



The Giving Common

An Initiative of the Boston Foundation

www.thegivingcommon.org

Fort Point Theatre Channel Inc.



General Information

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Website

www.fortpointtc.org

Organization Contact

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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 our communities.

Background Statement

FPTC brings together artists from the worlds of theater, music, visual arts, and other fields as a forum for collaborative expression while enriching our communities. Through diverse projects, FPTC engages artists to share their work with the community and encourages the community to support the arts. As a reviewer noted, "They are living up to their mission of 'creating and sustaining new configurations of the performing arts.' I'd recommend Boston theater-goers keep a close eye on this company."

Since 2007, FPTC has engaged in more than 110 projects and entertained thousands of people. Each year, we offer a variety of performance events in theatre, music, dance, and other arts emphasizing both inclusion and quality, collaborating actively with a variety of organizations and hundreds of artists.

"Boston Magazine" has described FPTC as "a unique initiative in the performing arts in the city." Every project reflects a particular mix of the core group's many artistic interests and fields of expertise. Joining our core group of 23 artistic directors for each project are many collaborators. Most involve 25-40 participants and reach 50-500 audience members.

FPTC's performances and other projects are embedded in issues that matter to our artistic directors and to our communities, from issues of race and identity, to the necessity of having awareness of past and present, to the discovery human connections across the world. As an organization, FPTC engages with the neighborhood on local issues, particularly the role of the arts in creating and solidifying a vibrant, welcoming, and sustainable community.

Each year, FPTC mounts one to three major productions. Each is special, as is suggested by reviews from our first year and most recent major productions. From 2007: "Expressionistic though it is, '4:48 Psychosis' doesn't deal in abstracts; this is death, pain, suffering and rage you can all but taste. You're brave if you see this show; and Fort Point Theatre Channel is all the braver for presenting it." And 2017: "Kudos to Fort Point Theatre Channel for having the nerve to take on this twisty puzzle box of a play ["The Ghost Sonata]."

Three recent projects reflect the breadth of FPTC offerings:

DHALGREN SUNRISE

This original FPTC production of sci-fi, music, dance, video, and drama was based on the novel "Dhalgren" by Samuel R. Delany. Movement artists, musicians, designers, and readers created a performance vehicle that explored and interpreted the novel's diverse themes—identity, family, urban living, violence, and sexuality, the nature of time and reality. Major support was provided by a Live Arts Boston (LAB) grant from the Boston Foundation.

THE GHOST SONATA

FPTC presented August Strindberg's modernist classic in a bold new production for the digital age. In this play, a young student, fresh from an heroic act, encounters an old man in a wheelchair who offers to be his benefactor. Appearances are deceiving, however; behind the facade of the elegant house lurk shocking secrets.

BASRA-BOSTON PROJECT

At three locations, FPTC offered free performances and an exhibit of new works emerging from the “Basra-Boston Project,” which connected scholars, playwrights, poets, painters, archaeologists, and others in Boston and Iraq. This project was part of an ongoing collaboration with several organizations. A key partner has been the Odysseus Project, which promotes dialogue among artists, veterans, students, refugees, immigrants, and members of the Boston community and uses art as a means to understand the connections between communities here and conflicts overseas.

OTHER PROGRAMMING

Central to the FPTC mission are three intimate, informal, free programs:

THE EXCLAMATION POINT! series explores new short works, often works in progress. FPTC has mounted 16 EPs. Offered in community-based locations, these evenings bring together artists from various disciplines and from all over Boston in pursuit of FPTC’s mission to create new configurations of the performing arts around a single theme. Based on FPTC’s commitment to supporting artists, all participants (up to 50 per project) receive stipends as well as opportunities to work with artists outside their discipline. “Basra-Boston Project” presentations were part of this series. Other themes have included “the science of love,” “masks,” “film,” and many others. Venues have included, among others, a café, an art gallery, a parking garage, an empty storefront, the atrium of an office building, and Boston Common.

THE SENSES PERFORMANCE series, an adjunct to “Exclamation Point!”, offers an eclectic mix of very-low-budget presentations by different artists approximately once a month, usually at Midway Studios in Fort Point. “Senses” events help attract new audiences and develop new work. Recent “Senses” have included: “The Liz Borden Band” performing original songs mixing a love of vocal harmonies, a dose of punk, and a punch of attitude; “Olivia Brownlee’s Songography Tour” showcasing of songs from Brownlee’s forthcoming musical wherein the author’s Inner Housewife and Inner Pirate battle against and beside each other; and “The Three Births of Wadih Alwani,” a “monodrama written and read by Palestinian-Syrian Mahmoud Nowara about his life, his work as a journalist, and his experiences before, during, and since being imprisoned and tortured in Syria.

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. For example, the discussions at 2016 salons led to the 2017 productions of both “Dhalgren Sunrise” and “The Ghost Sonata.”

Impact Statement

FPTC's mission, programs, and events focus on the many issues that matter to the community of Fort Point and to Greater Boston. From the reimagining of American history to the comparison of relationships through social media, FPTC projects convey these kinds of issue to audiences of all kinds. Current projects include, for example, three possible "Exclamation Point!" events for the anniversary year: "The Colors of the Rainbow are Yellow," "Her Story Is," and "Humanity Not Statistics."

FPTC engages deeply on local issues, particularly the essential role of the arts in a vibrant and sustainable community. The community demonstrably values FPTC's contributions, as illustrated by attendance at events and the financial contributions of local businesses. For its part, FPTC provides financial, logistical, and emotional support to hundreds of collaborating artists and many organizations throughout the city.

Collaboration with community and arts organizations, as well as with independent artists, is fundamental to FPTC. As an example, work with Middle Eastern (particularly Iraqi) has comprised art exhibits, play readings, and the premieres of two full-length plays. This work has involved UMass Boston's Joiner Institute for the Study of War and Social Consequences and various other organizations. This year, the continuation of the project, "Her Story Is," centers on artistic collaboration among four U.S. women artists and four Iraqi women artists, culminating in public presentations in both countries.

The mission of FPTC lends itself to incorporating many different genres of art, breaking down barriers that can bring together performers of all types. This helps FPTC attract diverse audiences of all ages, many of whom come to attend an art event they may not usually attend. Reflecting this mix of genres among the core group of artistic directors, FPTC bridges the gaps that separate various audiences; attracting film audiences, dance and theatre audiences, visual art viewers and more to come together for events and performances. To further serve diverse audiences, offering these events at no or low cost is an essential step toward addressing hurdles that stem from race, class, and cultural conflicts that hinder many people from attending artistic productions. FPTC's "Senses Performance Series" and "Exclamation Point!" events are always free, and tickets for major productions are offered at the lowest cost possible (usually \$14-\$20).

Many people fail to attend theatre and art performances not only because of cost but due to lack of awareness. One way FPTC addresses this issue is to use "nontraditional" performance spaces that are accessible to different types of audience member. These venues have included a parking garage, art galleries, local cafes, and empty storefronts. The owner of the Atlantic Wharf office building, Boston Properties, has been a valued partner in many FPTC projects, including the "Basra-Boston Project," contributing not only venues but also materials, staffing, promotions, and funding. Having events in public spaces such as these invite the entire public, even passersby, to participate.

Impact is increased through diverse collaborators. In addition to many individuals, we have worked with such organizations as the Odysseus Project, UMass Boston's Joiner Institute for the Study of War and Social Consequences, the Center for Arabic Culture, the University Basra in Iraq, On With Living and Learning, Contrapose Dance, Ensemble Warhol, Tempest Productions, The Club by George Foreman III, and the Fort Point Arts Community.

Needs Statement

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

Our core group of 23 artists maintains the company and plans and oversees all productions and other events. We operate with 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 more than the going rate and to giving them the resources they need to do their work.

The stipend for actors in a major FPTC project 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 stipends of \$500-\$1,000 depending on available resources. The greatest need is for larger expense budgets for the designers, at least double the \$1,000 we currently aim to provide.

Budgets are \$2,000 and up for Exclamation Point events, which are always offered for free, to \$10,000 to \$15,000 for large-scale productions. Our goal is to double both as quickly as possible. Between 2010 and 2012, a local developer temporarily gave us the free use of a vacant 5,000-square-foot facility. Since 2012, we have used free or rented performance spaces. We are exploring options for a new, permanent home, especially for rehearsals, construction, and storage, while continuing to utilize community-based venues for our events.

In this tenth anniversary year, FPTC is seeking additional funds as we implement a new strategic plan to prepare us firmly for the next decade. For our first 10 years, the artistic directors have been supported by a volunteer executive director/producer who works full-time for FPTC. More recently, a major grant from a Fort Point-based fund and a planning grant from the Boston Foundation supported organizational development. This work has included engaging a strategic planning consultant who helped FPTC explore and implement options for transitioning to a more formal organizational structure and a regular, paid administrative and development staff.

As part of implementing the strategic plan, FPTC is forming a larger, more defined board of directors to support and augment the administrative and oversight activities of the artistic directors and the current officers of the nonprofit corporation. Four working committees of the artistic directors meet frequently, focusing on organizational development. The Steering Committee sets the agenda for the monthly meetings of the artistic directors and drafts the annual budget and programming schedule. The other three are the Board Development Committee, the Fundraising Committee, and the temporary 10th Anniversary Committee.

As an organization, FPTC seeks to be diverse in projects, audiences, and internally. In part, we accomplish this through partnerships. In terms of leadership, FPTC's 23 artistic directors reflect a diversity of artistic skills and pursuits, brought together by the mission to create "new configurations of the arts." Because FPTC's artistic board is composed of people who have previously established themselves in particular artistic genres and seeking new directions for their own work, the group includes an unusually high number of older women and men, including five senior citizens, with most others 40 to 50 years old. Recent efforts to incorporate younger artists have succeeded, with five artistic directors in their 20s.

That said, ongoing efforts to diversify the group of artistic directors in terms of race proceed

gradually, and this is a high priority in the strategic planning process. Currently, four of the 23 artistic directors are people of color. Economically, FPTC from its beginning has maintained a commitment to paying all artists who work with it. This is a small step toward making participation in FPTC more feasible for lower-income artists. That said, the pay is for temporary project work and far too low to support a person. Almost all of the artistic directors are low- to middle-income (which is likely the case for most practicing artists in Boston).

In 2017-2018, we seek funds for our 10th anniversary programming:

A. HER STORY IS

An Exclamation Point! and an art exhibit in two Boston-area locations (plus others in Iraq) will culminate the “Her Story Is” project, which supports artistic conversations, exchanges, and creation among U.S. and Iraqi women artists. The goals of “Her Story Is” are to further cross-cultural understanding, explore artistic practice, empower women’s voices and bring those voices to Massachusetts and Iraqi audiences. Four U.S. artists and four Iraqi artists are engaging via online conversations, providing groundwork for a winter workshop in Dubai (a location accessible to both Iraqi and U.S. artists). There, each participant will lead creative exchanges relevant to her current work. In the months after the workshop, the artists will produce works for spring exhibitions and performances.

B. HUMANITY NOT STATISTICS

In collaboration with On With Living and Learning (OWLL), FPTC will mount a visual art exhibit and performance as the next phase of OWLL’s Humanity Not Statistics project, with a focus on the experiences of incarcerated women. For the exhibit, an incarcerated mother will explore the unique identities and circumstances of her surroundings in a federal prison through portraits and high-quality sketches sent to her daughter. The daughter, a theatre student at Suffolk University, will write and perform a musical ode highlighting her experience as a child of an incarcerated mother and the challenges she continues to face. A short dance piece is being created by a member of the OWLL’s collective.

C. BOSTON LETTERPRESS

FPTC co-artistic directors Mitchel King Ahern and Greg Kowalski are creating a display on the electronic marquee of the Boston Convention and Exposition Center. In conjunction with the display, FPTC and the Museum of Printing are organizing an evening tentatively titled “The History of Boston Letterpress.” Historically, Fort Point was a center of Boston’s printing industry.

D. JEANNE, THE STORY OF A WOMAN

In a major production in late 2018, FPTC, in collaboration with Ensemble Warhol and the Doppelganger Dance Collective, will present “Men and Their Machines,” a dance-opera work adapted from the opera “Jeanne, The Story of a Woman.”

E. EXCLAMATION POINT!

In addition to “Her Story Is,” FPTC members have various Exclamation Point! projects in development. Three of these projects are:

- “The Colors of the Rainbow Are Yellow” is a collaborative project conceptualized by FPTC co-artistic director Naomi Ibasitas. Seeking to provide more opportunities for Asian-American artists Greater Boston, the project imagines a celebration of Asian-American culture and the common humanity that should bring people of all cultures and backgrounds together, rather than divide them.

- “Onscreen/Offscreen” curated by co-artistic director Mark Warhol, is a work combining live action and projections.

- “The Immigration Series” is led by co-artistic director Hana Pegrimkova, an immigrant from the Czech Republic. The series of events includes readings of the play “Crazy Blood” about immigrants from Eastern Europe and began with the reading of “The Three Births of Wadih Alwani.”

F. THE 10TH ANNIVERSARY

FPTC is celebrating its first decade of creating new configurations. In addition to the regular schedule, FPTC is organizing a celebration at Fort Point’s Midway Studios, featuring live music, presentations, and a six-week exhibit of artwork reflecting the work of FPTC and its members and friends over the years.

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 many 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.

The board of artistic directors is the key to FPTC’s visioning, operations, and long-term sustainability. The group has met in person regularly since 2007, and its members connect frequently by email, phone, and in person to oversee projects and plan future projects and directions. Periodic retreats provide time for deeper engagement on key issues, such as considering new approaches to programming, structure, and financing. Currently, 23 people volunteer as artistic directors, and they also serve as project directors and other project staff.

Board Chair Statement

See statement from the CEO/Executive Director

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 recent highlights include:

- DHALGREN SUNRISE: An original FPTC production of sci-fi, music, dance, video, and drama was based on the novel “Dhalgren” by Samuel R. Delany and arranged and directed by FPTC’s Mitchel Ahern.

- THE GHOST SONATA: August Strindberg's modernist classic in a bold new production for the digital age.

- CHANNEL/DANCE: A collaboration with Contrapose Dance paired ten of Boston’s adventurous choreographers with 10 painters, photographers, playwrights, and other artists to create short movement works with imaginative and far-reaching visual and audio impact.

- DREAMBOOK: A theatrical reimagining of pre-Civil War New Orleans and Walt Whitman’s brief period there, conceived by Fort Point multidisciplinary artists Dan Osterman and Nick Thorkelson.

- WAITING FOR GILGAMESH: A play by Iraqi playwright Amir Al-Azraki and part of an FPTC-led long-term collaboration with several organizations to use art as a means to understand the connections between communities here and conflicts overseas.

- JEANNE: THE STORY OF A WOMAN: An opera-dance collaboration among FPTC, Ensemble Warhol, and Contrapose Dance.

Budget

6,000 - \$15,000

Category

Arts, Culture & Humanities, General/Other Performing Arts

Population Served

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

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. These are measured through post-event evaluation sessions by FPTC's 23 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>We aim for fully developed, high-quality productions, with:</p> <ul style="list-style-type: none"> > 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	<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. We collaborate actively other organizations to market, develop, and preserve the neighborhood.</p>
Program Success Monitored By	<p>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.</p> <p>Success is also measured by the resources we can provide to the artists working with us, as both stipends and expenses for their creative efforts on our behalf.</p>
Examples of Program Success	<p>Artistically, economically, and socially, the 2017 productions of "Dhalgren Sunrise" and "The Ghost Sonata" were among FPTC's most successful in its 10 years. Reviews and comments were very positive for these ambitious projects that epitomized FPTC's mission of "creating new configurations of the arts." For each, we distributed a total of about \$13,000 to \$15,000 to actors, designers, and others. Both were well-attended by enthusiastic audiences, and FPTC hit its budgeted goals for ticket income and fundraising.</p>

Exclamation Point, Salons, Senses, 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	0-\$2,000
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. These are measured through post-event evaluation sessions by FPTC's 23 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 <p>In the past year, FPTC used three venues to offer free performances and an exhibit of new works emerging from the "Basra-Boston Project," which connected scholars, playwrights, poets, painters, archaeologists, and others in Boston and Iraq. This project was part of ongoing collaborations with several organizations, including UMass Boston's Joiner Institute for the Study of War and Social Consequences, the Center for Arabic Culture, and the University Basra in Iraq. A key partner has been the Odysseus Project, which promotes dialogue among artists, veterans, students, refugees, immigrants, and members of the Boston community and uses art as a means to understand the connections between communities here and conflicts overseas.</p>

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.
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 can provide to the artists working with us, as both stipends and expenses for their creative efforts on our behalf.
Examples of Program Success	<p data-bbox="594 569 1468 674">“Basra-Boston Connections” drew about 250 people to its presentations in the Boston area, plus several hundred more to its exhibits in Boston and to events and exhibits in Iraq.</p> <p data-bbox="594 720 1386 789">Events in the Senses series and salons, each serving 25-50 people, illustrate the diversity of our offerings.</p>

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.fortpointarts.org.

Senior Staff

Mr. Mitchel K. Ahern

Title

artistic board member

Experience/Biography

Mitchel Ahern works in multiple media, including letterpress, performance art, and invented instruments. He prints on fabric and paper at his shop, mitchelka Show Card Press, in Lynn, Massachusetts. These works combine text and abstraction, often with social/political commentary, and may be combined with performance elements as meta-media performance art. He has exhibited and performed at many galleries and clubs, including the DeCordova Museum and Sculpture Park, 119 Gallery, Atlantic Works Gallery, Galatea, Marblehead Arts, The Middle East, The Rat, the Knitting Factory, Figment, the Wonder Valley Festival, and the INTER-ACTIONS project of the Fort Point Theater Channel on Boston Common and the Channel Center Garage. www.mitchelka.org

Mr. Mario Avila

Title artistic board member

Experience/Biography Mario Avila studied drawing, painting, set design, and lighting at the Art Students League NYC and received a BFA in graphic design from Parson's School of Design (The New School). After many years of working as a creative director for design firms and ad agencies nationwide, Mario and his wife moved to Boston and founded Mario Avila Design, a boutique studio specializing in brand development, print, and interactive design both for nonprofit and for-profit organizations. Their work has won numerous awards, most recently the Best of New England (BONE) 2013 AIGA award, the PINE Pinnacle Award of Excellence 2013, and U360 Design Competition 2013 award. Mario has exhibited personal fine art work in South and North America. Currently, he is working on a series of projects exploring the medium of photography.

Ms. Olivia Brownlee

Title artistic board member

Experience/Biography From an early age, Olivia Brownlee has been exhorted to pursue performance. Although music has always been a constant, she has been cheerfully diverted many times--aspired and studied toward illustrating, writing fiction, swing dancing, voice acting, theatre for social change, stunt work, and special effects for film. She holds two degrees in theater and education and currently is developing a workshop to teach music non-verbally to groups of diverse participants. OliviaBrownlee.com.

Mr. Jaime Carrillo

Title artistic board member

Experience/Biography Jaime Carrillo is a graduate of the William Esper Studio acting program in NYC and has a B.A. with honors in theater arts from Brandeis University. He also was a resident artist with Judith Malina and the Living Theatre for two years, as well as a company member with the Classical Theatre of Harlem for six years. His play *UNA VIDA DE CALIDAD* won the IATI Award for Outstanding Play.

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*. Mary has combined her experience 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

Mr. Danny Gessner

Title artistic board member

Experience/Biography Danny Gessner is a stage manager, theatre producer, creative writer, social media manager, and occasional treasurer. An alumnus of Ithaca College (2014) with a B.S. in Sport Media, Danny spent far more time working on TV, film, and theatre productions while he was in college than he ever spent watching the IC sports teams. Originally from the suburbs of New York City, Danny moved to Boston in June 2015; he was introduced to FPTC while completing a communications internship with The Theater Offensive. An office administrator by day, he is grateful to be working humbly in the background of Boston's eclectic theatre community. His personal goals are to inspire art and culture from sources that have been previously overlooked. His first FPTC production was "The Ghost Sonata" and he looks forward to working on many future endeavors with this distinguishable group.

Ms. Kathryn Howell

Title artistic board member

Experience/Biography Kathryn Howell discovered her passion for directing while studying at Syracuse University. Working with fellow students to prepare them for auditions, scene studies, and shows, she directed over 100 short pieces in her three years there. Since then, she has directed both short and full-length plays for readings, touring shows, and full productions throughout New England and in Albuquerque. As artistic director for South West American Playwright's Laboratory (SWAP Lab), Howell directed new full-length plays and staged readings of members' works. She believes in advocating and nurturing new plays whenever possible. A professional songwriter/vocalist, Kathryn performs live with songwriter and jazz guitarist Roberto Mighty in the duo *Roberto & Kathryn*, which has appeared on Broadway, the Greater Boston Area, and throughout New England.
<http://www.robertoandkathryn.com>

Ms. Naomi Ibasitas

Title artistic board member

Experience/Biography Naomi Anne Ibasitas is a director and stage manager new to the Boston theatre community. She started out doing theatre in New York City when she was 11 years old, making her first professional appearance at the American Girl Place Theater (she played both Josefina and Samantha). She graduated from Emerson College in 2015 with her Bachelor of Arts in directing and arts administration. During her college career, she served as a student executive board member of Emerson College's A.S.I.A. (Asian Students for Intercultural Awareness). During her time in Boston, she has interned for/worked with the Boston Children's Theatre, the Nora Theatre Company at Central Square Theater, StageSource, the Hub Theatre Company of Boston, and the Poets' Theatre. Her first project with the Fort Point Theatre Channel is stage managing for *Dreambook*, directed by Jaime Carrillo, written by Dan Osterman with music by Nick Thorkelson. She is eager to discover what adventures and shenanigans await her in the future.

Ms. Heather Kaplow

Title artistic board member

Experience/Biography Heather Kaplow is a self-trained conceptual artist based in the United States. She creates engagement experiences that elicit unexpected intimacies using objects, alternative interpretations of existing environments, installation, performance, writing, audio, and video. Her work has received government and private grants and been included in galleries, film, and performance festivals in the United States and internationally. www.heatherkaplow.com

Mr. Ian W. King

Title artistic board member

Experience/Biography Ian W. King is a graduate of Ohio University's theatrical design program. His recent local lighting designs include "*Reel to Reel*," "*In the Summer House*," and "*Channel/Dance*" (FPTC), "*Hidden Faces of Courage*" (OWLL and FPTC), "*La Hija de Rappaccini*" and "*Der Vampyr*" (OperaHub), "*Chalk*," "*Outlaw Jean*," "*Girls' Sports*," and "*The Embryos*" (Fresh Ink Theatre), "*Boxer Shorts*" (Brown Box Theatre), "*Turn of the Screw*" (Simple Machine), "*The Farnsworth Invention*" (Flat Earth Theatre), "*Three*" (Boston Public Works), and "*The Singularity*" (Scifi).

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 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.

Ms. Juliana Merhaut

Title artistic board member

Experience/Biography Juliana Merhaut is a freelance stage manager based in the Boston area but originally from the Midwest. Before relocating to Boston, Juli was involved with many northeast Ohio theater companies where she served in various capacities backstage. In Boston, she has worked with the Fort Point Theatre Channel on “Dreambook” and “Dhalgren Sunrise.” Other recent Boston credits include work with Apollinaire Theatre Company (“Hamlet,” “Brilliant Adventures,” “Everyman”) and the Huntington Theatre Company (“Merrily We Roll Along”). Juli received her Bachelor’s from Youngstown State University and her Master’s from Boston University. In addition to stage managing, she is an independent project management consultant and an adjunct faculty member at Boston University.

Mr. Roberto Mighty

Title artistic board member

Experience/Biography Roberto Mighty is a filmmaker, new media artist, and musician. He is writer/director/DP/editor of the narrative short film, “*Peach Pie*,” (2016) currently in consideration at film festivals worldwide. He was projections and sound designer for Actors Shakespeare Project’s “*Macbeth*” (2013), Peter Snoad’s award-winning play, “*The Draft*” (2016), and Elie Wiesel’s “*Zalmen, or the Madness of God*” at The Lab at Harvard (2012). Roberto travels across the USA filming for the 2016 debut of “*getting.older*,” his online environment and multimedia installation on aging in America. He is the first artist-in-residence at Mount Auburn Cemetery (2014-2017), a National Historic Landmark; artist-in-residence at Harvard Forest (2011-2012); and guest artist at Truro Center for the Arts; writer/producer of 65 half-hours of prime-time and weekend network-affiliate television; director of audiobooks with John Updike, Gregory Maguire, Andre Dubus III, and Sandra Cisneros; adjunct professor at Emerson College’s Department of Visual and Media Arts; an instructor in digital nonlinear editing at AGI Training; and teacher of private media workshops live and online. A professional songwriter and jazz guitarist, Roberto performs live with songwriter/vocalist Kathryn Howell in the duo *Roberto & Kathryn*, which has appeared on Broadway, in Greater Boston, and throughout New England. www.robertoandkathryn.com

Ms. Christine Noah

Title

artistic board member

Experience/Biography

Christine Noah is an actor, director, dramaturge, and producer. Originally from Louisville, KY, she is a graduate of Davidson College, where she received a BA in English and theatre and participated in several productions, including Brecht's "*Galileo*," "*The Little Foxes*," "*A Month in the Country*," and "*Twelfth Night*." While at Davidson, she received a grant to devise a piece of theatre with a group of collaborators, who later became The Bullpen Theatre Company, and the collective premiered "*SparkSource*," an immersive devised play. After graduation, she spent some time working in Charlotte, North Carolina, appearing in local productions, most notably "*Bad Jews*" at Actor's Theatre of Charlotte, as well as producing work with her own theatre company, The Avant Guardians. She moved to the Boston area in 2016, where she spends her days as a development professional at the A.R.T. and her nights working (and playing) with FPTC. For FPTC, she led a workshop on devised theater and directed "*The Ghost Sonata*" and "*Threw the Keyhole*."

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. Susan Paino

Title artistic board member

Experience/Biography Susan Paino is a dancer, teacher, and designer. As a costume designer, Susan is best known for finding creative ways to use recycled and up-cycled clothing, fabric, and other materials. Susan was costume designer for FPTC's "*Heaven and Earth*," "*Impermanence and Uncertainty*," "*Reel to Reel/Krapp's Last Tape*," and "*Dhalgren Sunrise*." As a teaching artist, Susan Paino brings a unique combination of experience, training, and passion to dance education. Her teaching practice is rooted in story-telling through movement, beginning with creative movement for preschoolers, progressing to choreographed movement with primary grades. She teaches dance and movement classes at libraries, studios, and early education settings in the Boston area. www.susanpaino.com

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.

Mr. Nick Thorkelson

Title artistic board member

Experience/Biography Nick Thorkelson is a cartoonist, painter, and musician who acts in and creates music, scenery, multimedia pieces, and publicity materials for FPTC productions. He played a *Society Gentleman* in FPTC's "*The Time of Your Life*" and Mr. Benson in "*Trapped Inside a Low-fat Twinkie*," and he led the Carny Band in three productions: "*Carny Knowledge*," for which he wrote the short play "*Lionel Banished*," "*The Good Person of Setzuan*," for which he wrote a new score; and "*Dreambook*," for which he composed all the music. He has performed in various rock, blues, soul, and reggae bands, including Boston's first reggae band, Jamaica Hylton. His comics and cartoons have appeared in "*The Boston Globe*" and various nonfiction comics anthologies including "*Wobblies*," "*The Beats*," "*Yiddishkeit*," and "*Radical Jesus*." 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. For many years, he 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	<p>Mark Warhol 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 Courses in Kurten, Germany, led him to focus on writing music for the theatre. Warhol is the artistic director of Ensemble Warhol, a music group that specializes in the performance of contemporary music. The ensemble has appeared as part of the Elizabeth Willet Musser New Music Series and the Isolated Acts Festival in Saint Paul and Minneapolis, Minnesota, and the Happy New Ears Festival and Serie West in Kortrijk and Ypres, Belgium. It has performed at the Theatre La Chapelle and La Sala Rossa in Montreal and collaborated with the Devanaughn Theatre, Apollinaire Theatre, Kelly Donovan & Dancers, and Contrapose Dance in Boston. The first compact disc of the ensemble, "<i>Où est Fleuri Rose? et autres aventures</i>," is available on the INNOVA label and on iTunes. As a Fort Point Theatre Channel co-artistic director, he has produced several shows, including "<i>Heaven and Earth</i>," "<i>Impermanence and Uncertainty</i>," "<i>Codes of Conduct</i>," "<i>Memories and Fantasies</i>," "<i>Exclamation Point 10! – Filmstock</i>," and "<i>JEANNE, the story of a woman</i>." Mark lives in Gloucester, Massachusetts, where he works as a freelance composer. www.markwarhol.net</p>

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

<u>Name</u>	<u>Affiliation</u>	<u>Status</u>
Mr. Mitchel K. Ahern	Community Volunteer	Voting
Mr. Richard Dorff	Community Volunteer	NonVoting
Mr. Danny Gessner	Community Volunteer	Voting
Dr. Marc S. Miller	Community Volunteer	Voting
Ms. Susan Paino	Community Volunteer	Voting
Mr. Nick Thorkelson	Community Volunteer	Voting

Board Demographics - Ethnicity

African American/Black	0
Asian American/Pacific Islander	0
Caucasian	100
Hispanic/Latino	0
Native American/American Indian	0
Other	0 0

Board Demographics - Gender

Male	83
Female	17
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	\$32,000.00
Projected Expenses	\$37,000.00
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.