enable FPTC to provide the people who work with us with sufficient resources. Just as important, we can keep admission prices low for all—and offer many free events like Exclamation Point!and our Salons.

Our core group of 14 artists maintains the company and plans and oversees all productions and other events. We have no regular paid staff but pay 20 to 40 actors, designers, and technical crew to work on each project. Although we are a small performance company, we are committed to paying the artists who work with us and to giving them the resources they need to do their work. We also pay more than the going rate for small theatre companies because of this commitment to supporting artists as well as mounting high-quality productions.

The stipend for actors is a minimum of \$300 but we usually pay at least \$500 and periodically engage actors on a regular union contract at \$300 per week. Set, lighting, and costume designers receive a stipend of \$500-\$1,000 depending on available resources. The greatest need is for larger budgets for the designers to create with, at least double the \$1,000 we currently aim to provide.

Budgets range from \$2,000 for Exclamation Point events, which are always offered for free, to \$15,000 for a large-scale production. Our goal is to double both as quickly as possible.

Fortunately, a local developer given us the free use of a 5,000-square-foot space for two years. However, we expect this major donation will end within a year. We are seeking a new, permanent home, but this will add up to \$30,000 to our annual expenses.

CEO/Executive Director Statement

FPTC's performances and our many other projects are embedded in issues that matter to us and to our community, from what it means to be an individual and part of a larger community, to the challenges faced by former prisoners and veterans, to the need for places grounded in joy and creativity in any society. As an organization, we engage deeply with our neighborhood on development issues, particularly the role of the arts in creating and solidifying a community.

The members of the community value our contributions to it highly, illustrated in part by local attendance at our events and the financial contributions of a number of local businesses. In addition, we help support the many local artists from Fort Point and elsewhere who collaborate with us. In these and other ways, we help preserve and enlarge the artist community in Fort Point and connect it to the rest of our city, as well as to the larger society.

Board Chair Statement

None

Service Categories

Performing Arts

Public & Societal Benefit NEC

Unknown

Geographic Areas Served

Fort Point, the City of Boston, Greater Boston

Please review online profile for full list of selected areas served.

Programs

Major Productions

Description

Each year, FPTC offers major productions in theatre, music, and dance. A few highlights, all unique, include:

> Play festivals: “Carny Knowledge: A Sideshow Extravaganza of Original Plays and Extraordinary Oddities;” “Gods, Monsters, and the Other;” and “Codes of Conduct: Plays About Women & Men”

> Major plays, such as: “The Good Person of Setzuan;” “4: 48 Psychosis;” “The Time of Your Life;” and “Hotel Cassiopeia”

> Music/dance events, such as: “Impermanence and Uncertainty: An Evening of Contemporary Music and Dance” and “Memories and Fantasies,” a dance/music production.

We stage many of these in nontraditional, neighborhood locations.

Budget

\$.00

Category

Arts, Culture & Humanities, General/Other Performing Arts

Population Served

Adults, Offenders/Ex-Offenders, Immigrant, Newcomers, Refugees

Program Short Term Success

Success for all productions and events is an enjoyable and thought-provoking evening for participants and audiences, as well as a high-quality production. This is measured through post-event evaluation sessions by FPTC’s 14 artistic board members, along with feedback from participants and audiences. In some cases, additional feedback comes from reviews and other notices in various media.

We aim for fully developed, high-quality productions, with:

> 6-9 performances of each

> total audiences of 500-1,000

> 20-30 contributing artists and other staff receive payment for their participation

Program Long term Success

Our work strengthens the neighborhood we serve as part of our efforts to encourage the arts, encourage artists to share their work with the neighborhood, and encourage the neighborhood to support the arts. In all our work, FPTC uses theatre and many other arts to bring people together.

We collaborate actively other organizations to market, develop, and preserve the neighborhood. Recently, FPTC has played in a leading role in the effort of the Fort Point Arts Community to create an arts center in Fort Point. In the face of intense development and upscaling, such a facility would anchor Fort Point for the long-term as a Boston's premier artist neighborhood and a resource for the region. It could also provide a new, permanent home for FPTC.

Program Success Monitored By

Success is measured through post-event evaluation sessions by members of Fort Point Theatre Channel, along with feedback from participants and audiences. In some cases, additional feedback comes from reviews and other notices in various media.

Success is also measured by the resources we are able to provide to the artists working with us, as both stipends and expenses for their creative efforts on our behalf.

Examples of Program Success

"The Good Person of Setzuan," offered in 2013, was our most successful production in many respects, artistically, economically, and socially. Reviews and comments were exceptionally enthusiastic. We distributed about \$15,000 to three dozen actors, designers, and others. We performed for capacity audiences for six of the nine evenings and at two-thirds capacity for the others, despite blizzards. We had a balanced budget despite low ticket prices (\$18 maximum, with many discounts and free offers).

Exclamation Point, Salons, and Other Free Events

Description	<p>The Exclamation Point! series explores new work, often works in progress. Offered for free, these informal evenings give writers, musicians, filmmakers, and others a chance to see their work presented by a professional company. Each draws a capacity audience to a variety of nontraditional venues (cafes, galleries, storefronts, etc.). Themes, each considered broadly, have included film, the science of love, anachronism, the four humours, and more. We have offered 11 EPs.</p> <p>Salons bring people together to explore artistic ideas. Each begins by listening to a project concept or listening to a work in progress, followed by discussion over dinner.</p>
Budget	\$.00
Category	Arts, Culture & Humanities, General/Other Performing Arts
Population Served	Adults, US, Families
Program Short Term Success	<p>Success for all productions and events is an enjoyable and thought-provoking evening for participants and audiences, as well as a high-quality production. This is measured through post-event evaluation sessions by FPTC's 14 artistic board members, along with feedback from participants and audiences. In some cases, additional feedback comes from reviews and other notices in various media.</p> <p>For Exclamation Point and other special events, we aim to present early-stage, high-quality, stimulating material, with:</p> <ul style="list-style-type: none">> 1-2 performances of each> total audiences of 100-200> 20-30 contributing artists and other staff receive payment for their participation
Program Long term Success	<p>Our work strengthens the neighborhood we serve as part of our efforts to encourage the arts, encourage artists to share their work with the neighborhood, and encourage the neighborhood to support the arts. In all our work, FPTC uses theatre and many other arts to bring people together.</p> <p>We collaborate actively other organizations to market, develop, and preserve the neighborhood. Recently, FPTC has played in a leading role in the effort of the Fort Point Arts Community to create an arts center in Fort Point. In the face of intense development and upscaling, such a facility would anchor Fort Point for the long-term as a Boston's premier artist neighborhood and a resource for the region. It could also provide a new, permanent home for FPTC.</p>

Program Success Monitored By Success is measured through post-event evaluation sessions by members of Fort Point Theatre Channel, along with feedback from participants and audiences. In some cases, additional feedback comes from reviews and other notices in various media.

Success is also measured by the resources we are able to provide to the artists working with us, as both stipends and expenses for their creative efforts on our behalf.

Examples of Program Success Exclamation Points this past year drew about 150 people each. We presented EP for two evenings to accommodate interest in these offerings. "Napoleon Bowling" was the first EP presented outside Fort Point: the Currier Museum of Art cosponsored one evening. All Exclamation Points are free.

Other recent special events illustrate the diversity of our offerings:

- > "Travels With Franny: A True & Faithful Account of Our Road Trip with Franz Kafka," a reading of a novel-in-progress
- > Readings of the Iraqi play "Waiting for Gilgamesh" and "No Room for Wishing," a new play about Occupy Boston, presented during Icons, an exhibit curated by FPTC's Anne Loyer of art growing out of interviews with Iraqi citizens and U.S. veterans of the Iraq war
- > "The Hidden Faces of Courage," a semi-staged reading of a new play on reentry challenges for formerly incarcerated women
- > "We Still Live Here: Âs Nutayuneân," an acclaimed documentary, tells the story of the revival of an indigenous language

Management

CEO/Executive Director

Executive Director

Dr. Marc S. Miller

Term Start

Sept 2011

Email

marc@fortpointtc.org

Experience

Marc S. Miller is FPTC's co-artistic director, cofounder, and producer. He has directed for a number of Boston-area theatres and was a member of the Actors' Coop of North Carolina. He directed FPTC's productions of "4:48 Psychosis," "The Time of Your Life," "Indiscreet Discretion," and "Hotel Cassiopeia" and Silvia Graziano's "Heads or Tales?" for FeverFest 2010. Other favorite directing gigs include "Arcadia," "Pygmalion," and "Cloud Nine" with the Longwood Players; "Tone Clusters," "Middle-Aged White Guys," and "Arms and the Man" with the Theatre Cooperative; "Criminal Hearts" with Theatre Unanimous (also co-producer); "Play With a Tiger" (independent production; also producer); and "We Can't Pay, We Won't Pay" with the Actors Coop of North Carolina. He has acted, stage managed, and swept the floors for countless theatre companies over four decades. A writer and editor for his day job, he has written or been project director for a dozen books, including several that won major awards. He has written on theatre, economic opportunity, health care, human rights, history, and technology policy. He is a long-time board member and past president of Resist Foundation, www.resistinc.org, and a board member of Fort Point Arts Community, www.forpointarts.org.

Senior Staff

Mr. Rick Dorff

Title

artistic board member

Experience/Biography

Richard Dorff is a visual artist. He attended Massachusetts College of Art and currently works in his studio in East Boston. He is a founding member of the Atlantic Works Gallery where he shows his work.

Dr. Mary Driscoll

Title artistic board member

Experience/Biography Mary Driscoll is founder of the nonprofit On With Living and Learning, Inc. OWLL's advocacy performances present the authentic expression of women whose voices have been silenced in our communities. Her work has been performed as part of the African American Play Festival, by Boston Theatre Works, at Provincetown Fine Arts Center, and, for FPTC, in the play festival, "Gods, Monsters, and the Other," and in "Hotel Cassiopeia" and "The Good Person of Setzuan." Mary has combined her experience as an occupational therapist with her passion for theatre to design a program that advances 21st century occupational and literacy skills. OWLL's successful program is for people who are transitioning from marginalization to productive participation in their communities. As an actor, she has appeared on Boston, New York, and Provincetown stages. onwithlivingandlearning.org

Ms. Christie Lee Gibson

Title artistic board member

Experience/Biography Christie Lee Gibson is an opera singer, actress, and creator/producer/director/coach of musical-theatrical happenings. She is drawn to the continuum of work spanning from experimental theatre to classical opera and pieces that exist at indefinable points along that spectrum. She has acted, directed, and been vocal coach for numerous FPTC productions, including "Codes of Conduct," "Carny Knowledge," "Memories and Fantasies," and "The Time of Your Life." She directed FPTC's "The Good Person of Setzuan." She performed in France as Orphée in Offenbach's "Orphee Aux Enfers" and in concerts of music by Saint-Saëns, Gounod, Poulenc, and Aboulker. Recent credits include "The Four-Note Opera," "The Choose-Your-Own-Opera," "Der Zwerg," and "L'Incoronazione di Poppea" (OperaHub), "Enjoy" (Apollinaire), "From Places Unknown" (11:11 Theatre), "Iolanthe" (Mass Theatrica), "Rusalka" (Diva Day Foundation), and "A Dream Play" (Exquisite Corps). Currently she and composer Erin Huelskamp are developing a one-act chamber opera/movement-based theatre piece entitled "The Ten-Block Walk: An Old-Person's Odyssey." She is a graduate of Brown University. christieeegibson.com

Ms. Silvia Graziano

Title artistic board member

Experience/Biography Silvia Graziano, a playwright and poet, is FPTC's co-artistic director and resident playwright. FPTC premiered her full-length play "Indiscreet Discretion" in 2012. Silvia was co-impresario of FPTC's "Carny Knowledge," and FPTC's first play festival featured her play "The Romantic." In 2010, she was named a New Revolutionary in "Boston Magazine" for her work with Fort Point Theatre Channel. Her one-act play "Trapped Inside a Low-fat Twinkie" was featured in 2010 in FPTC's "Codes of Conduct." In 2011, she collaborated with Blue Spruce Theatre and composer David Reiffel to win Company One's Fringe Wars for their musical "Potter's Field Bed and Breakfast." The team's musical "The Royal Institute for the Support and Healing of the Arts" qualified them for the finals. Her short play "Heads or Tales?" was part of FeverFest 2010. Reflecting her interest in psychology, much of Silvia's writing explores the best and the darkest sides of the human condition in a celebration of the quest for understanding ourselves. She coordinates a Harvard-affiliated Psychiatry Residency Training Program. Previously, she was an outreach worker, with a focus on the transgendered and chronically ill communities. Silvia has a BFA in dramatic writing from NYU.

Ms. Anne Loyer

Title artistic board member

Experience/Biography Anne Loyer is an emerging director, whose first film short won the "Indie Soul" Special Recognition award at the Boston International Film Festival. She has been involved in visual storytelling throughout her career: from her two-dimensional fine art work, to narrative animations, to public art projects and performances that included her audio and video collages based on participants' stories. She was production designer for FPTC's "The Good Person of Setzuan." She recently served as art director for the Academic Media Studio at Wesleyan University, where she produced award-winning video and interactive web sites for educational use in the classroom and museum setting. While a guest artist at Montserrat College of Art, she collaborated with professor Gabrielle Keller and students on a project that evolved into the Odysseus Project, an ongoing dialogue among veterans, artists, and artist-veterans, with support from the Joiner Center for the Study of War and Social Consequences at UMass Boston. The project's current direction is "Tamziq, Scattered and Connected," an international and local collaboration between artists and students from the United States and the Middle East, with a focus on Iraq. Her work has been supported by grants from the Massachusetts Cultural Council, Jane's Trust, and a fellowship at the National Academy of Design. <http://www.nervegarden.com/>

Ms. Sally Nutt

Title artistic board member

Experience/Biography Sally Nutt first worked with FPTC in 2010 in “Carny Knowledge,” playing the frustrated wife and a needy mother in the short plays “Wife of Bobbo” and “Love Me/Leave Me.” Other recent area credits include “The Good Person of Setzuan” (FPTC), “The Life and Adventures of Nicholas Nickleby” (Lyric Stage), “Quills” and “Barefoot in the Park” (Bad Habit Productions), “Something About Swans” (Blackburn Center for the Arts at Boston Playwrights Theatre), and “Funny Money” (Newburyport’s Firehouse Center). She relishes working with playwrights, workshopping and performing in their new works, and as such, is an actor-in-residence with Boston’s Playwrights’ Platform. Sally grew up in rural New Jersey, traveled the world courtesy of the U.S. Air Force, currently resides on the North Shore . . . and has thrived on theatre in all those places. She is a voice-over artist and a member of the Screen Actors Guild and the American Federation of Television and Radio Artists.

Ms. Hana Permimkova

Title artistic board member

Experience/Biography Hana Permimkova is a design director and illustrator at Mario Avila Design studio in her day job. Hana's experience with props comes from the fashion photography industry.

Ms. Amanda Sheehan

Title artistic board member

Experience/Biography Amanda Sheehan is a freelance stage manager living in Boston who spends her summers company managing at the New London Barn Playhouse in New Hampshire. She has also dabbled in props design and is currently learning about marketing and pr for small theatres. She will be graduating from Dartmouth College with a Master's in Liberal Studies, creative writing focus, in June 2013.

Ms. Robin JaVonne Smith

Title artistic board member

Experience/Biography Robin JaVonne Smith made her FPTC debut as the Newsboy in The “Time of Your Life” and recently played Flo in “Sunday With Joy.” Other credits include “Phantom of the Oprah” (Ryan Landry’s Gold Dust Orphans) and “King John” (Actors’ Shakespeare Project). She is also a member of the Beau Jest Moving Theatre company and appeared in a Tennessee Williams world premiere of “American Gothic” at the 2010 Tennessee Williams Theater Festival in Provincetown. She received her A.B. in English and theatre from Bowdoin College and studied at the British American Drama Academy in London.

Mr. Nick Thorkelson

Title artistic board member

Experience/Biography Nick Thorkelson regularly performs his multimedia pieces in FPTC’s Exclamation Point! series. He composed the music and led the Carny Band for “The Good Person of Setzuan.” He also led the Carny Band in Carny Knowledge, for which he wrote the short play “Lionel Banished.” He appeared in FPTC’s “The Time of Your Life” and “Trapped Inside a Low-fat Twinkie.” Previously, he co-wrote, with Josef Treggor, and helped stage a workshop production of “Defarge,” a musical based on “A Tale of Two Cities.” He has performed in various rock, blues, soul, and reggae bands, including Boston’s first reggae band, Jamaica Hylton.
www.nickthorkelson.com

Mr. Douglas Urbank

Title artistic board member

Experience/Biography Douglas Urbank is an experimental filmmaker with a background in sculpture and drawing who began working with film in 2008. His films are made primarily with 16 mm film stock using “direct film” techniques, including combinations of original and found footage, blank leader, hand coloring, adhesive overlays, and other interventions, and are edited on a light table without use of a traditional editing system. His work has been screened nationally at film festivals and tours and locally at experimental music programs with live sound accompaniment. Since 2001 he has hosted a radio program devoted to experimental, improvisational, and other unconventional music and sound art, and part of WZBC’s long-running “No Commercial Potential” weeknight programming from Boston College. The show aired previously for several years on Tufts University’s WMFO.
www.douglasurbank.com

Mr. Daniel J. van Ackere

Title artistic board member

Experience/Biography Daniel J. van Ackere graduated from the School of the Museum of Fine Arts and Tufts University in 1988 and has been photographing for a wide range of commercial and art-based clients ever since. He has collaborated on several photographic and holographic portrait projects with the late Harriet Casdin-Silver, an internationally renowned and long-time Fort Point artist, and is staff photographer at America’s Test Kitchen. Daniel is currently collaborating on a permanent public art piece based on his “Starry Night” installation, originally conceived for Fort Point Arts Community’s Winter Solstice Public Art Series. His continuing fascination with the illusory worlds of theatre and holography has melded with his current work in public art and his photographic pursuits of landscape, theatre, and dance. He can be reached on his website at www.danieljvanackere.com.

Mr. Mark Warhol

Title artistic board member

Experience/Biography Mark Warhol, cofounder of Fort Point Theatre Channel, was born in Texas and received a degree in electrical engineering from Purdue University. This was naturally followed by the study of piano with William Dorn and music composition with David van Vactor at the Music School of the University of Tennessee, where he designed and built the first electronic music studio. An interest in opera and further study at the Stockhausen Concerts and Courses in Germany led him to include theatrical aspects in all his compositions. Mark lives in Gloucester, where he is a freelance composer and artistic director of Ensemble Warhol. His works include a theatrical dimension in which musicians work regularly with actors, animators, artists, authors, choreographers, dancers, mimes, performance artists, sculptors, stage directors, and other artists, and they are sometimes themselves called upon to integrate their instrumental or vocal performances into the stage action. He was composer and producer of “Heaven and Earth” and “Memories and Fantasies,” both of which were collaborations of Fort Point Theatre Channel and Ensemble Warhol. www.markwarhol.net

Staff Information

Full Time Staff	0
Part Time Staff	0
Volunteers	14
Contractors	50
Retention Rate	90%

Staff Demographics - Ethnicity

African American/Black	7
Asian American/Pacific Islander	0
Caucasian	93
Hispanic/Latino	0
Native American/American Indian	0
Other	0 0

Staff Demographics - Gender

Male	43
Female	57
Unspecified	0

Formal Evaluations

CEO Formal Evaluation	No
CEO/Executive Formal Evaluation Frequency	N/A
Senior Management Formal Evaluation	N/A
Senior Management Formal Evaluation Frequency	N/A
NonManagement Formal Evaluation	N/A
Non Management Formal Evaluation Frequency	N/A

Plans & Policies

Organization has a Fundraising Plan?	No
Organization has a Strategic Plan?	No
Does your organization have a Business Continuity of Operations Plan?	No
Management Succession Plan?	No
Organization Policy and Procedures	No
Nondiscrimination Policy	No
Whistleblower Policy	No
Document Destruction Policy	No
Directors and Officers Insurance Policy	No
Is your organization licensed by the Government?	No

Collaborations

We collaborate actively with other local organizations—in particular, Friends of Fort Point Channel and the Fort Point Arts Community. With FPAC, the producer is clerk, board member, and a leader in an effort to create an arts center in Fort Point.

Board & Governance

Board Chair

Board Chair	Dr. Marc S. Miller
Company Affiliation	Community Volunteer
Term	Sept 2011 to Aug 2014
Email	marc@fortpointtc.org

Board CoChair

Board CoChair	Mr. Nick Thorkelson
Company Affiliation	Community Volunteer
Term	Sept 2014 to Aug 2014
Email	nthork@gis.net

Board Members

Name	Affiliation	Status
Mr. Richard Dorff	Community Volunteer	NonVoting
Dr. Mary Driscoll	Retired	NonVoting
Ms. Silvia Graziano	Community Volunteer	Voting
Ian W. King	Community Volunteer	Voting
Ms. Anne Loyer	Community Volunteer	NonVoting
Dr. Marc S. Miller	Community Volunteer	Voting
Ms. Sally Nutt	Community Volunteer	NonVoting
Ms. Hana Permimkova	Community Volunteer	NonVoting
Mr. Nick Thorkelson	Community Volunteer	Voting
Nathan Troup	Community Volunteer	Voting
Mr. Douglas Urbank	Community Volunteer	NonVoting
Mr. Daniel J. van Ackere	Community Volunteer	NonVoting
Mr. Mark Warhol	Community Volunteer	NonVoting

Board Demographics - Ethnicity

African American/Black	7
Asian American/Pacific Islander	0
Caucasian	93
Hispanic/Latino	0
Native American/American Indian	0
Other	0 0

Board Demographics - Gender

Male	43
Female	57
Unspecified	0

Board Information

Board Term Lengths	3
Number of Full Board Meetings Annually	1
Board Meeting Attendance %	90%
Written Board Selection Criteria?	No
Written Conflict of Interest Policy?	Yes
Percentage Making Monetary Contributions	100%
Percentage Making In-Kind Contributions	100%
Constituency Includes Client Representation	No

Financials

Fiscal Year

Fiscal Year Start	Jan 01, 2017
Fiscal Year End	Dec 31, 2017
Projected Revenue	\$30,000.00
Projected Expenses	\$30,000.00
Endowment?	No
Spending Policy	N/A
Credit Line?	No
Reserve Fund?	No
Months Reserve Fund Covers	0

Detailed Financials

Revenue and Expenses

Fiscal Year	2016	2015	2014
Total Revenue	\$28,377	\$35,791	\$57,891
Total Expenses	\$34,386	\$30,479	\$39,002

Revenue Sources

Fiscal Year	2016	2015	2014
Foundation and Corporation Contributions	--	--	--
Government Contributions	\$0	\$0	\$0
Federal	--	--	--
State	--	--	--
Local	--	--	--
Unspecified	--	--	--
Individual Contributions	\$25,240	\$23,507	\$50,806
Indirect Public Support	--	--	--
Earned Revenue	\$3,137	\$12,284	\$7,085
Investment Income, Net of Losses	--	--	--
Membership Dues	--	--	--
Special Events	--	--	--
Revenue In-Kind	--	--	--
Other	--	--	--

Expense Allocation

Fiscal Year	2016	2015	2014
Program Expense	\$34,386	\$30,479	\$39,002
Administration Expense	--	--	--
Fundraising Expense	--	--	--
Payments to Affiliates	--	--	--
Total Revenue/Total Expenses	0.83	1.17	1.48
Program Expense/Total Expenses	100%	100%	100%
Fundraising Expense/Contributed Revenue	0%	0%	0%

Assets and Liabilities

Fiscal Year	2016	2015	2014
Total Assets	\$24,124	\$30,133	\$24,821
Current Assets	\$23,324	\$29,333	\$24,021
Long-Term Liabilities	\$0	\$0	\$0
Current Liabilities	\$0	\$0	\$0
Total Net Assets	\$24,124	\$30,133	\$24,821

Short Term Solvency

Fiscal Year	2016	2015	2014
Current Ratio: Current Assets/Current Liabilities	--	--	--

Long Term Solvency

Fiscal Year	2016	2015	2014
Long-Term Liabilities/Total Assets	0%	0%	0%

Top Funding Sources

Fiscal Year	2016	2015	2014
Top Funding Source & Dollar Amount	--	--	--
Second Highest Funding Source & Dollar Amount	--	--	--
Third Highest Funding Source & Dollar Amount	--	--	--

Capital Campaign

Currently in a Capital Campaign?

No

Comments

Foundation Staff Comments

Financial summary data in charts and graphs are per the organization's IRS Form 990s. Contributions from foundations and corporations are listed under individuals when the breakout was not available. Please note, the 2011 Form 990 posted above is for a partial year.