

# THEATRE PUGET SOUND

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July 13, 2012

Seattle Center Executive Office  
Attn: Kerry Smith  
305 Harrison Street #215  
Seattle WA 98109

Dear Review Committee:

Theatre Puget Sound is pleased to propose a solution to the management and improvement of the Seattle Center Playhouse. We are confident our proposal will maximize revenue potential while serving the most diverse cross-section of the region's performing arts community and provide year-round programming that will promote vital public engagement and community-building service activities.

#### The Challenge:

Seattle Center has become the foremost Theatre District in the region, housing four of the major, professional performance spaces in Seattle: Seattle Children's Theatre, Seattle Repertory Theatre, McCaw Hall, and the Playhouse Theatre (formerly Intiman). These facilities are counted upon to bring new audiences to the Seattle Center campus and maintain a vibrancy that supports and augments Seattle Center's vision for the Next 50 while generating collateral revenue opportunities for Center vendors and neighboring businesses. However, revenue performance across all arts organizations has varied widely in these years of economic recession. The current result for the Theatre District is Intiman's now nearly year-long closure due to lack of funds to continue operations -- and the resultant darkening of the Seattle Center Playhouse. We understand that this past year of uncertainty has generated tremendous anxiety for both the city and the broader civically and culturally engaged community. Moreover, we understand the particular challenges presented given the state of physical disrepair into which this high-profile community asset has fallen.

#### The Opportunity:

The Seattle Center Foundation and City of Seattle have the opportunity to increase revenues generated by this landmark facility over time -- the end goal being to heighten public pride in its performing arts core, increase commitment to the cultural necessity of the arts and civic engagement for the greater benefit of a vibrant, diverse community. To achieve this, Seattle Center and the City must identify an organization whose combination of management model proposal, proven success within that model, and overall influence over the development of a collaborative, service-oriented spirit within the arts community can restore the Playhouse Theatre back to a Theatre District treasure. Theatre Puget Sound is uniquely positioned to help make both of those goals a reality.

#### The Theatre Puget Sound Solution:

Theatre Puget Sound will create an Arts Incubator at the Playhouse Theatre.

We will use our well-established position in the arts community as a provider of services, hub of collaboration, and diverse cultural activity, as well as our 13 years' experience running what has grown to become the largest space for the arts program in the state, to develop an incubation program. Founded on principles of diversity, accessibility, engagement, capacity-building, and growth, the program will steward the renewal and repositioning of the Playhouse Theatre as a powerful locus of quality arts and cultural programming for the public. By putting into play the same powerful facility management principles we have already demonstrated unquestionable success

SERVING ALL STAGES OF THE ART

- as well as by bringing along our entire cadre of members and clients as community partners in the endeavor, we will:
- Maximize revenue in a currently under-performing real estate asset
  - Restore the facility to good working order, fund and execute capital improvements, and maintain the facility at a level appropriate to its status as one of the premiere performance spaces in the region
  - Build a diverse program of activity that incorporates artists of all disciplines, as well as other community and civic events
  - Build community and capacity among the regions arts organizations
  - Facilitate public-benefit activities already identified as priorities in the Seattle Center portfolio and create new opportunities to expand community benefit through free and low-cost cultural experiences.
  - Collaborate with Seattle Center and other resident organizations to maximize the creative and revenue potential of the Theatre District Zone

Benefits of the Theatre Puget Sound Solution:

1. Revenue split arrangement allows the city to benefit more fully from the success of the Arts Incubator program, with growth potential far beyond a standard, flat-rate rental agreement
2. Reduced financial risk as the TPS solution represents a widely diverse revenue stream that
  - a. is not tied to the financial fluctuations of a single organization and
  - b. is the very beneficiary of TPS’s capacity-building programs.
3. Serves and, simultaneously, benefits from a diverse membership population of artists at all levels – from students through mature, working professionals – who have chosen to make their home and their art in Pacific Northwest.
4. Maximizes diversity to the campus both in terms of Playhouse programming and service to the public.

Theatre Puget Sound is experienced and practiced at all the elements that make up the Arts Incubator proposal (see detailed 13-year history in Section A for specific examples). This proposal speaks to the core of the TPS mission. The Arts Incubator represents a next stage in our mission’s greater fulfillment through expansion and serving a continually growing community.

The TPS staff and many among our principle membership are completely committed to dramatically altering the way our community views this playhouse and to building a more vibrant, diverse, and stable performance and audience community. Ours is a powerful community number of more than 140 organizations and 1,750 individuals that is civic-minded and actively engaged in creating a better community for everyone.

The Playhouse is crucial to the performing arts community. It occupies a privileged position in the larger consciousness as a place of high standards and aspiration. The Arts Incubator proposed by TPS democratizes this important space of major performance and cultural real estate by allowing TPS to act as a buffer between the artist and the capital overhead burdens which so often lead to the demise of important artistic voices. Freed from the burden to mount a full season or administer non mission-focused programs to meet their financial obligations, Arts Incubator participants can focus on their craft, produce work when it is ready instead of when the revenue cycle demands it, and grow at a sustainable pace.

How appropriate, in this urban environment at the edge of the Seattle Center campus, to celebrate the fullest range of our region’s artistic organizations who, themselves, often work at the aesthetic edge that drives creative progress. It is our greatest hope to ensure that all of these organizations have the best chance of being seen and heard, thriving themselves as they contribute to a thriving culture.

**The Arts Incubator is a community proposal. TPS is not presenting business partners; we are presenting community partners. This is as much their proposal as ours.**

Many thanks for the opportunity to present our vision for what we are certain would be a conspicuously successful partnership. We look forward to the possibility of making a formal presentation in your next round of consideration.

Sincerely,

Karen Lane  
Executive Director

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PO Box 19643 ♦ Seattle, WA 98109 ♦ Seattle Center House ♦ 305 Harrison Street

# Proposal for Lease of the Playhouse Theatre at Seattle Center

## TPS Overview

Theatre Puget Sound (TPS) is an arts service organization founded in 1997 to advocate for the region's growing theatre community's causes and administer much-needed services. It has grown to become the Northwest's premier arts advocacy and leadership organization, providing programming and services that benefit both the theatre and the larger regional arts communities.

### Vision

- to nurture a healthy and vibrant theatre community
- to develop strong ties among the region's theatre professionals
- to raise visibility of this region's theatre scene at the local, national, and international levels

TPS has a **two-fold Mission:** *To promote the spiritual and economic necessity of theatre to the public, and to unify and strengthen the theatre community through programs, resources, and services.*

Throughout our history we have built and maintained programs and services that promote, strengthen, and unify the regional performing arts community.

**TPS Promotes** the regional performing arts community through audience development tools and initiatives such as the Seattle Performs website, cooperative advertising, Arts Crush, and the TPS Stage at Bumbershoot.

**TPS Strengthens** the regional performing arts community by providing educational programming, diverse and cost-effective resources for both individuals and organizations, advocacy on both local and national platforms, and services that strive to improve the quality of life for our region's theatre artists.

**TPS Unifies** the regional performing arts community by acting as a physical and virtual gathering place. TPS manages affordable rehearsal and performance spaces and produces the annual Gregory Awards and the TPS Unified General Auditions. TPS also has one of the most active virtual communities in the nation, hosting an interactive website, talent database, message boards, and listserv.

## Who We Serve

While much of our programming is focused on the theatre community, the impact of our services extends to the larger arts community in the Puget Sound region.

### Membership

Theatre Puget Sound membership, which started at just 191 individual artists and 42 performing arts organization members in 1999, has grown steadily: our final membership numbers for 2011 were 1,761 individual artists and 144 performing arts organizations.

Since 2008, the first year of the recession, we have seen a slight drop in organization memberships, which reached its highest at 153 in 2009. Interestingly, we have seen marked increase in individual memberships during the years of the recession. It is not clear if this increase in individual memberships can be accounted for by the people whose memberships had formerly been provided under the umbrella of their employing arts organization or by some other factor.

What is clear is that artists have become more active and more dependent on Theatre Puget Sound services, as well as more willing to join our community.

In addition to our membership program, our Space for the Arts program, Arts Crush, and educational programming serve more than 200 non-theatre arts organizations and innumerable individual artists annually.

Logistically speaking, our membership and program participants span the region, from Olympia to Everett and the Eastside to the Peninsula. About 70% are located in King County.

TPS members are belong to many important organizations nationally, including Theatre Communications Group (TCG), League of Resident Theatres (LORT), Actor's Equity Association (AEA), and IATSE.

**TCG's** current membership is approximately 500 organizations nationally, with just eight coming from our region (all TPS members). They are ACT, Book-IT, Freehold Theatre Lab, Harlequin Productions, Seattle Children's Theatre, Seattle Repertory Theatre, Taproot Theatre, and Wing-It Productions. This number is up two since 2005, when the TCG conference was held in Seattle. TPS partnered with TCG in order to open participation and ensure broad conference access for organizations outside TCG's membership as well as individual artists.

**LORT** has 74 member organizations nationally, with two (ACT and the Rep, both TPS members) coming from Seattle. Clearly, this tells us a lot about the place of large "resident" companies in community: while they employ more people than mid- and small-size organizations that are not LORT members, there aren't many of them – and their numbers appear to be dwindling as the theatre landscape changes nationally.

**AEA** union membership has always been relatively low among our membership and is currently at 94: just 5% of current membership. There are simply more actors in the Pacific Northwest than there is union work. This impacts not only the individual artists but also Pacific Northwest artists' representational voice in the union, as well as national perception of arts in our region. The performing arts incubator that Theatre Puget Sound seeks to create through management of the Seattle Center Playhouse could build local capacity to increase the amount of AEA work available among organizations and our area's ability to expand AEA representation.

But the numbers and other representations within the Theatre Puget Sound community are only part of the story. The Puget Sound region's performing arts scene is vibrant, diverse, and very active. It has an entrepreneurial spirit demonstrated by the local ethos of self-production and activity generated outside the large organizations. It is a community-minded group that turns out in large numbers to volunteer support for needs by TPS and other arts organizations. It models innovation and collaboration in truly impressive ways.

### **General Public**

Theatre Puget Sound also serves the general public of this region.

- Through our collaborative marketing and audience development initiatives, we provide consistent, comprehensive information with our online performance calendar and cooperative advertising program.
- Through programs such as Arts Crush and TPS Stage at Bumbershoot, we create accessible programming and open unique points of entry for participation in the arts.

### **Programs**

The major programming TPS does is cross-disciplinary, even though TPS membership is primarily theatre-based at this time. Our approach to programming seeks to eliminate silos and, instead, imagine new synergies of collaboration and diversity that help to give our region its unique creative character.

Theatre Puget Sound provides the following services and programs:

- Membership and arts advocacy
- Member benefits such as
  - insurance via partnership with national organization Fractured Atlas
  - home loan programs via partnership with HomeStreet Bank, and
  - financial education via partnerships with financial advisories familiar with issues unique to artists.
- Online directory that gives visibility to the resumes and headshots of our entire membership base.
- Space for the Arts Program (our facility management program at Seattle Center discussed in detail on page 15 of this proposal)
- Unified General Auditions
- The Gregory Awards
- Workshops for skill and capacity-building of our members
- Bumbershoot Stage via additional partnership with One Reel
- Arts Crush
- Co-op Advertising

One of our most successful programs, Arts Crush, highlights the impact TPS management of such a prestigious and highly visible space as the Playhouse could have on our local community.

Arts Crush is a month-long festival of arts, literature, music, dance, theatre, film, and more, featuring hundreds of free events, special discounts, and once-a-year interactive arts opportunities for all ages. TPS developed Arts Crush as an extension of its highly successful annual Live Theatre Week event in order to incorporate all the arts and maximize impact for the region's public. Arts Crush presents just one example of the diversity and vitality of our region's arts scene. Since its inception in 2010, Arts Crush has been at the forefront in creating innovative audience engagement programming aimed at creating a seismic shift in our regional arts community, both in terms of the frequency and methods in which audiences engage with the arts, as well as in how our arts organizations conduct business.

Through Arts Crush, TPS strives to build capacity for our regional arts community as a whole by acting as a catalyst for transformational change – shifting the focus of our endeavors from artistic excellence to community relevance and putting the audience at the center of our decision-making process. This work creates a more inviting and accessible arts community for the public, particularly for underserved populations. Of the audience served by Arts Crush in 2011, 36% had an annual household income under \$50,000 and 25% represented communities of color.

Activity such as this would not have existed in Seattle without Theatre Puget Sound and our ability to facilitate successful collaborations. Arts Crush represents a truly innovative and collaborative approach to audience engagement by unifying our entire regional arts community around four overarching goals: engaging community, creating access, inspiring creativity, and building arts participation.

Management of the Playhouse would allow TPS to continue this work at a much deeper level. We could transform this well-established arts venue into a true communal and cultural hub that provides high public benefit by

- working with contracted artists and arts organizations to ensure that they complement their performance offerings with participatory and creative activities for the public (free workshops, co-creation opportunities, public art projects),
- opening up rehearsal space for public viewing,
- offering the lobby as a public venue for neighborhood meetings, community gatherings, gallery space, public forums, open-mics, etc.,
- activating the Playhouse courtyard as a community hotspot by programming free lunchtime concerts, site-specific performances, evening film screenings, readings, interactive public art projects, and more.

### **Organization**

Theater Puget Sound is run by a staff of 8 and governed by a Board of Directors also currently at 8 (with a ninth currently being reviewed for directorship).

#### **Board of Directors**

The character of the Board of Directors has transformed over time from a grass-roots group of community-minded artists and arts administrators to a governing group with a significant percentage of civic-minded business people offering corporate expertise in the governance, direction, and management of our organization. [Appendix A](#) contains an annotated list of current board members, as well as a listing of former board members which we believe further demonstrates the breadth and depth of community support there has been for our organization over the past 13 years.

#### **Staff**

The Theatre Puget Sound staff is an engaged and committed team that has enjoyed uncharacteristic long-term stability for a non-profit organization of this size. We attribute this success to the fact that TPS continues to take positive, calculated risk in service of its mission. [Appendix B](#) contains the complete resumes of our three senior staff members: Executive Director Karen Lane, Deputy Director Sam Read, and Technical Director Rex Carleton. What follows here are brief descriptions of each staff members:

#### **Karen Lane – Executive Director**

Karen Lane has been with Theatre Puget Sound more than 12 years. In that time, she has established TPS and herself as a leading force in community collaboration and advocacy for artists and arts organizations. She has built a team within the board and staff at TPS that values entrepreneurial zest balanced with a healthy dose of risk management. Her unique combination of skills, an artist's perspective with a leader's necessary understanding of the broader vision, has proven invaluable to the success of TPS.

As part of her duties at TPS, Karen works as an advocate for theatre artists in many capacities, consulting for emerging community organizations and theatre companies such as Historic Seattle, Delridge Neighborhood Development Association, and Artspace Projects Inc.; and serving on steering committees such as Seattle Center's Teen Tix program, the Market the Arts Task Force and the Washington Artists Health Insurance Project (WAHIP). She has served on the advisory boards of Washington Ensemble Theatre, Macha Monkey Productions, and Seattle Fringe Theatre Productions.

Prior to joining TPS, Karen worked as a theatre professional and as adjunct faculty at the Drama Department of San Diego State University. She received her BA in Theatre Arts from Seattle Pacific University and completed the course work for an MA in Theatre History with an emphasis in Directing at San Diego State University.

**Sam Read – Deputy Director**

Sam Read has been deeply involved with the Seattle arts community, both as an artist and an administrator, for more than 15 years. He has spent the past eight years on the staff of Theatre Puget Sound (TPS) where he now serves as Deputy Director. While at TPS, Sam has built a reputation as an effective and dynamic leader with a solid track record of innovative programming, successful fundraising, audience engagement, and team management. His work in the creation and management of Arts Crush has led to speaking and presenting engagements at both local and national conferences, including: Americans for the Arts, National Arts Marketing Project, Association of Performing Arts Service Organizations, and Cultural Congress. Before joining the staff of TPS, Sam worked with the Washington State Arts Alliance as well as co-founded and artistic directed Seattle's award-winning Burnt Studio Productions. Additionally, he has worked with a diverse group of arts organizations as an artist and/or producer, including Seattle Public Theatre, GreenStage, Repertory Actor's Theatre, Open Circle Theater, Live Girls!, Northwest Actor's Studio, On the Boards, Seattle Fringe Festival, Youngstown Cultural Arts Center, Northwest Playwright's Alliance, Idaho Shakespeare Festival, and HERE Arts Center (NY).

**Rex Carleton – Technical Director & Facility Manager**

Rex has served as TPS's resident Technical Director & Facility Manager since 2003. His responsibilities include supervision of all productions presented in TPS's three performance venues, as well as overall management of TPS's theatres and rehearsal studios. In addition to core skills in all aspects of technical theatre, Rex's expertise and experience in the Seattle theatre community extend to artistic management, development, performance venue management, and theatre design. Beyond his work at TPS, Rex offers no-cost theatre and technical system design consultations to small theatres and performance venues throughout the region. Recent consultations include Theatre 911 in Seattle, The Rainier Valley Cultural Arts Center, Chrysalis School in Woodinville, Phoenix Theatre in Edmonds, and A.L.T.A. in Alger, Washington.

**Shane Regan – Programs / Member Associate**

A lifelong Washington resident, Shane has been active in the local arts community since college. Since joining Theatre Puget Sound in 2009, Shane has helped grow TPS programs like The Gregory Awards and the annual Unified General Auditions. Shane is also an active presence within the arts scene, from playing in badminton tournaments at On The Boards to acting in *14/48: The World's Quickest Theater Festival*. Shane co-founded Absurd Reality Theatre, which produced five plays throughout Seattle including *Angels in America Part I* by Tony Kushner. He also has sound designed for theatres like Theater Schmeater, Live Girls! Theatre, and Balagan Theatre. Shane has appeared in commercials, webseries (including *What the Funny?* directed by Lynn Shelton), instructional videos, and has also been a member of a local filmmaking squad called The Beta Society.

**Courtney Meaker – Marketing/Programming Assistant for Arts Crush**

Courtney is a writer, dramaturg, and director working within the Seattle community for the past three years. As a theatre artist she's worked with Ghost Light Theatricals, Macha Monkey Productions, Stone Soup Theatre, and Janet Findley Productions, as well as with individual playwrights Kristina Sutherland, Amanda Aikman, Stacy Flood, and Catherine Blake Smith. She's a contributing writer for TheSunbreak.com's Theatre Arts section and manages the social media accounts for Macha Monkey Productions. She also house manages at Intiman Theatre (two years) and Seattle Shakespeare Company. Additionally, she has four years of set construction and stage management experience. Courtney has worked and trained in writing, directing, dramaturgy, design, and management.

**Marianna de Fazio – Program Assistant / Rental Facilities Manager**

Marianna, our newest employee hired in February 2012, received her MFA in acting from the University of Washington Professional Actor Training Program in 2010. She has since worked with local companies such as Sound

Theatre Company, Annex Theatre, and Open Circle Theatre, and she understudies children's shows around King County with Last Leaf Productions. Her voice-over work includes various roles with local Nancy Drew video game company *HerInteractive*, as well as Nintendo. Marianna also dabbles in dialect coaching and is currently coaching her third show at Taproot Theatre.

**Katie Wat – Bookkeeper**

Katie Wat graduated from the University of Washington Foster School of Business with a bachelor's degree in Business Administration, with an Accounting concentration. She has worked for Theatre Puget Sound as a bookkeeper since March 2010. Prior to that, she has completed two summer internships with an Accounting firm.

**Renee Roub – Project Manager, 2012 Gregory Awards**

Using her skills and resources to enable artists to do their art has been Renee's life-long passion. Both as a freelance AEA stage manager in the Seattle theatres (1989-2000) and her role as a board member for the Seattle Shakespeare Company (2009-present), she has found ways to help facilitate great art in our region. Finding her passion aligning perfectly with the TPS mission, she has recently joined the team to manage and help the all-volunteer-committee produce the 2012 Gregory Awards. Renee has stage managed for Empty Space Theatre, Bathhouse Theatre, Seattle Children's Theatre, Intiman Theatre, ACT Theatre, Centerstage, Alice B Theatre, Evergreen Theatre, and Bumbershoot. She has taught stage management for Western Washington University and Seattle Pacific University.

<p><b>Proposed Use of Seattle Center Playhouse Theatre</b></p>
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Our primary purpose and mission in submitting this proposal to manage the Seattle Center Playhouse is collaboration in service of the broadest performing arts population and public good. At its core, this mission is the same as Seattle Center's. We are experienced and practiced at this work, which aligns completely with our organization's central beliefs and values.

Theatre Puget Sound proposes to create an Arts Incubator at the Seattle Center Playhouse. As an Arts Incubator, the Playhouse would become a central figure in TPS's programs to build capacity and accelerate success within the performing arts community.

What we envision goes beyond a simple, standalone facility management program or co-working space for artists. We seek to create a well-rounded, capacity-building program that serves a cross-disciplinary group of performing and literary artists, civic speakers, etc., and has several prongs of support for maximizing revenue in service of this vision.

A seamless integration with TPS's entire mission, the opportunities of an Arts Incubator program at the Playhouse would include

- Creating a pathway for growth among organizations while also providing stability by allowing artists and arts organizations to focus on their craft and development rather than on managing space
- Building audience by helping organizations using the facility reach beyond their own audience network and tap into the elevated audience awareness and interest generated both by the region's perception of the Playhouse and by the power of collaborative marketing
- Encouraging cross-disciplinary collaboration
- Offering workshops and other training opportunities designed to advance organizations' leadership skills and, thereby, ensure the healthy growth and sound fiscal practices that would support longevity
- Creating an industry mentorship program
- Developing a sense of "alumni of the incubator" synergy among participants after they have left our space

The region's smaller arts organizations are accustomed to smaller audiences, often as few as 6-20. The audience size generally has nothing to do with the nature or quality of the work being presented but, rather, to the size of the platform or the organization's marketing reach. We have seen the tremendous impact on these same groups when they perform at TPS Stage at Bumbershoot and experience audiences of more than 200, with people sitting three rows deep on the floor. Experiencing the difference between that and self producing at a local, small- to mid-sized house with small audiences helps energize groups, putting their greater aspirations within closer perceptual reach, and often helping them take the next steps necessary to achieve growth.

Performing and rehearsing in professional, well cared-for and managed spaces rather than in basements and living rooms elevates people's own perceptions about what they are doing, their sense of pride in their work, and even the way they create and perform their art. Building a growth environment for artists and arts audiences through the Arts Incubator is a natural extension of Theatre Puget Sound's original partnership with Seattle Center and is, in fact, why Seattle Center partnered with TPS for management of the 4<sup>th</sup> floor in the first place.

The Arts Incubator at the Playhouse won't only be focused on servicing smaller artists, but it will allow us to chart a more visible path through which they have the possibility of growing their organizations in a well-supported, staged, and sustainable manner that lets them focus on their mission and craft.

We will work to build a solid partnership with the IATSE union to restore union jobs to the area. We will continue to support Intiman's annual summer theatre festival through use of space and other collaborative possibilities. We will partner with current Center House Theatre resident organizations, Book-It and Seattle Shakespeare Company, to help them enter their next growth phase through use of the Playhouse performance space – secondarily opening up new possibilities to bring other organizations into residency at the Center House Theatre.

We will pursue a broad and diverse booking strategy that focuses not only on theatre arts but also on music, dance, speaking engagements, lectures, choral presentations, and other civic activities. We can envision opportunities to partner with and serve VERA Project, the Seattle Children's Theatre, Festal, Folklife, Seattle Arts & Lectures, and many other organizations. The broad range of possible partnerships can help us develop the Playhouse as a vibrant facility that draws people to the Center and gives them multiple ways to engage with the arts and civic conversation.

Expanding the Playhouse programming to include events such as lectures, music performances, and other civic activities would expand public perception of the Playhouse and deepen Seattle Center's position as a hub of diverse arts and civic engagement. Such activities are a natural complement to the work of theatre artists, often interrogating the same themes through discourse and scholarly research that artists interrogate through their performances. They also tend to be well suited to filling the shorter, prime time openings between longer theatrical performance runs. Because of their more agile nature, they can be scheduled into those spots that otherwise tend to go unused – or, at least, un-optimized – in performance spaces. As a result, diversifying the organizations occupying our performance spaces functions secondarily to maximize revenue.

With an incubator, we have the ability to stabilize the community in a way that ensures not only their ongoing success but also our own and that of the Playhouse. The plan reduces risk for all parties – for the organizations who are relieved of the pressures of funding or managing a permanent space on their own that would distract them from the business of their art, as well as for Theatre Puget Sound, the Playhouse, and Seattle Center – because it diversifies our revenue stream and shelters us from the wider fluctuations in revenue experienced by less diversified organizations as a result of economic conditions.

Although we cannot provide solid numbers just yet, we are aware that the financial commitment is daunting. Risk is still present, but it is a calculated risk that we believe will reward us many times over because we have made a similar model work before. The TPS management model works because it is based on diversity, collaboration, and service.

**As you can see, rental and revenue are but one benefit of this model.** The TPS Arts Incubator is about developing relationships through a culture of collaboration and service that will maximize capacity and invigorate the regions arts culture, as well as maximize diversity to the campus both in terms of arts offerings and publics served. Moreover, we believe TPS is the only organization in the region that is positioned to achieve such results *both* by virtue of its mission and by virtue of its own history of fostering organizational growth, development, and community.

### **Proposed Program: Management and Operations**

Should Theatre Puget Sound's proposal to manage the Seattle Center Playhouse Theatre be selected, TPS will immediately set out to implement the following plans:

#### **Staffing Plan**

- TPS Technical Director Rex Carleton, Executive Director Karen Lane, and other members of the TPS administrative staff will support the Playhouse program, as an extension of their already established roles



within the organization (includes program development, marketing, bookkeeping, and facility management expertise).

- Within the first two months
  - Hire a Facility & Rental Manager to focus on generating earned revenue.
  - Hire a Development Director to begin planning and implementation of a capital campaign and to begin generating contributed support for operations so TPS can maintain accessibility to all sizes of organizations.
- By the time the first bookings begin to use the space
  - Secure janitorial support, either through a hire or through a volunteer crew or barter arrangement.
  - Confirm the presence of the Facility & Rental Manager or an approved proxy during all bookings.
- Year 2, hire
  - Capital Campaign manager
  - Development assistant
- Once things stabilize (within 2-4 years)
  - Hire personnel for house and box office management, or
  - Put a kiosk in the lobby so patrons can purchase their tickets via Brown Paper Tickets for digital delivery.
- Assess staffing needs and organizational capacity to expand staff on an annual basis.

This staffing plan assumes that organizations will provide their own front-of-house staff support, as is the case when renting other area venues.

### **Schedule and Model of Operation**

Theatre Puget Sound’s philosophy is that a facility is operated 24/7. Core management functions will be conducted at all hours, as will the activities of clients using administrative offices and performing companies conducting rehearsals and other production related activities. Events open to the general public will generally be restricted to between 10:00 am and 1:00 am, allowing for events ranging from student matinees to late-night performances. We would work to maximize capacity, space, and time booked – which, in turn, would maximize revenue.

TPS staff or a representative would be available onsite should any problems arise during a booking.

The basic model of operation would be closely related to our current model of rental operations.

### **Rental Rate Model**

TPS has worked with several rate models. For the Playhouse performance space, we do not think a flat-rate fee will be the best option. Instead, we intend to tailor the rate and/or terms to the organization making the booking. In this way, the organization’s particular circumstances, capacity, and duration of rental can all be taken into consideration. In some cases we might charge a flat fee, in others we might require a box office split. The point is that we wish to remain open to the best possible scenario for success for each individual client.

### **Event Schedule**

- TPS will honor all the demand date requirements listed in the RFP.
- TPS will partner with Intiman to provide a home for the new summer theatre festival and maintain the continuity of space we believe Intiman and its audiences will need for success.
- After taking these needs into consideration, TPS will support the further capacity building of Book-It and Seattle Shakespeare Company by offering them priority consideration for producing in the Playhouse during remaining weeks of availability. This is in accordance with our goal of developing a capacity/growth pipeline for member organizations and program partners.
- Performance nights still available will be accessible to other community partners. Over time we would like to market a “season” as a whole, but that is probably not realistic in the beginning.

<b>Terms and Financial Return to Seattle Center</b>
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Theatre Puget Sound’s proposed management model will serve the arts community in the broadest possible fashion and will return revenue to Seattle Center that both exceeds a flat rental rate and promises to grow over time.

We seek a contract of 10 or more years, during which time the terms of financial return would unfold in stages:

- For the first year (or other duration to be negotiated) – while Theatre Puget Sound makes the facility functional, concludes equipment negotiations with Intiman, books clientele, and gets fundraising underway – Seattle Center will delay receipt of revenue so TPS we can invest early revenue in immediate facility needs prior to a full Capital Campaign. During this time, Seattle Center will benefit from the capital improvements TPS will be making to the space, with TPS's capital investment figured as pre-paid rent. While there will be no direct rent payment to Seattle Center during this time, Theatre Puget Sound will cover utilities and will make capital improvement to the city's asset that will, ultimately, belong to the city.
- After this initial establishing period, TPS will begin making payments to Seattle Center based on a percentage of gross revenue, with a split to be negotiated. This model will continue through TPS's eighteenth month of occupancy.
- Beginning after 18 months of occupancy, TPS and Seattle Center will assess the financial situation and again reconsider the revenue split. It is TPS's hope that by this time we may be able to enter into a 50/50 contract similar to the contract we have had for our current facilities for more than a decade. However, we would expect the rate to remain variable until the conclusion of our third year of occupancy.
- At the conclusion of the third year of occupancy, TPS and Seattle Center will enter final negotiations to determine the permanent revenue split.

We recognize that a flat-rate proposal at a higher initial monthly amount may be attractive to the review board due to its immediacy. However, we have already had success (in our current contract with Seattle Center) with the basic program partner relationship outlined, which has been proven to result in greater profits and benefits for both organizations. A partnership with Theatre Puget Sound structured around a variable rate of return such as is described here may start off slower, but it will quickly catch up to a flat-rate rental level and, ultimately, out-perform the flat-rate model dramatically over time. Both TPS and Seattle Center will be rewarded for success. All capital investment will become the property of Seattle Center. And the city's return on investment is the upkeep, maintenance and care, major improvement to their asset, and – perhaps most importantly – *public* programming that complements and supports current priorities and attracts a diverse audience to the Center.

We would remind reviewers that in 1999, when Theatre Puget Sound assumed management of Studio4, the city goal was to make up the \$20,000 revenue lost when the Seattle Symphony vacated the space. TPS met that goal even in its first year, and then we proceeded to grow the profit margin far beyond what anyone imagined possible in 1999. At present, Seattle Center receives nearly \$80,000 per year from its partnership with Theatre Puget Sound. We have assembled a client list numbering in the thousands and have built a reputation within the community as *the* place to find high quality, reasonably priced rehearsal and performance space. Our success is in accessibility, activity, and volume. That volume is also good for a vibrant campus and benefits other vendors as well. See [Appendix C](#) for data on the number of visits to Seattle Center generated by TPS facility rental activity.

TPS's variable rate of return financial proposal supports the Seattle Center's greater vision of fostering the continued growth of a vital, highly diverse performing arts district as part of the city's Theatre District Plan.

Theatre Puget Sound will create a vibrant performing arts center on the Seattle Center campus, bringing people in to the campus and surrounding businesses, and also will make significant improvements to the city's asset.

Improvements are immediately necessary. Executive Director Karen Lane and Technical Director Rex Carleton toured the Playhouse in preparation for submitting this proposal. The facility, as a whole, appears to be in need of significant repairs and maintenance. While the areas accessible to the public are generally in acceptable condition, those most essential to facility use clients will require time and resources to bring to a level of acceptable functionality. These spaces include the administrative offices, backstage support areas, dressing rooms, scene shop, costume shop, and both of the technical control booths.

Through our tour and various conversations in recent weeks, we have learned that much of the equipment owned by Intiman is in questionable condition. Should TPS take on management of the Playhouse, we would need to assess the equipment inventory list both to confirm that everything listed is there and to determine its age and functionality.

Another aspect of the facility's current condition to be taken into consideration is the fact that the amount of office space currently usable is much less than expected. This is Intiman repurposed offices to accommodate its Costume Shop. TPS would not be able to generate revenue on the full square footage of the Playhouse until completing a reconversion of this space.

With Theatre Puget Sound's proposed payment model, Seattle Center will receive financial benefit through both revenue split/rent *and* through TPS's capital investment/asset improvement.

Although we can't offer more solid projection numbers at this time, we believe our history and accomplishment with the exact same model of partnership with Seattle Center facility management speaks for itself. Our model works because it is based on service to the broader community: individual artists and arts organizations from all disciplines, as well as their audiences. Additionally, our model provides for a higher volume of artistic, cultural, and revenue-generating activity than other single organization will be able to provide on its own.

In fact, our proposal may actually function to reduce risk for Seattle Center: a partnership with Theatre Puget Sound means a partnership with all of Theatre Puget Sound's member partners as well as with our sizable client base built over the last decade. The Seattle Center Playhouse Theatre will not be bound to the success or failure of a single organization because TPS brings a variety of sources of revenue from a large number of organizations.

TPS intends to create a long-term pipeline for building capacity in its membership organizations that looks beyond the short-term arrangements currently in place for Book-It and Seattle Shakespeare Company of just booking space. Our success will be the city's success, and it will extend far beyond the financial.

Truly of primary benefit will be cost efficiencies for all participants. And in return for its investment in the TPS performing arts incubator, Seattle Center and the City of Seattle get the vitality, accessibility, and diversity envisioned in its mission and values.

#### **Contribution to Seattle Center's Mission and Values**

Theatre Puget Sound's mission aligns with that of Seattle Center through its emphasis on collaboration and diversity in the interest of fostering quality arts and cultural activity and building a vibrant community. The fact that TPS has already been engaged in a 13-year partnership with Seattle Center for the management of an increasingly growing footprint of real estate clearly demonstrates the alignment of our organizational missions.

For the purpose of the proposal, we will not focus further on how the TPS mission aligns with Seattle's Center's through already established, innovative programming such as Arts Crush – with its primary focus on collaboration, diversity, and community benefit through free offerings. Nor will we focus on the community and capacity-building impact of the Gregory Awards and our current Space Management and cooperative marketing programs. Instead, we will focus on how our Arts Incubator proposal expands upon and exemplifies the Vision for a Theatre District at the edge of the Seattle Center campus as we enter the Next 50.

The Arts Incubator has the possibility of creating community-benefit opportunities year-round – an expansion beyond the month of Arts Crush which, itself, was an expansion beyond Live Theatre Week – and, as such is the next logical progression in Theatre Puget Sound's service program development.

Public-benefit programming is proven a priority of our organization. We already work with all of our clients to provide at least one pay what you can performance. We also already work with them to encourage their participation in community-benefit activity such as Arts Crush, which gives us a chance to help them with ongoing community engagement. We would influence all Arts Incubator participants in the same way, requiring all presenting organizations to participate in Teen Tix or offer a night of free or pay what you can performances, helping them engage in public-benefit activities, etc. We also would hope to develop ways to partner with new public-benefit endeavors such as Festal and Folklife as a result of managing the Playhouse and to further grow our already strong partnership with Bumbershoot.

The work that TPS does to build the current and next generation of artists has lasting impact on the region. The artists we work with come from all walks of life. Some are students, but many are mature, working artists who have already chosen to make their homes in Seattle and are committed to the culture and vitality of the area. (See [Appendix C](#) for a representative list of clients we serve.) They are hungry for and eager to create opportunities for ongoing artistic work right here. The majority do not aspire to a life solely focused on the footlights of Broadway or the expanse of the

Silver Screen. They understand the importance of rich cultural experience for all people, regardless of geographic location, and they value the kind of creativity and artistic entrepreneurialism that thrive in the Pacific Northwest.

Moreover, because Theatre Puget Sound is not, itself, a producing organization, we encounter no obstacles or other conflicts in focusing all our efforts on the production and capacity needs of other organizations. *It is a central strength of our proposal that we exist to serve other arts organizations and not, in any way, to compete with them.*

The impact the Playhouse would have in elevating artists' perception about what they do bears repeating. The Arts Incubator will deepen the public and arts community's sense of pride and ownership of its artistic culture and heritage.

It should be clear by now that this proposal is not motivated by a reactive urgency to meet TPS's own needs for space. In fact, TPS doesn't *need* to expand at all. This proposal is, at its core, about the public: public service, and diversity to the campus. That is our mission, and we believe we can serve this mission to a higher degree than any other organization in the area while, simultaneously, maximizing Seattle Center's benefits not just in financial return but civic service and engagement.

Cities around the country are looking to the Pacific Northwest as a model for innovative programming. Some other large Metro area service organizations are starting to shift their own programming in favor of developing programming specifically modeled after Arts Crush. *It is no overstatement that this plan is an opportunity for Seattle Center to partner with TPS in creating a new phase of innovative programming that has implications for and the ability to be influential on a national level.*

### **Proposed Implementation Schedule**

Based on the demand TPS already receives for rehearsal and performance spaces, as well as conversations with member organizations in preparation for submitting this proposal, we anticipate no difficulty booking the space as soon as it is ready for use. In fact, there probably will be more demand than the facility can accommodate in a year.

While our implementation schedule will ultimately depend on when the selection and contract negotiation finalizes, we would hope to be up and running immediately, with a goal of as close to January 1, 2013, as possible. While this may prove to be a challenge due to secondary negotiations and the current condition of the space, we well understand that any delay would be a service and revenue delay – both of which we would seek to avoid.

In our assessment, before it will be possible to send clients into the space, we must have adequate time to:

- Finalize a negotiation with Intiman regarding their inventory.
- Assess the entire facility in a more detailed and methodical way than could be completed during our recent tour.
- Thoroughly clean the facility.
- Prepare the facility for occupation by performance clients and administrative office tenants.

Despite the challenges presented by the current condition of the Playhouse and its diminished equipment resources (discussed in the section, "Proposed Term and Financial Return to Seattle Center" above), we are confident we can fill it with rental bookings as soon as it opens.

In a perfect world, we would like to see an implementation schedule such as the following:

#### Month 1 (October 2012)

- Conduct detailed assessments of condition
- Develop a prioritized docket for improvements, repairs, and general maintenance – focusing first efforts on those spaces that can be made ready the most quickly and with the least expense
- Develop a schedule of planned space openings
- Conduct complete production equipment inventory to confirm alignment with the provided list, and to determine age and functionality.
- Begin negotiations with Intiman regarding equipment
- Begin discussions with union

- Publicize acquisition of space to membership and community, lay groundwork for marketing and development efforts to come
- Begin fielding offers for the booking of performance engagements for available dates and securing administrative office tenants
- Post calls for applicants for two full time positions:
  - Facility & Rental Manager
  - Development Director

Month 2 (November 2012)

- Organize one or more cleaning days with volunteers from our community
- Hire Facility & Rental Manager and Development Director
- Finalize all negotiations with Intiman regarding current equipment
- Begin the process of repairing useful inventoried equipment and develop plan for replacing equipment determined to be past its useful life.
- Finalize contract bookings for rehearsal and performance spaces
- Develop marketing and branding strategies and begin implementation
- Integrate the new spaces into TPS management infrastructure
- Finalize contract and process documents for renters
- Prepare for launch of capital campaign

Month 3 (December 2012)

- Arrange for janitorial needs
- Finalize first six months of performance and rehearsal calendar
- Sign contracts for rentals in the first six months of 2013
- Finalize capital campaign priorities

Month 4 (January 2013)

- Take possession of the facility
- Launch first phase capital campaign
- Begin low impact event rentals
- Begin the renovation of the costume shop back into useable administrative work space/offices.

Initially, TPS would not be able to provide staffing to run front-of-house. However, we would have a representative on site during bookings.

The staff of TPS would not be in this alone. We have statements of interest and support from a strong representation of program partners, such as The Cabiri, One World, Folklife and others (see [Appendix D](#)). These groups are well established within our community of artists. TPS can not only tap into their good will and enthusiastic volunteerism but also count on access to individual donors and capacity for fundraising that goes beyond TPS itself. We have a large community of artists and organizations committed to participate, and they will work with us to generate excitement about and support for this important community project.

<b>Relationship With Seattle Center</b>
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TPS already has a 13-year history of collaboration with Seattle Center. We entered into a mutually beneficial partnership in 1999 that has continued to be successful for both entities to this day. We believe the success is due in large part to the understanding between us that TPS success is Seattle Center success and vice versa. We both believe in the often-overlooked necessity of strengthening the arts through serving individual artists, projects, and organizations of all sizes. What began as a rather altruistic plan to accomplish this together has blossomed into a program that is also financially rewarding: so far in the life of this partnership, Seattle Center has received revenue totaling \$750,000. This is no small feat given that the funds are largely received by TPS in \$8 and \$10 chunks for hourly rehearsal from those seeking to improve their craft through class or to rehearse their next project in an adequate studio rather than in a basement or living room.

Due to this long history, TPS well understands and values our place and relationship with Seattle Center. We seek to build upon this relationship with an expanded management portfolio that includes the Playhouse. We would work closely with our Program liaison to identify the priorities and needs of Seattle Center and marry those with the service to the arts community. This, at minimum, includes festival scheduling. TPS went beyond reserving black-out dates for Bumbershoot to develop a partnership with One Reel and create a stage dedicated to local theatre that has been quite

successful. On our own initiative, we presented a deeper partnership idea directly to Bumbershoot that served their artistic needs, not just space needs, and also served our constituency. We are interested in developing similar opportunities to partner with many resident organizations to create programming for the public and further activate the Playhouse space. Examples might include Northwest Folklife Festival, VERA Project, Teen Tix (consider the impact if all TPS program partners were also required to become partners with Teen Tix and offer \$5 tickets to teens), and the entire Festal series. (This, in addition to the service we already provide for resident organizations, Book-It and Seattle Shakespeare Company.) Innovative programming has become a signature for TPS, and we expect it to continue to be so. Such partnerships and programming opportunities would benefit Seattle Center by benefiting other Seattle Center resident organizations.

We would be happy to collaborate with Seattle Center on the broad vision of our plan as it is being implemented, as we do expect Seattle Center to have feedback regarding this proposal.

With regards to program partnering with Seattle Center, TPS would like to negotiate a co-branding of events – particularly public benefit and civic engagement type events like a speaker series.

Regarding marketing, we will tap into shared opportunities already established for Seattle Center residents. We would also investigate more collaborative marketing strategies between resident companies and the organizations presenting in the Playhouse, as we believe we could expand marketing effectiveness for all organizations. Eventually, we can envision TPS branding and creating a season brochure that creates cross pollination of audiences for a variety of groups and creates an active / vibrant space. In that case, the space could even create the relationship with the public. The public, then, can come to the Seattle Center Playhouse to see all kinds of artistic expression and experiences.

Theatre Puget Sound is open and flexible to other opportunities for collaborations and/or discussions about how Seattle Center might envision the partnership to function differently than it has up to now.

### **Financial Condition of Theatre Puget Sound, Funding Expectations, Prior Experience**

#### **Financial Condition of Theatre Puget Sound**

TPS is in solid financial condition for a non-profit organization of its size, scale, and mission. It has averaged \$148,000 gross revenue annually through space management partnership since 2006, sending \$74,000, on average, to Seattle Center each of the last five completed years. TPS has managed this despite the economic recession – which ultimately has had nominal impact on our activities and bottom line.

For our current fiscal year, while some expected earned revenue is anticipated to come up short, our primary resources for earned revenue, membership, and facility revenue is on target; our contributed revenue is above expectation. We expect to balance by year's end, as the budget also had a built-in buffer.

TPS tracks quite well with our earned revenue, meaning we have been extremely consistent in this area. We also have a very high earned-revenue percentage in comparison to a typical non-profit – particularly producers. We have leveled out between 70% and 75%. Earlier in our history that number was upwards of 90%! This is because we are not dependent on ticket sale fluctuations. Instead, we depend upon demand for service in our community, which is high and stable – as demonstrated via actual growth in this area (membership and facility) through the recession.

Our contributed revenue is increasing for a couple key reasons.

1. Our foray into leading the way in more public audience centered programming as well as the public Gregory Awards. This has increased our visibility and our compatibility with corporate funders
2. Our leadership in audience engagement has increased our visibility with foundations and government. While we do not expect to see foundation results here this year, we will next year. Government support now comes not just locally but nationally from the NEA. For instance, we are receiving \$30,000 from the state for a specific element of new programming within Arts Crush and \$10,000 from the National Endowment for the Arts. Also, the Allen Foundation has invited us to submit a full proposal for a research arm and educational arm to complement Arts Crush. If fully funded, the Allen Foundation proposal would result in \$60,000 contributed income over two years.

We believe contributed revenue is on a growth track for TPS, as there is a clear understanding across the board in funding circles that the future for stability/sustainability and capacity building is in the sharing and aggregating of resources. This is the heart and soul of a service organization, and it is at the heart of our Playhouse proposal.

Theatre Puget Sound takes pride in what we view as our high standards of responsible fiscal management. While some organizations may have more cash at their immediate disposal, TPS's fiscal condition is sound and steady – and as an organization, TPS has more than proven its ability to achieve remarkable things within its means and with the support of its ever-growing community. While our liquid cash may be less than that of other organizations, we believe that the funds are in our community for support of a program that would make the Playhouse accessible to a diverse range of arts presentations and attract a diverse audience range – truly creating a vibrant community asset and inspiring a real sense of ownership by the arts community and the public.

Due to the nature of our organizational model, TPS does experience cash flow fluctuations over the course of a year, primarily resulting from the membership renewal cycle on the revenue side and from the semi-annual rent payment schedule on the expense side. In the interest of transparency, we think it's important to explain TPS's cash-flow fluctuations as part of this proposal.

Theatre Puget Sound is a membership-based organization. Individuals and organizations generally renew their memberships between November and February, so TPS experiences its major inflow of revenue in good alignment with the timing of our first semi-annual payment to Seattle Center (due January 15). There is a secondary bump in membership activity during July, when we offer a half-year renewal rate to increase resources for our organization and create value for anyone joining or renewing late in our annual cycle. Nevertheless, summer is traditionally a cash-poor time of year: this bump in membership activity is smaller than January's, performance rental activity is lower during summer months because Seattle audiences don't turn out on beautiful summer days, and our second semi-annual rent payment to Seattle Center is due July 15. Compounding the summer challenges further is the fact that we ramp up for our largest expense program, Arts Crush, during these months. We hire additional staff support, produce our marketing campaign, and front a host of other expenses from July into October. But contributed income for that major project primarily comes in at the program's end. And a great amount of our support for Arts Crush, particularly support coming from government sources, is not released until after the program has concluded and the final report has been submitted. This means that some support for our October festival does not arrive until as late as December. Strictly speaking, from a cash-flow perspective, our leanest months are July, August, and September.

We are proud to have managed our summer cash-flow challenges to-date without needing a line of credit. We also carry no debt and have never taken out a loan. Nevertheless, we recognize that committing to the significant growth involved in managing the Playhouse would require us to seek a line of credit to even out cash flow.

It is good to emphasize that despite the economic recession, Theatre Puget Sound's facility rental program has been running near or at capacity. But we are still at the mercy of the economic situations faced by our community partners, which directly impacts our revenue. With an incubator program and partnership such as we are proposing, Theatre Puget Sound and Seattle Center have the opportunity and ability to foster stability within the performing arts community in a way that supports everyone's continued success. By participating in the capacity building, stabilization, and growth of the organizations we serve, our efforts will also serve to reduce risk and build capacity for our own organizations.

### **Anticipated Funding Efforts Required to Implement This Proposal**

Should TPS be selected to take on this significant growth, we would expect to engage three primary funding strategies:

- Seeking a line of credit for the purposes of evening out our cash flow (discussed above)
- Fundraising
- Leveraging the synergy of our community

It is our intention to establish rental rates for the new spaces that are scaled in alignment with our goals for our current spaces, maintaining accessibility for the broadest scope of artists possible. To do so, TPS would need to launch fundraising campaigns immediately upon learning of this proposal's success.

Based upon our walk-through of the playhouse and other research, we expect to require two categories of campaign:

- a \$1.5 million capital campaign for repairs and necessary improvements to the facility
- a more general fundraising campaign for operating support to offset costs to program partner/ facility clients and keeping rates affordable.

Immediate priorities would focus on activity that will allow us to begin producing revenue as quickly as possible. Therefore, hiring a Facility & Rental Manager would be among our first items of business. And to meet our fundraising needs, we also must hire a full-time Development Director right away.

During our 13 years of running facilities and managing space, our facility improvement efforts have been generously supported by 4Culture and the Allen Foundation. Seattle Foundation also supported us with a \$30,000 grant that enabled us to hire our first full-time rental manager. The return on investment for fundraising we've done to-date has been very successful, as our \$113,000 capital investment has helped us to earn \$136,000 to \$156,000 annually since our last capital fundraising in 2006. This, combined with our long track record of success and growth in this line of business, our capacity to share and aggregate resources, and our creation of community space, leads us to feel confident that a capital campaign by TPS would be very attractive to funders.

Our overall fundraising portfolio has included government, foundation, and individual support. We have established strong relationships with our funders, and they understand our mission and vision. Based upon conversations with organizations and other funders, we believe we are well-positioned to generate capital and operations contributions that scale appropriately to the size of the Playhouse undertaking and its need.

A final element of Theatre Puget Sound's overall support picture that bears mention is that provided in and through our strong network of community partners. We have received strong evidence from within the arts community itself for direct financial support of this undertaking/program – although, unfortunately, we are not at liberty to discuss the nature of these nascent conversations at this time.

As a secondary example of the impact TPS's community support can have, we intend to reduce the costs of cleaning up the Playhouse by organizing one or more community clean-up days. Our membership, which has a history of high volunteerism in support of TPS need around General Auditions, Arts Crush, etc., would come out in strong numbers. We would provide all the labor – would even further increase community sense of pride/ownership.

We suspect that TPS is the only arts organization in the state with the capacity to build that level of pride, ownership, and community while, simultaneously, reducing costs.

When Theatre Puget Sound comes to the table to manage the Playhouse, we do not come alone. There is a whole spectrum of support possible from the theatre community because arts leaders knows what having TPS manage the Playhouse Theatre could mean to the cultural ecology. We have not entered into any managing partner/financial partnership agreements at this time, although though there is interest and opportunity within our supporters. However, our research clearly demonstrates that our community fully supports this proposal from TPS and would support our organization in the management, should we be awarded lease of the space. See [Appendix D](#) for letters of support.

### **Prior Experience with Proposed Programming**

Theatre Puget Sound has 13 years experience managing and generating revenue from facilities on the Seattle Center campus for the city. See [Appendix E](#) for supporting financial data.

Our partnership has served the missions of both TPS and Seattle Center well.

We began managing artist spaces in March 1999, with a small footprint of 6,600 square feet on the fourth floor of the Center House, and our footprint has expanded continually from there. At present, we manage 10,226 square feet of rehearsal space on the first and fourth floors of the Center House, which we rent to artists at just \$10 to \$12 per hour. We also currently manage three performance venues: Theatre4 on the fourth floor of the Center House, as well as the Center Theatre and the Black Box on the first floor.

**Theatre4** is ideal for groups producing their first play or seeking a smaller venue to experiment with a new work. Located on the 4th Floor of the Seattle Center House, Theatre 4 is a 75-seat, proscenium style, fully equipped



performance space. Rates for performances start at \$145 per night and for readings are \$15 per hour. Liability insurance is also included through the Theatre 4 program.

Located on the 1st floor of the Armory, the **Center Theatre** is an ideal venue for full-scale productions with extensive technical capabilities and intimate modified thrust seating. The theater is currently home to two resident companies: the Seattle Shakespeare Company and Book-It Repertory Theatre. This venue is in high demand, and its capacity for use by the general arts community is impacted by the two resident companies' and Seattle Center's events. As a result, this venue is best for organizations producing short runs. The 192-seat performance space features a semi-thrust stage and rents for just \$200 to \$275 per night, depending on the length of the run.

Seattle Center regularly offers TPS more space whenever it becomes available because we are a good partner and an effective management organization, skilled at generating revenue where others cannot.

In 2000, we renegotiated our contract with Seattle Center to include a 50/50 split on all revenue. This was a pivotal moment for our organization and our business relationship because it demonstrated Seattle Center's partnering investment in our success and our service to the community. This arrangement has afforded TPS capacity to grow the program and contribute to the capital investment.

Our spaces are always busy. In fact, we usually are running close to or at capacity, particularly in the prime rehearsal hours of 6:00 pm to 11:00 pm. See Appendix C for documentation of our rental history.

In addition to generating high rental traffic, TPS has built an outstanding record of stewardship, care, and improvement of its facilities. We generate our own contributed income to support this effort. Among the major improvements we have made to the value and appeal of the city's assets are the following:

- Rehearsal studios: Foam cushioned wood floors have been installed in six studios, mirrors and drapes added to four studios, full surround drapes with travelers added to the black box; controllable work lighting added to two studios.
- Performance venues: Significant production system upgrades and improvements have been made to the Center Theatre, including purchase of new lighting, sound and projection equipment, installation of 24 new lighting system dimmers, and integration of a new lighting control console. Similar improvements, on a more modest scale, have been made to Theatre4 with the addition of new lighting equipment and lighting control console. Improvements to the Black Box include new velour drapes, a complete sound system, and a basic lighting control system with 8 dimmers and a control console.

Our ability to make these improvements to the Seattle Center's facility are largely due to our solid grant-writing and relationship-building skills, which have resulted in receipt of more than \$113,000 for facility improvements. This number may seem small at first glance, but it is important to remember that the funds were secured in two primary phases that correlate to the acquisition of new space and that their scale at the time was relative to rehearsal studios and smaller spaces. To illustrate this point, in 2000 (the year we received our first facility grant) the \$24,000 amount of our award was equal to our entire gross revenue the year before.

Our development efforts have yielded two significant grants, from 4Culture and the Allen Foundation, that have enabled us to replace aging systems and add new systems and components to all three performance venues. The net impact of all of these endeavors is a significant gain to the artists we serve and to the Seattle Center's building asset.

The major point is that we have a history of support from government organizations, foundations, corporations, and individuals. We have spent 13 years building an understanding within the funding community about the service we provide to hundreds of arts groups and projects, as well as demonstrating the impact their funds have when contributed to TPS.

In the most recent years, we have not needed to devote fundraising focus to facility-improvement activities because of the ongoing work done by staff to keep the facilities stable while also moving them forward in a measurable way. These efforts require considerable time and resourcefulness. The cumulative positive benefit to Seattle Center from the daily maintenance work (as in maintaining status quo) coupled with ongoing improvements throughout all of the facilities is a significant contribution being made on a constant basis by TPS. Technical Director Rex Carleton adds immeasurable value to the organization and facility by virtue of his resourcefulness in fixing things, cycling equipment through sales or trade and using those funds to secure more up-to-date equipment, etc. We also hold a portion of client fees (by contract/agreement with Seattle Center) to pay for small, general maintenance.

It is part of our standard of customer service and our organizational values to attend to general maintenance and condition needs immediately as they may arise. We want every person who uses our space to feel a sense of pride and appreciation that such high-quality resources are available for their use at an affordable price. Allowing any of our facilities or equipment to fall into disrepair simply is not an option.

Our financial investments in maintaining and improving the facility are always planned to serve a broad spectrum of clients and attract a broader spectrum of activity. We strive, in all our efforts, to make the spaces we manage optimally functional, as well as more appealing and vibrant for artists and audiences. Our proven ability to attract a broader clientele and keep the spaces busy benefits everyone.

<b>Conclusion</b>
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Seattle Center took a risk when it entered into a partnership with Theatre Puget Sound for management of the Center House's 4<sup>th</sup> floor in 1999. At the time, TPS had barely completed a year of operation; the annual budget was under \$100,000; and there was NO staff. Seattle Center asked for \$20,000 revenue for the year and 50% of revenue in excess of that amount. TPS paid its obligation in full. Even though total revenue for the year was only approximately \$24,000, TPS paid \$22,000 to Seattle Center that first year and has been consistent in its payments ever since.

Because Seattle Center had a bigger vision for what our two organizations could achieve together, it took a further risk – as did TPS – in amending the agreement going forward to a 50/50 split on all revenue. This allowed TPS to grow the program, staff appropriately, and improve the facility to market it to a broader constituency – ultimately bringing us to where we are today, serving hundreds of artists and projects a year.

We recognize that these were huge risks. They were undertaken in service of a larger shared purpose that we believe still holds true today. We are asking Seattle Center to partner with us again, to join us in taking a risk again, and to realize a vision of which we all can be proud.

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**Theatre Puget Sound**  
**CURRENT BOARD MEMBERS**

Appendix A 1

**Officers**

**Tyson Harper**

**President**

Associate, DLA Piper LLP (US)

**Affiliations:** Pro Bono Public Defense Us  
Federal and State Courts, Breast Cancer  
Network of Strength Walk to Empower

**Length of Service:** 2009

**Jennifer Makenas**

**vice president**

Product Analyst, Safeco Insurance

**Affiliations:** SeattleWorks Bridge Training,  
EarthCorps, Community Involvement  
Committee- Safeco, WA Humane Society,  
Equest Special Riders Inc.

**Length of Service:** 2010

**Andy Schroeder**

*Treasurer*

Product Manager, Amazon.com

Owner, Olympia Coffee Roasting Co.

**Affiliations:** Small Business consultant, Ronald  
A Peterson Law Clinic in partnership with area  
microlenders; Kiva.org, microlender, MBA  
Candidate

**Length of Service:** 2009

**Tony Beeman**

*Secretary*

Software Engineer, Microsoft

**Affiliations:** Unexpected Productions, Sightline,  
Teamworks Team Captain

**Length of Service:** 2009

**Members**

**Marc Cantwell**

CEO & Founder: IncFlow Corporation

**Affiliation:** Habitat for Humanity Pasadena  
(past), Island Cooperative Preschool (past),  
Kappa Delta Alumni Association (current),  
Bainbridge Performing Arts Volunteer (current)

**Length of Service:** 2012

**Bob Koerner**

Lead Software Development Engineer,

Amazon.com

**Affiliation:** St. Louis Shakespeare (past), 36<sup>th</sup>  
District Democrats (past)

**Length of Service:** 2012

**Jane Martin Lynch**

SR Strategic HR Partner, Swedish Medical Ctr

**Affiliations:** Women's University Club

**Length of Service:** 2011

**Bryan Mize**

Realtor/Investor, EXP Realty

**Affiliations:** SCAOA – Snohomish County Apt.  
Operators Association, American Cancer  
Society – Relay for Life

**Length of Service:** 2010

**Theatre Puget Sound**  
**FORMER BOARD MEMBERS**

Appendix A 2

Kathy Alm  
Jamie Baker  
Tony Beeman  
John Bradshaw  
Patricia Britton  
Sharon Burke  
Nancy Calos-Nakano  
Marc Cantwell  
Peter Cook  
Roger Curtis  
Valerie Curtis Newton  
Keith Dahlgren  
Sheila Daniels  
Jerry Diercks  
Steven Dietz  
John Dillon  
Randy Dixon  
Kady Douglas  
Ralph Eaton  
Drew Emery  
Liz Engelman  
Lisa Estridge-Gray  
Liz Fugate  
KC Gauldine  
Alan Goldwasser  
Teresa Gregory  
Heather Guiles  
Kevin Hadley  
Tyson Harper  
Stewart Hawk  
Stephanie Hilbert  
Mark Hillbert  
Llysa Holland  
Alan Horton  
David Hsieh  
Kathy Hsieh  
Mame Hunt  
Robb Hunt  
Gretchen Johnston  
Tim Kasen  
Bob Koerner  
Jennifer Lavy  
Frank Lawler  
Lisa Lawrence  
Mark Lutwak

Jane Martin Lynch  
Jennifer Mackenas  
Kevin Maifeld  
Patty Mathieu  
Rick May  
Mitch McGowan  
Joe McIalwain  
Andrew McMasters  
Lanie McMullin  
David Milligan  
Bryan Mize  
Kibibi Monie  
David Morden  
Sarah Nash Gates  
Heather Newman  
Scott Nolte  
Michael Olich  
Sharon Ott  
Victor Pappas  
Char Popp  
Floyd Reichman  
Olga Sanchez  
Peggy Scales  
Andrew Schroeder  
Ben Sherman  
Gwen Sherman  
Robert Sindelar  
Steven Sneed  
Leslie Swackhamer  
Rollin Thomas  
Linda Thompson  
Charlotte Tiencken  
Jill Vicente  
Scott Weldin  
Richard E.T. White  
Carey Wong

**KAREN J LANE**

8802 28<sup>th</sup> Avenue Southwest • Seattle, WA 98126  
 kjlane65@gmail.com • 206.310.6710

**EXECUTIVE DIRECTOR**

VISION • LEADERSHIP • ACCOUNTABILITY

Highly motivated leader. Able to lead broad spectrum of programs with measurable results and fiscal responsibility. Strong manager of full time staff, temporary staff, volunteers, and board of directors. Dedicated to artists and advancement of role of the arts in community.

**HIGHLIGHTS OF QUALIFICATIONS**

- Collaborative
- Strategic
- Creative
- Dynamic Speaker
- Detail Oriented
- Analytical

**SUMMARY OF QUALIFICATIONS**

- ❖ Over 12 years of Facility Management for the Arts
- ❖ Over 20 years in non-profit theatre
- ❖ 12 years of increasing management and executive responsibility
- ❖ Responsibility for Board Development and Training
- ❖ Complete responsibility for budget creation, management and reporting
- ❖ Responsibility for fundraising (operations & capital) in all sectors: foundation, government, corporate and individual
- ❖ Program development serving the mission of the organization and needs of a large and diverse constituency
- ❖ 12 years developing relationships and partnerships in Puget Sound community
- ❖ 12 years strategically positioning a non-profit and managing day to day operations

**PROFESSIONAL EXPERIENCE**

**THEATRE PUGET SOUND (TPS)**– Seattle, WA

1999 to Present

**EXECUTIVE DIRECTOR**

June 2001 to Present

*A Washington State non-profit, founded in 1997 to 'promote the spiritual and economic necessity of theatre to the public, and strengthen and unify the theatre community through programs, resources, and services'.*

**Selected Achievements:**

- Developed, managed, and grown a thriving partner program with Seattle Center through accessible Space for Arts since 1999. This program, including rehearsal and performance space serves over 400 clients and projects a year of all artistic disciplines.
- Built a national reputation for TPS through innovative program development and diverse participation in national associations.
- Hosted and programmed a North American conference for the Association of Performing Arts Service Organizations.
- Established TPS as a leading community partner in strengthening the arts community and recently appointed to the Board of Washington State Arts Alliance, our statewide arts Advocacy organization.
- Built TPS from staff of one to an empowered, dedicated team of 8 individuals.
- Managed and guided TPS with passion and intentionality growing programs and services with detailed attention to resources both human and financial while acquiring no debt.
- Increased TPS membership from 191 to over 1,700
- Strategically partnered with One Reel to ensure a presence for theatre production at Bumbershoot and provide amazing visibility to mostly local producers
- Empowered community artists to build upon the Greg Falls Sustained Achievement honor to create the Gregory Awards - a celebration honoring the talent and skill in the theatre community and raising the visibility of theatre in our region.
- Lead the launch of Live Theatre Week in collaboration with City Council (now the cross-disciplinary Arts Crush) and partnered with Theater Communications Group to locally launch Free Night of Theatre.

<b>SEATTLE CHILDREN'S THEATRE</b> - Seattle, WA	1999 – 2000
House Manager	October 1999 – April 2000
Receptionist	June 1999 – February 2000
<b>SAN DIEGO STATE UNIVERSITY</b> – San Diego, CA	1993 – 1996
Adjunct Faculty – Drama Department	September 1994 – September 1996
House Manager – Don Powell Theatre	September 1994 – September 1996
Clerical Assistant - Micrographics Unit/Admissions & Records	March 1993 – June 1993
<b>CALIFORNIA YOUNG PLAYWRIGHT'S PROJECT</b> – San Diego, CA	1994 – 1997
Administrative Assistant	February 1995 – February 1997
Duties included creating and managing a database for large direct mail individual fundraising campaign and collecting and analyzing response data.	
Director – Plays by Young Writers '96 – “Silent Night”	
Director – Plays by Young Writers '95 – “Visions of the Woman”	
Production Manager – Plays by Young Writers '94	

### ARTISTIC EXPERIENCE PARTIAL LIST

Lamb's Players Theatre – San Diego, CA	Production Stage Manager <i>Elephant Man</i>	July 1993 – September 1993
Intiman Theatre Company – Seattle, WA	Assistant to Artistic Director	September 1991 – Dec 1992
Counterbalance Theatre – Seattle, WA	Producing Artistic Director	1989 – 1992

### EDUCATION & TRAINING

Master of Arts Coursework (ABT), San Diego State Univ.	Theatre History/Directing
Bachelor of Arts, Seattle Pacific Univ.	Theatre Arts

### PROFESSIONAL DEVELOPMENT

- ❖ Leadership:
  - Leadership Skills for Women
  - Washington State Non-Profit Leadership Conference (Executive Alliance)
  - Camp Wellstone – Wellstone Action's training in progressive political action
- ❖ Financial and Fundraising:
  - Money Matters! Managing Your Cash Flow (Richard Linzer)
  - Building Budgeting Skills (National Seminars Group)
  - Getting Your Board to Raise Money Joyfully! (United Way)
- ❖ Creativity:
  - Facilitating Non-Profit Collaboration (United Way)
  - Leading Innovation (National Arts Strategies)
- ❖ Operations:
  - Technology Strategies for Non-Profit Leaders (NPower)

### COMMUNITY INVOLVEMENT

*Current:* Facility and Economic Development Committee of Seattle Arts Commission; Washington State Arts Alliance, Board Member

*Former:* 2011-2012 - 12<sup>th</sup> Avenue Arts Advisory Committee of Capitol Hill Housing; Market the Arts Task Force, Co-Chair; 2012 Co-Captain Washington State Arts Alliance Arts & Heritage Day (Greater Seattle Area)

Washington Artists Health Insurance Project (Artist Trust), Advisory Group; DNDA Cooper School Anchor Tenant Selection Committee and Facility Consultant; Historic Seattle, Good Shepherd Center Chapel Development Consultant; Artspace Projects Inc., Consultant, Paramount Tower development feasibility study; Seattle Center Teen Tix Advisory Board; Macha Monkey Productions, Advisory Board; Washington Ensemble Theatre, Advisory Board; Northwest Lesbian Archives, Board Member

### PROFESSIONAL AFFILIATIONS

Association of Performing Arts Service Organizations, Americans for the Arts, Theatre Communications Group, Washington State Arts Alliance

**SAM READ**10801 32<sup>nd</sup> Ave SW Seattle, WA 98146206.498.0838 [samread@hotmail.com](mailto:samread@hotmail.com)**LinkedIn Profile:** <http://www.linkedin.com/in/samread12>

Innovative and creative leader with strong track record in program management, marketing and communications, fundraising, audience engagement and business operations. Excels at gathering individuals and organizations around common goals and providing the necessary leadership to facilitate success through collaboration.

**SUMMARY OF QUALIFICATIONS**

- More than 15 years working in the local arts community.
- Complete responsibility for developing and managing large-scale collaborative marketing programs aimed at creating access to & increasing the visibility of our local arts community
- Strong relationships with local arts organizations, artists and small businesses with prospects of developing strategic partnerships and cross-promotional opportunities.
- Solid track record of building arts participation and increasing engagement through strategic and creative marketing/communications strategies.
- Successful track record of institutional donor cultivation.
- Experience managing and motivating teams and individuals on collaborative projects with diverse participation.
- Dynamic communicator with strong writing skills and experience as a public speaker both locally and nationally.

**PROFESSIONAL EXPERIENCE****Theatre Puget Sound (TPS) – Seattle, WA****July 2004 to Present****DEPUTY DIRECTOR**

January 2010 to Present

Full responsibility for developing and managing audience engagement and educational programming while also cultivating and maintaining relations with institutional donors. Manage communications, marketing, public relations and community outreach efforts. Create and manage program budgets and assist Executive Director with annual operating budget as well as hiring, management and oversight of staff, contractors and interns. Collaborate with Executive Director and board on strategic planning and board relations.

**Selected Achievements**

- Created and managed Arts Crush, our region's largest, most successful audience engagement and collaborative marketing program involving more than 200 organizations/businesses, innumerable artists and 12,000 patrons.
- Worked with Seattle City Council members on the creation of the Live Theatre Week campaign.
- Developed high-impact marketing/communication plans and deliverables for Live Theatre Week and Arts Crush.
- Built a national reputation for TPS through the creation of innovative programming in audience engagement – leading to presenting engagements with Americans for the Arts, National Arts Marketing Project, Association of Performing Arts Service Organizations, and Cultural Congress.
- Led effective outreach efforts to underserved communities resulting in increased arts participation
- Cultivated strong relationships with corporate donors resulting in over \$230,000 in contributed income.
- Increased TPS individual membership by 86% in five years.
- Created the *Cultivating New Audiences Seminar Series* by collaborating with national thought leaders in the development of a comprehensive training program in organizational development and patron cultivation.

Other Titles Held:

**General Manager**

December 2006 – December 2009

**Membership/Programs Manager**

April 2005 – December 2006

**Administrative Assistant**

July 2004 – April 2005

**Washington State Arts Alliance – Seattle, WA****July 2004 - May 2005**

Office Manager

Responsible for member recruitment and maintenance of all databases and files. Managed communications and designed and produced membership and marketing materials. Responsible for all bookkeeping. Assisted with event coordination and fundraising.

**Burnt Studio Productions - Seattle, WA****January 1999 – December 2011**

Artistic Director / Board President

Oversaw artistic and business management of small non-profit organization. Led the process of creating new theatrical works, serving in a leadership position within each production ensemble. Responsible for budget creation and management. Developed, coordinated and implemented fundraising events and materials. Managed contractors, venue contracts and service providers. Responsible for all marketing and public relations duties.

**Colliers International – Seattle, WA****August 2000 – July 2004**

Administrative Assistant

**EDUCATION / TRAINING / PROFESSIONAL DEVELOPMENT****Bachelor of Arts, Boise State University****Theatre – Performance****1992 – 1997**

WAACO Employment Law Workshop for Nonprofit Leaders

Leading Innovation (National Arts Strategies)

Seattle Grantmaking Summit (Center for Nonprofit Success)

Dynamic Adaptability: Arts and Culture Puget Sound (Philanthropy NW)

Cultivating New Audiences Seminar Series (TPS): Five 6-hour workshops including:

- Understanding & Communicating Value (Alan Brown)
- Extending Invitations & Investing in Community (Donna Walker-Kuhne)
- Engaging the Next Generation (Jerry Yoshitomi)
- Building Loyalty (Neill Archer Roan)
- Finding, Keeping & Cultivating Ticket Buyers (Rick Lester)

**PROFESSIONAL AFFILIATIONS**

Association of Performing Arts Service Organizations – Steering Committee, Americans for the Arts, Market the Arts Task Force, Washington State Arts Alliance, Seattle's Convention and Visitors Bureau

**REFERENCES**

Karen Lane – Executive Director  
Theatre Puget Sound  
206.770.0370 or [karen@tpsonline.org](mailto:karen@tpsonline.org)

Joe McIlwain - Executive Director  
Edmonds Center for the Arts  
425.275.4483 or [joe@ec4arts.org](mailto:joe@ec4arts.org)

Jennifer Rice  
Rice Public Relations LLC  
206.285.5175 or [rice1234@yahoo.com](mailto:rice1234@yahoo.com)

Michelle Haines – Account Supervisor  
SpotCo (Entertainment Advertising Agency)  
206.551.6857 or [micheller.haines@gmail.com](mailto:micheller.haines@gmail.com)



**•Rex Carleton•**

20120 130TH AVENUE NE • WOODINVILLE, WA 98072 | (206) 718-4906 | RXCARL@COMCAST.NET

**Professional Experience**

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**2003 – Present**Technical Director *Theatre Puget Sound* Seattle, WA

Responsible for the technical and facility management of two rental performance venues and eight rehearsal studios.

**2001 - 2005**Freelance Designer *Arts West*, Seattle, WA | *Mirror Stage Company*, Seattle, WA  
*Seattle Shakespeare Company*, Seattle, WA**2001**Construction Manager (volunteer position) *Hazel Wolf High School*, Seattle, WA

Responsible for the construction of a new studio/performance space as well as the renovation and remodeling of two older residential structures for use as school buildings.

**1998-2000**Production Operations Manager *The Production Network*, Seattle, WA

Managed scenic construction shop as well as all shipping, receiving and storage operations for high-end exhibit and tradeshow production company. Managed a combined full time staff of 35.

- In addition to overall administrative responsibilities, served as Project Manager on more than 60 event, tradeshow and exhibit projects for clients such as Microsoft, Intel, and Northwest Bookfest.
- Designed and supervised the conversion of a 30,000 square foot warehouse into a scenic construction and storage/shipping facility.
- 

**1981-1998**Producing Director (initially, Technical Director) *The Group Theatre*, Seattle, WA

Responsible for all aspects of production for mid-sized Equity theatre company.

**1981-1998**Scenic Designer and Lighting Designer *The Group Theatre*, Seattle, WA

Undertook more than 25 scenic designs and more than 35 lighting designs.

**1992-1995**Construction Project Manager. *The Group Theatre*, Seattle, WA

Designed and managed the construction of 15000 sq. ft. theatre facility at Seattle Center.

- Supervised the work of all sub-contractors, as well as the independent work crews hired by the Group to augment and support the efforts of the contractors.
- Served as the Group's primary representative in all construction project related discussions, negotiations, and coordination with Seattle Center staff.
- Researched and was responsible for all equipment asset purchases.

**1976-1981**Artistic Director *The Conservatory Theatre Company* Seattle, WA

Responsible for all aspects of operation of small semi-professional theatre company.

- Designed and managed the conversion of a turn-of-the-century mortuary into a theatre complex with main stage performance space, rehearsal hall, lobby, and administrative and technical support spaces.

**Education**1975 *Master of Arts*. Directing. University of Washington. Seattle, WA1970 *Bachelor of Arts*. Comparative Religion. St. Lawrence University. Canton, NY**Community Involvement, Volunteer Activities, Awards**

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- 2003 Recipient of the Gregory Falls Sustained Achievement Award
- Past President of the Board. Hazel Wolf High School. Seattle, WA
- Consultant. Served as a facility and/or technical consultant for a number of local performing arts organizations and venues, including: The University of Washington Ethnic Cultural Theatre, Franklin High School, The Northwest Puppet Center, Red Eagle Soaring Native American Theatre Group, Nu Black Arts West, Theatre 911 and the Rainier Valley Cultural Center.

Theatre Puget Sound: Summary Rental History 2002-2011  
Including Numbers of People Served and Number of Visits to Seattle Center

	<b>Indiv. Client</b>	<b>Proj/Org Client</b>	<b>Total Client</b>	<b>Uses</b>		<b>Hours</b>	<b>Visits</b>	<b>People</b>	
<b>2006</b>	79	159	238	353	<b>2006</b>	13,642	53,441	12,046	<b>2006</b>
<b>2007</b>	92	141	233	360	<b>2007</b>	14,737	75,815	14,310	<b>2007</b>
<b>2008</b>	153	159	312	454	<b>2008</b>	15,029	89,664	16,151	<b>2008</b>
<b>2009</b>	158	224	382		<b>2009</b>	13,820	91,767	18,779	<b>2009</b>
<b>2010</b>	219	218	437		<b>2010</b>	13,359	85,616	18,578	<b>2010</b>
<b>2011</b>	168	156	325		<b>2011</b>	6,582	43,588	9,465	<b>2011</b> Jan - June

<b>Space for Arts Client Bookings for 2011</b>
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**Summary:**

The following individual and organizational client lists reflect:

- Approx. 58,534 people served through rehearsal attendees or public perf.
- 12,592 hours of rehearsal/project rental
- Approx. 73,034 separate VISITS to the facility
- 1,236 separately processed BOOKINGS
- 247 Group/COMPANY/BUSINESS Clients / 224 INDIVIDUAL ARTIST Clients
- 878 Identifiable PRODUCTION/PROJECTS/Activities supported – actual attached list for review attached

TOTAL CLIENT ENTITIES: 472

Sample use type segment:

- 62% - use for artistic rehearsal
- 18% - artistic audition process
- 13% - artistic classes/workshops
- 4% - artistic related meetings
- 3% - artistic performance

Sample discipline segment (*client may/does self-select more than one discipline*):

- 59% - Theatre
- 30% - Dance
- 12% - Film
- 10% - Music
- 2% - Photography
- 1% - Visual Art
- 6% - Other

**Organizational Clients:**

*Booking Account Name | Sample Use/Activity/Project*

.45 Caliber Films   Mirage	BEARatones   The BEARatones	Central Washington University   CWU BFA Auditions
127th St. Dance   127th St. Dance	Bellyesque Dance Menagerie   Bellyesque	Charismatic Leader Films   Love in the Year 2000
1st and Pike   PitchCraft	Best Medicine Theatre   Best Medicine Theatre	Charmaine Slaven   C. Slaven Clog
5th Avenue Theatre   5th Avenue Dance	Blood Ensemble   Blood Ensemble	Cheep Art   How the Moon...
A Renegade Opera   Mark Power	Blue Crest Pictures   The Ave	Cherry Manhattan Presents   Beebo Brinker Chronicles
Absurd Reality Theatre   Absurd Reality	Book-It All Over (BIAO)   Henry's Freedom Box	Chessflyer.com   Knights of the Kings Court
Abundant Productions   Abundant Productions	Book-It Repertory Theatre   Sound Recording	Collektor   Lie of the Mind
Act With Inspiration   Act With Inspiration	boom!   boom!	Conciliation Project   TCP alive in 3-D
Actorswork   Actorswork - Steven Anderson Workshop	Breath In Motion   K.Culp	Copious Love Productions   The Way I See It
Amdef   LastWear at Amdef	Burien Little Theatre   2011 Playwrights Fest - Bold Grace	Corazon Dance Company   Corazon Dance
Analyze N See Productions   Seattle Lesbian Shorts	Cabaret Productions, Inc   Cabaret Productions	Cornish College of the Arts   Cornish/Mark Brennan
Antagonists   Antagonists Improv	Cafe Nordo   Cafe Nordo	Couer D'Alene Summer Theatre   Couer D'Alene Auditions
Aquarian Tabernacle Church   SMF 2011	Captain Smartypants   Captain Smartypants	Creative Activities/VSA arts   Performing Arts Workshop
Arouet   The Gene Pool	Center School   Center School	Cryptid Productions   Reunion
Bad Moonie   Bad Moonie	Centerstage Theatre   Centerstage	
Bailadores De Bronce   Bailadores De Bronce		
Balagan Theatre   Dr. Horrible		

DreamCatchers   DreamCatchers	Interrobang Improv   Interrobang Improv?!	Nothing Yet   The Evergreen Workshop
Ear to the Ground Theatre   Ear to the	Intiman Theatre   Intiman Auditions	O'Dea High School   O'Dea High School
Ground Class	Island Stage Left   Winter's Tale Auditions	Open Door Theatre   Open Door Theatre
East/West Project   The American Family	J Me Model Management   J Me Model	Otterpop Players   OtterPop! Dance
Eclectic Cloggers   Eclectic Cloggers	Management	Outsiders Inn   Outsider's Inn Collective
Eclectic Theater Company   Manos	Jack & Wood Productions   Jack & Wood	PandaMonium   American Trickster Tales
Either Or Productions   Marqueen	Jay Richmond Photography   Jay Richmond	Pathscrossing   Pathscrossing
Emerald City Cloggers   Emerald City	Photo	Pendleton Rose Foundation   Patricia Rose
Cloggers	Jo Jo Stiletto Events   Jo Jo Stiletto	Performers' Forge   Fight Night
Emerald City Dance   Emerald City Dance	Job Hunters   Job Hunters	Phantom Road Entertainment   Fearless
Emerald City Improv   Emerald City Improv	Johnny Bravo Dance Co.   Johnny Bravo	Episode Hunters
Emerald City Scene   Woodsman Auditions	Jwalk Entertainment   Phoenix Run	Photo Finish Films   Take 38
Emily Rose Photography   Big Fish NW	Kate Jaeger   Murder Mystery Company	Physique Metro   Zumba
eSe Teatro   Land of Corn..	KeepItUp   KeepItUp	Playwrights' Theatre   Wedding Play
Events on the Edge Productions   WVH	Key City Public Theatre   Garden of	Ponch Hartley   R & R Improv
music video	Monsters	Pony World Theatre   Suffering, Inc.
Evil Slave   Ben L James	Kitsap Forest Theater (Mountaineers	Puppet School   TV Puppetry
F22 Studioworks   De Hav Mosquito	Players)   Kitsap Forest/Mountaineers	Puppet This   Manos Hands of Felt
Fanny Tragic Productions   Fanny Tragic	KTO Productions   The Weir	quiet   quiet - Taming of the Shrew
2.0	Las DecaVitas   Las Decavitas	Red & Me   OK Luv
Fantastic Z Productions   Red Ridinghood	Last Leaf Productions   Children's Theatre	Red Eagle Native Youth Theatre   Red
Fathom   Fathom	Tour	Eagle Soaring
Fearless Theater Company   All I Ever	Laugh Pong   Laugh Pong	Relium Media   Angel Punk
Wanted	Lautaro Gabriel Gonda   Brightwood	Rhythm Knights Dance Troupe   Jazz Funk
Fidalgo Films   Fidalgo Films	Le Faux   Le Faux	Ricardo Diaz   Flamenco Dance
Fire in a Crowded Theater   FIACT Improv	Le Frenchword   Le Frenchword	Rogue Theatrics   Sunday on the Rocks
Floating Mountain Poets Society	Leonard Goodisman   WARP	Royal Friend Society   Royal Friend Society
Dangerous Liaisons	Lincoln Leopard Films   Lincoln Leopard	Rubicon Theatre   Lonesome Traveler
Flying House Prod.: SMC/SWC   SMC	Live Girls!   Live Girls Rehearsal	Auditions
Dance	Lives on Stage   Spring Awakening	Satori Group   Satori - Fab Prize
Foreground Background   Auditions	(Portland)	Savage Rhythm   Savage Rhythm
ForeignAmerican Pictures   Coffeetown	Loc Dao   Loc Dao	Scoil Rince Slieveloughane   Irish Dance
Franklin High School   Franklin High	Local Jewell Productions   Local Jewell	Workshop
School	Lyric Light Opera of the NW   Camelot	SCRATCH Dance   SCRATCH Dance
Freehold Studio/Theatre Lab   Freehold:	Macha Monkey Productions   Elektra	Seattle Children's Theatre   SCT Winter
Auditioning	MAG Entertainment   MAG Entertainment	2010-2011
Frenetic Productions   Shadowed	Magpie Pictures   Pete Anderson	Seattle Line Dancers   Seattle Line Dancers
Geoffrey M Reiman Choreography   Seattle	Manimou Camara   M.Camara Dance	Seattle Men's Chorus   Captain Smartypants
Men's Chorus FILA	Mark Brennan   Mark Brennan Photo	Intensive
Gesamtkunstwerk!   Frozen	Massive Monkees   Massive Monkees	Seattle Musical Theatre (CLO)   Drowsy
Ghost Light Theatricals   Ghost Light	Merc Playhouse   Charlie Brown	Chaperone
Goosebump Productions   Baboom	Ministry Of Exuberance   MOE - TGIF	Seattle Playwrights' Collective   Seattle
Rehearsal	Mirror Stage   Feed Your Mind	Playwrights
GreenStage   GreenStage - Revenger's	Mount Baker Theatre   Into the Woods	Seattle Public Theater   The Happy Ones
Tragedy (Tech)	MPI Productions   MPI Productions	Seattle Shakespeare Company   SSC:
Growth And Prevention Theatre (GAP)	Mt. Baker Theatre   Into the Woods	Cymbeline
Your Rights	Murder Mystery Company   Murder	Seattle Theatre Group   Black Nativity
Handwritten Productions   Vitriol	Mystery Company	Second Class Improv   Voice Lessons
Harlequin Hipsters   Harlequin Hipsters	Must Love Clowns   Must Love Clowns	SecondStory Repertory   SSR - Much Ado
Harlequin Productions   Unexpected	Nalini Dance   Dance N.O.W.	Shadowed   Shadowed
Tenderness	Nebunele Theatre   Nebunele Theatre -	Shakespeare NorthWest   Skagit River
Heather Teachout   Nashita Tribal	Theatrepoems	Shakespeare
Bellydance	New Amerikan Theatre   K.Mccory	Shakespeare Walla Walla   Shakespeare
Helpful Service   Helpful Service	New Century Theatre Company   NCTC	WW
Henrykfilm   Henryk	Auditions	SheSpot   The F Sisters
Honeybee Blossom   M.Peterson	New Remote Productions   New Remote	Showtunes! Theatre Company   Irving
House of Cards Theatre   Corpses Make	Productions	Berlin Show
Poor..	New Voices Ensemble Theatre   Marketing	SketchFest   SketchFest
Hungarian American Association of WA	101 for Playwrights	SkyMind Productions   PS Health Alliance
Hungarian Dance	Night Zero   Night Zero	Slave to the Bang Films   GodMachine
HunterKoch Productions   HunterKoch	No Plan B Entertainment   FETCH Audition	SmugMug   Seattle SMUG Photo
Hyperbole Entertainment   Novos	Northwest By Night   Northwest By Night	Snapdone   Princess Poopooli
Improsia   Improsia	Northwest ChoralSounds   Angels	Snoqualmie Falls Forest Theater
Improvolution   Improvolution	Watching	Brigadoon
Infinity Box Theatre Project   Ladies and	Northwest Folklife   NW Folklife	Song Writers Spotlight   Red Eye
Gentlemen..	Northwest Savoyards   Joseph NWS	Sound Theatre Company   Pygmalion

Spinergy Arts | Spinergy Arts  
 STAGERight | Melancholy Play  
 Steeplechase Productions | La Leçon  
 Stopped Motion Photography | Stopped Motion Photo  
 Stripped Screw Burlesque | Stripped Screw Auditions  
 Styled Seattle | Styled Seattle  
 SYMI Productions Inc. | C.Seymore  
 Team In Training | Bike Clinic  
 Tempting Tarts Burlesque | Tempting Tarts Burlesque  
 The Baggy Pants | Baggy Pants Rehearsal  
 The Edge | The Edge Improv  
 The Inverse Opera | Inverse Opera  
 The PineCone Playhouse | Clare Edgerton  
 The Schoolyard | OCTV  
 The Wrecking Crew | Shape of Things  
 Theater Schmeater | Crooked Rehearsal  
 theater simple | theater simple  
 Theatre of Possibilities | Law of Life  
 ThinkLab Productions | MCF8

Tongueinchi Productions | Ham for the Holidays  
 Troupe Hipnotica | Cues & Tattoos Festival  
 Ubiquitous They | Ubiquitous They  
 Underkulture Theatre Project | REMIX.NITE  
 Unexpected Productions | UP - Improv School  
 Uptown Lowdown | Uptown Lowdown  
 UW Giddha | UW Giddha  
 Valkyrie Productions | Valkyrie Productions  
 Valley Center Stage | Auditions for Bram Stoker's Dracula  
 Vanguard Inc | Tron Performance Meeting  
 Variety Plus | Rumpelstiltskin  
 Vientos Flamencos | Vientos Dance  
 Vig Photography | Vig Photo  
 Village Theatre | VT Meetings  
 Villains Theater | Villains Theater  
 Vivian Bustillos | Cotillion  
 Waldorf School | Waldorf School

WARP (Writers and Actors Reading and Performing) | In Suspense  
 Washington Ensemble Theatre | Stuck  
 Wattenhofer-Morgan Films | Cut The Rot Auditions  
 While You Weren't Looking | While You Weren't Looking  
 WIC Video Productions | WIC Video  
 Wing-It Productions | WIP- Advanced Musical Improv  
 Woman Seeking...theatre West | Ladies of the Corridor  
 Wonderland | Midnight Society  
 Yanvalou Drum School | Afro-Caribbean Drum..  
 Young Americans' Theatre Company | YATC Generals

## Individual Clients:

### *Booking Account Name | Sample Use/Activity/Project*

Aaron Lamb | Aaron Lamb - Vocal Coaching  
 Aaron Levin | A. Levin Jan Class  
 Aaron Wilson | Aaron Wilson  
 AC Petersen | One Percent  
 Adrienne McCoy | Seattle Lesbian Shorts  
 Alexandra Cramer | A.Cramer  
 Amanda Atkinson | Grease: The Vampire Chronicles  
 Amanda Fischer | A.Fischer  
 Amber Weiss | A.Weiss  
 Andrea Karin Nelson | Andrea Nelson  
 Andrew Davison | ACTF  
 Ann Allen | Ann Allen  
 Anna Townes | Anna Townes  
 Anne Arnhold | A.Arnhold  
 Aria Rose | Aria Rose  
 Ashley Cozine | Ashley Cozine  
 Becka Hueth | Ladies Salsa  
 Benjamin White | Ben White  
 Benjimen Blair | Blue Plate Special  
 Beth Armsbary | Helpful Suggestions..  
 Bobby Bonsey | B.Bonsey  
 Bradetta Vines | Bradetta Vines  
 Brandie Henry | B.Henry  
 Brenda Douglas | Heavy Metal  
 Brent Aronowitz | Tying the Knot  
 Brian Cordoba | Songs You'll Never..  
 Brian Gish | B. Gish  
 Brian Kinyon | A Cappella  
 Brian McCrory | Brian McCrory  
 Brittany Collins | B.Collins  
 Bry Troyer | Bri Troyer  
 Byron Miller | Witching Hour  
 Carissa Destinia | C.Destinia  
 Carol Lacroix | Dancing With the Shadow

Carol Roscoe | C.Roscoe  
 Carolyn Nelson | C.Nelson  
 Cassandra Moselle | Floozies & Fairy Tales  
 Cassie Townsend | No Parchment Needed  
 Chris Allen | Chris and Kai  
 Chris Macdonald | C. Macdonald  
 Christina McKie | Wonderland  
 Christopher Bailey | Still Life  
 Christopher Dodge | Beebo Brinker Chronicles  
 Claire Burke | Savoy Swing Jam  
 Claire Jones | Claire Jones  
 Clarion West | Clarion West Writers  
 Cody Gagnon | Cody Gagnon  
 Connor Rice | Private Coaching  
 Corey McDaniel | C.McDaniel  
 Craig Doescher | w?bwc  
 Cristina Devrin | 8 Plays..  
 Crysta Dawn Munkers | A Chorus Line  
 Dale Bradrick | D.Bradrick  
 Dallas Milholland | D.Milholland  
 Daniel Brockley | Fare Auditions  
 Daniel Cords | D.Cords  
 Danielle Brann | D.Brann  
 Danielle Daggerty | D.Daggerty  
 Darian Lillis | Tom Conlon Experience  
 Dave Lydon | Fighting Mr. Right  
 David Bestock | Easter in Egypt  
 David Blore | D.Blore Stage Combat  
 David Duvall | D.Duvall  
 David Gassner | Stein Audition Work  
 David Goldstein | D.Goldstein  
 David Natale | D.Natale  
 Deborah Esposito | 90th Anniversary Celebration  
 Diana McCassey | Diana's Kili Climb

Douglas Willott | Improv Workshop  
 Duane Kelly | Rousseau and Hobbes  
 Eddie Adams | Telephones Auditions  
 Edward Mast | Agamemnon's Children  
 Elaine Look | 18th Birthday Cotillion  
 Eleanor Moseley | E.Moseley  
 Elisabeth Dingivan | E.Dingivan  
 Ellen Graham | Strange Disappearance  
 Emily Hove | SAFEWORD  
 Emily Iverson | Westside Burlesque Revue  
 Eric Morgret | Eric Morgret  
 Eric Olson | E.Olson  
 Eric Ranelletti | Werewolves  
 Erin Stewart | E-Stew Dance  
 Eva Robinson | Dance your phd  
 Flora Burns | Flora Burns  
 Gail Harvey | Gail Harvey  
 George Savage | Quaker in Cuba  
 Glenn Crytzer | Syncopators  
 Gordon Carpenter | G.Carpenter  
 Gwen Trussler | Gwen Trussler  
 Harry Turpin | Seattle Workshop  
 Jaime O'Connell | Safeword  
 Jake Buchholz | PACT  
 Jason Dooley | J.Dooley  
 Jason Marr | Jason Marr  
 Jason Ong | Squatted Gold Improv  
 Jeannine Clarke | J.Clarke Auditions  
 Jennifer Greene | J.Greene  
 Jennifer Taggart | Seagull  
 Jennifer Weiss | Bridal Surprise  
 Jeremy Berg | Sader Ridge  
 Jessica Avellone | J.Avellone  
 Jessica Day | Print Making Workshop  
 Jessica Grant | Phil Vs. The Machine  
 Jessica Martin | Audition Tape

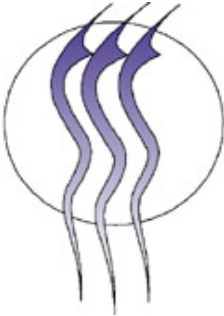
Ji Shin   Ji Shin	Peter Fleming   Blast!
Ji Sun Lee   SMTA	Rachel Delmar   Rachel Delmar
Jillian Boshart   Burlesque dress	Rachel Katzmar   R.Katzmar
Jo Hoffberg   J.Hoffberg	Randi Rascal   TFU3
Joe Heil   Joe Heil	Randy Dixon   Savage in Limbo
Joe O'Conner   The Day the Revolution...	Rebecca Brightly   P&R
John D'Aquino   John D'Aquino's Young Performers Workshop	Rebecca Goldberg   R.Goldberg
John Lamar   John Lamar	Rebecca M. Davis   RDAVIS
John Vreeke   Book It Workshop Series	Rebecca Plett   The Jarks
Jon Peck   Stage Performance Instructional	Rebecca Spencer   R.Spencer
Jonathan Locke   In Session	Rebekah McGunnigle   Rebekah Ann Curtis
Jordan Stoneman   J.Stoneman	Rebekah Wit   Jazz Workout
Jordan Williams   Jordan Williams	Rich Williams   Rich Williams
Josh Hartvigson   Synchronized Swimming	Rick Guy   Rick Guy
Josh Hornbeck   J.Hornbeck	Riley Neldam   R.Neldam
Justin Hill   Killer Diller	robert riedl   The Seagull
Justin Taylor   Tying the Knot	Robert Burns   Robert Burns
Kara Noyes   Feathers & Flying	Robert Scherzer   R.Scherzer
Karen Skrinde   K.Skrindle	Rosa Mercedes   Rosa Mercedes
Karri Hart   K.Hart	Sabina Beg   Whedonesque Burlesque
Kate Godman   Novel Workshop Series	Samantha Camp   Samantha Camp
Katie Wellenbrock   K.Wellenbrock	Samantha Rund   Samantha Rund
Kelly Arsenault   Jitterbug	Samie Detzer   Samie Detzer
Kelly Combs   Vanya	Samuel Pettit   Marvelous Land of Oz
Keri Healey   TORSO Audition	Samuel Wan   Sam
Kiki Yeung   Breathing Space	Scott Maddock   Gated
Laura Bannister   Stage Combat	Seth Paradox   Teacake
LaVon Hardison   L.Hardison	Shannon McMullen   S.Mcmullen
Lee Ann Hittenberger   L.Hittenberger	Shawn Farley   Freehold Rehearsal
Lee Belyeu   songs that sound..	Shawn Kemna   Shawn Kenna
Leeds Main   Leeds Main	Sherry Narens   Bones:
Lenore Bensinger   XX Festival	Simone Leorin   The Traveler
Lessa Lamb   Lessa Lamb	Sonya Schneider   Royal Blood
Linda Fair   Linda Fair	Stephen Clark   Steven Clark
Lindsey Rosen   Rosen + Davis	Steven Gomez   Steven Gomez
Lisa Skvarla   Coyote Creek Redemption	Stuart Greenman   Peacock
Lois Mackey   Aha Moment.. (Reading)	Sydni Deveraux   S.Deveraux
Margaretta Lantz   M.Lantz	Telisa Steen   T.Steen
Mark George   Teach Me How to Yanji	Terry Cassidy   Scenes From a Seagull
Mark Lilly   M.Lilly	Thaddeus Wilson   Thaddeus Wilson
Mark Siano   Modern Luv	Therese Diekhans   Madama Butterfly
Mark Sobel   Calling Mary Kate	Tim Brandt   The Preacher
Marya Sea Kaminski   Marya Sea Kaminski	Tim Carson   Tim Carson Voice
Matt Olson   Drop the Root Beer..	Timothy Gleason   Tim Gleason
Megan Lynn   Persephone Illyri	Tracy Meeker   Tracy Meeker
Melinda Parks   Melinda Parks	Trevor Osgood   T. Osgood
Michael Darigol   M.Darigol	Trina Harris   Trina Harris
Michael Cahn   M.Cahn	Troy Wageman   T.Wageman
Michael Harris   Orphans	Vanessa Resler   V.Ressler
Michael Nicholas   M.Nicholas	Vanessa Wesley   Troup Hipnotica
Michael Walker   Pirates of Puget Sound	Wendy Donaghy   Opera Aria
Michele McCauley   Unhurtful	Wesley Andrews   Verbalists
Mike Hipple   M. Hipple	Wiley Skewes   W.Skewes
Monica Keaton   Louisville	Will Dickerson   Will Dickerson
Morgan Carson   Revive	Zheng Wang   Zheng Wang
Myra Aquino   Myra Aquino	
Narea Kang   N.Kang	
Natalie Moe   Villains	
Nathan Williams   The Mission	
Nicholas Spinarski   Orphans	
Nick Watson   Under the Sea	
Nicole Berger   Nicole Berger	
Nicole Fierstein   N.Fierstein	
Norman Newkirk   N.Newkirk	
Paul Ray   Paul Ray	

Theatre Puget Sound: Rental Report  
 Summary of Revenue, Payments to Seattle Center, and Contributed Income for Capitol Projects

<b>SEATTLE CENTER PAYMENT COMPARISON</b>					
	<b>Jan-June</b>	<b>July - Dec</b>	<b>Total</b>	<b>GROSS</b>	
<b>1999</b>			\$22,081	\$24,161	<b>1999</b>
<b>2000</b>			\$25,634	\$51,268	<b>2000</b>
<b>2001</b>	\$22,317.34	\$26,380.47	\$48,697.81	\$97,155.00	<b>2001</b>
<b>2002</b>	\$27,133.39	\$26,144.87	\$53,278.26	\$107,183.00	<b>2002</b>
<b>2003</b>	\$27,065.04	\$24,712.25	\$51,777.29	\$104,765.00	<b>2003</b>
<b>2004</b>	\$27,573.17	\$22,473.18	\$50,046.35	\$100,751.00	<b>2004</b>
<b>2005</b>	\$28,826.76	\$31,124.60	\$59,951.36	\$121,815.00	<b>2005</b>
<b>2006</b>	\$37,943.50	\$40,198.50	\$78,142.00	\$156,284.00	<b>2006</b>
<b>2007</b>	\$31,131.00	\$36,993.00	\$68,124.00	\$136,248.00	<b>2007</b>
<b>2008</b>	\$38,958.01	\$37,177.77	\$76,135.78	\$152,271.56	<b>2008</b>
<b>2009</b>	\$37,032.03	\$36,560.86	\$73,592.89	\$147,185.78	<b>2009</b>
<b>2010</b>	\$38,480.09	\$33,923.31	\$72,403.40	\$144,806.80	<b>2010</b>
<b>2011</b>	\$42,144.55	\$33,968.87	\$76,113.42	\$152,226.84	<b>2011</b>
<b>2012</b>	\$42,369.98				

**Facility Funding**

2000	\$24,000.00 Capital	4Culture
2001	\$20,000.00 Capital	Allen Foundation
2002	\$10,000.00 Facility TD:Operating	Seattle Foundation
2003		
2004		
2005	\$15,000.00 Capital	4Culture
2006	\$44,000.00 Capital	Allen Foundation
	<u>\$113,000.00</u>	



The Anunnaki Project  
 John S. Murphy, General Director  
 PO Box 21186  
 Seattle, WA 98111-3186  
 206.849.9535

July 11, 2012

Re: Letter of Support for Theater Puget Sound – Seattle Playhouse Proposal

To Whom It May Concern:

Please consider this letter a formal expression of my support for Theater Puget Sound's (TPS) proposal to take over management of the Seattle Playhouse. Along with the Anunnaki Project (a Seattle-based 501(c)(3) nonprofit organization) and my performance troupe the Cabiri, I offer my personal credentials and knowledge to proceed with this project.

Specifically, I am a senior journeyman rigger with IATSE local 15. I have been employed by Seattle Center for over a decade in this capacity, have been requested on many occasions by the Seattle Center stage department to assist in advanced rigging problems regarding performer flying. I served as the head flyman for over five years at the Pantages Theatre in Tacoma. During that time, I was contracted by Tacoma Opera and Tacoma City Ballet to assist in solving theatrical rigging problems. I have also been a guest instructor in theatre and stage tech for the Auburn School District and Tacoma School of the Arts. Most recently, I was requested and hired to be the special effects designer for the 2011 and 2012 seasons at the 5th Avenue Theatre. I carry an ETCP rigging certification and have extensive training in theatrical fall arrest procedures from WISHA. I am also the General Director of the Cabiri, Seattle's largest physical theatre/contemporary circus performance company.

The Cabiri is a unique institution in Western North America. Heralded as a treasure by Seattle Dances and numerous other Seattle-area reviewers, our company produces works that are considered to be as entertaining as *Cirque du Soleil* while being as educational as a graduate thesis (Seattle Weekly, October 2011).

The Cabiri has been growing steadily for the past 10 years. Originating quite literally as a one-person busking operation in 1998 on a street corner in Pioneer Square, we have now grown every year to where we are in our third year operating at 6 figures and regularly have two shows a season that sell out over 1,000 seats. We have grown entirely through successful programs that have produced continuously sold out shows. To quote Matthew Richter in 2008 "The Cabiri is the best theater company in Seattle you've never heard of." Since 2008, people have really started to listen.



Artistically, the Cabiri is a tremendous boon to the Seattle area. Organizations and corporations who have supported our work since 1999 include 4Culture, Seattle Mayor's Office of Arts and Culture, Seattle Foundation, Washington State Arts Commission, Microsoft, Starbucks, and KUOW. Our work has also attracted talent from around the world as choreographers and artistic collaborators. We have worked with Serchmaa Byamba of Mongolia, Elsie Smith of the New England Center for Circus Arts, Tanya Burka of Cirque du Soleil, David Clarkson of Stalker Theatre Co. (Australia), and most importantly Sam Alvarez of Montreal. Sam Alvarez is the Cabiri's principal aerial, dance and acrobatics coach and choreographer and is also the aerial choreographer for Cavalia's newest, largest and most successful show *Odysseo*. We are also currently in talks with former members of Montreal's *Sept Doigts de La Main* and *Circle of 11* about future projects and collaboration. While we still have moderate recognition in Seattle, the world is hearing about the Cabiri and they are seeking us out.

The Cabiri is growing and, in that growth, we have desperate need for an intimate flow theater in the downtown Seattle area to present our self-produced shows 2-3 times per year. We consistently have performances that sell out regional theatres in Shoreline, Auburn, West Seattle and other surrounding districts. Over half the attendees are Seattle residents who drive up to 50 miles to see our shows. The Cabiri needs a theater that is scaled to our size, and we need it now so we can continue to grow in such a way that we become more attractive to the artists around the world that are coming to Seattle to work with us. The Seattle Center Playhouse is a perfect fit for our needs. In addition, the presence of a rehearsal space, office space and a shop provide numerous opportunities for growth, collaboration, and success for us and other local nonprofit theatre groups.

The Cabiri bring a great deal of benefits to the negotiating table. We have extensive theatrical hardware and expertise we are willing to make available to any renters under the TPS management plan. We have a high reflectivity projection screen that functions as a cyclorama, two sets of legs and borders, a Le Maitre Radiance hazer, a snow machine, a full width theatrical snow bag and numerous other items we will loan to companies who wish to produce shows at the Seattle Center Playhouse. We also offer the highest level of theatrical experience in the city. Our production team includes stage management, lighting and sound designers and costumes, and consists of some of the most experienced members of the Seattle theater community. Our Technical Director Thomas York, formerly Dale Chihuly's sculptural installation specialist, would also bring a great deal of benefit to the Playhouse should TPS become the managing entity there.

While there are other people wishing to occupy the Seattle Center playhouse, the Cabiri and myself strongly support the TPS management plan.

I have worked intermittently with TPS for nearly 10 years. My first encounter with TPS was during the 2003 Fringe Festival. When the Fringe Festival collapsed, TPS was there to help the artists communicate with the Festival's Board of Directors and navigate the complex world of bankruptcy claims filing.

Since then, I have seen TPS work with theater companies throughout the region,

facilitating new art and housing companies in different spaces. Their innovative Arts Crush program is just one of the many ways they reach out to bridge the gap between audiences and arts organizations and groups. TPS has one agenda, to help facilitate new works of art in the Seattle region.

Last month I was made aware of TPS's interest in occupying the Seattle Center Playhouse. I met with Karen Lane and we discussed the basic tenets that TPS will be working under and I was immediately struck by the potential this offers for Seattle Center and the artistic community of the greater Seattle Region.

TPS is a neutral party that seeks to facilitate small theatre. When talking with Karen, it became clear to me that TPS represents all Seattle artists equally. TPS does not intend to curate or present an agenda or cater to any specific genre or group of artists. Instead, Karen explained to me how TPS could integrate my vision and countless other theater and dance groups' visions into their plan for operating the Playhouse. TPS has the ability to integrate Cornish, Folk Life, Seattle Shakespeare Company, the Cabiri and Book It Repertory Theatre into one comprehensive management plan, with room for more groups. The people at TPS want to do this not as a money making venture, but as an opportunity to increase the production and diversity of live theatre in Seattle.

When Virginia Anderson welcomed me in to an intermittent staff position at Seattle Center over a decade ago, she highlighted a very unique feature of Seattle Center: the diversity that this single institution offered to the Seattle community. She pointed out that no other region in the US offers so many different events occurring in such close proximity. If what Virginia said to me is true, then we must follow her words and take hold of TPS's offer to manage the Seattle Center Playhouse. For the past decade small theatre and dance companies have been floundering for lack of support. We need a manager of the Playhouse who will foster new works and emerging artists and help them thrive and grow in the Seattle performing arts community.

Seattle Center has a mission. That mission is not to sell its resources to the highest bidder, but rather it is to be home to the finest cultural, artistic, and educational organizations the region has to offer. The way to do this is to have a manager who will be all-inclusive. TPS has stated and demonstrated that they have that intent. TPS has reached out to gather people together and make the Playhouse a community space. That is what Seattle Center is about and that is why I am standing behind the TPS proposal.

Feel free to contact me with any questions you may have regarding this statement.

Sincerely,

John S. Murphy  
General Director and Founder  
The Anunnaki Project and  
The Cabiri



7/1/2012

To: Seattle Center

From: Shawn Belyea  
Executive Producer  
**14/48, the world's quickest theater Festival**

RE: Theatre Puget Sound Proposal

To whom it may concern;

I am writing to strongly support the Theatre Puget Sound proposal to manage the Seattle Center Playhouse. I believe TPS is uniquely qualified, both organizationally and culturally to assume the responsibilities as detailed in the RFP. As a service and trade organization Theatre Puget Sound has had as its primary focus the support and capacity building of not only the theater community, but the entire arts community. With impressive programs, strong organizational leadership, and amazing accessibility to a diverse community of artists TPS has been a key component to making Seattle a world class theatre city. Given their outstanding track record and talented staff I believe there is not another organization in the city which can equal TPS in terms of serving a broad spectrum of the public with the management of the Playhouse.

I represent One World Theatre, Three Card-Monty, and the varied programs of *14/48, the world's quickest theater festival*. In our over 20 year history we have produced events at Consolidated Works, Freehold, On The Boards, ACT, Broadway Performance Hall, Capitol Hill Arts Center, The Center House Theatre (with TPS), Theatre Off Jackson, and the Erickson Theatre. In 2008 our work was honored by receiving the Seattle Mayor's Arts Award. It is our intention to be a program partner with TPS when they are selected to lease the Playhouse.

Currently I work as director of facility at the Erickson Theatre on the campus of SCCC in my dual role as Artistic Director and Rentals Manager for Balagan Theatre. For several years I worked as Producing Director at the Capitol Hill Arts Center. In my role at CHAC I was responsible for the day to day operations of a multi-venue facility. We maintained a 250 seat theater, a 75 seat theatre, a 99 seat theatre, as well as multiple licensed liquor sales facilities, rehearsal space, and a full working shop for all the theatrical crafts, all functioning simultaneously. My experience has shown me that a small, focused staff can perform at a very high level allowing the available revenue of this facility to support the artistic community and provide a "financially stable tenant who can effectively manage and maintain" the Playhouse. In TPS you have an organization that by virtue of its mission cannot over extend on its own productions and staff, and is the most qualified to build a strong team that can support the artistic efforts of the entire community.

I am committed to work closely with TPS staff on all strategic planning, project management, capacity building, and fundraising to make the Seattle Center Playhouse a facility that all Seattle artists can be proud of.

Sincerely yours,

Shawn Belyea  
Executive Producer  
**14/48, the world's quickest theater festival**

**[www.1448fest.com](http://www.1448fest.com)**



**Folklife Festival**  
**Education Programs**  
**Folklore Research**  
**Cultural Programs**  
**Publications**  
**Recordings**

July 12, 2012

To: Review Committee for Lease of Seattle Center's Playhouse  
 From: Robert Townsend, Executive Director

For a time, Northwest Folklife explored the potential of submitting a proposal to lease Seattle Center's Playhouse. Having a multi-use home on campus would enable us to more completely implement our vision of strengthening our community through arts and culture, and our mission of creating opportunities to celebrate and share the varied cultures in our region. Though that concept remains sound and compelling, we have determined that a base of operations at the Playhouse is not an opportunity for us to pursue at this time.

I mention Folklife's scenario because after conversation with Theatre Puget Sound Executive Director Karen Lane, I know that their dream for use of the Playhouse closely matches our own vision and mission. I now write to you in support of the proposal put forward by Theatre Puget Sound. TPS has goals of access to opportunities and resources, inclusion of all in the wider arts community, and true engagement of the public with access to arts and cultural practices. Those goals will serve to enrich our community and enhance our quality of life. In doing so they will draw more people to Seattle Center and further fulfill the Center's own mission of providing inspiration and delight to all in our varied community.

TPS operations would provide opportunity to a wide spectrum of clientele who would not otherwise have access to the artistic and cultural expression and engagement offered by the multiple facilities within the Playhouse. It could remain as a resource to companies like Seattle Shakespeare and Book-It while offering expanded opportunities to Northwest Folklife and many other artists, groups and companies seeking a venue for artistic and cultural expression.

The RFP for the Playhouse comes during a time of great change on campus. Due to our economy and the exploration made possible by the Next Fifty, the RFP demonstrates the call for new thinking and the creation of a new, bold model to look into the future. The broad access to the Playhouse facility that Theatre Puget Sound's stewardship would provide is compelling reason to give credence to their proposal.

Sincerely,

A handwritten signature in blue ink that reads "Robert Townsend".

Robert Townsend

**Mail Address**  
 Northwest Folklife  
 305 Harrison Street  
 Seattle, WA 98109-4623

**Street Address**  
 Northwest Folklife  
 158 Thomas Street #34  
 Seattle, WA 98109

Phone: (206) 684-7300  
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July 13, 2012

To Whom It May Concern,

THE PLAYHOUSE THEATRE

I wish to offer my unconditional support for Theatre Puget Sound's response to the RFP concerning management of the Playhouse Theatre.

While Centerstage is located in Federal Way, it is an integral part of the "ecology" of the Seattle Theatre environment. We employ many of the same actors (Union and non-Union), directors, designers and other artistic personnel who form the core of the Seattle Theatre scene. In other words, we are not outsiders and have a great interest in the success of TPS's proposal.

Having met with Karen Lane and listened to her plan for the Playhouse, I believe that her proposal to manage the Playhouse as a vibrant community asset is a no-brainer in terms of stimulating and developing the performing arts in this city. I believe that every accommodation should be made by Seattle Center to make the TPS proposal work.

Centerstage went through a similar process four years ago when we responded to an RFP from the City of Federal Way to manage the Knutzen Family Theatre. Our contract has just this month been renewed by the City. So we know Theatre Management. It is perfectly clear to me, having known Karen and TPS for over eight years, that as an individual and as an organization, they have the skills and resources to manage such a facility. The one issue, of course, is how to make it work financially. But if Centerstage and The City of Federal Way can figure that out (we were a very small company when we won the contract) then surely Seattle Center and Theatre Puget Sound can figure it out too. You both have more resources to call upon than either Centerstage or Federal Way had in 2008.

You can and should make this happen. Artistically and in terms of real service to the community, it's an obvious choice. Seattle Center's challenge is to make it work.

Sincerely,

Alan Bryce  
Managing Artistic Director, Centerstage

July 12, 2012

I am writing in support of TPS's proposal to manage the Playhouse, in order to make it available to many different theatre companies in the Seattle Community. Our interest would be in shared office space, and rental of Blackbox and Theatre spaces. Rental of the Blackbox would support recitals from our Ensemble Intensive Training and Studio Classes. Anticipated usage is 3-4 weeks a year. Rental of the Theatre would support our Engaged Theatre Program. Anticipated usage of the Theatre is 2-3 weeks a year.

Our Studio offers a safe place where anyone and everyone can take risks. Freehold's students are encouraged to move theatre forward—to transform, deepen, and clarify new ways of working. From introductory sessions for the curious to master classes for practicing artists, the Studio offers an extraordinary range of disciplines and styles to help students develop a comprehensive understanding of theatre craft and acting, and to develop an artist's greatest gift—a sense of truth—while developing the means to express this gift specifically and viscerally. All Freehold faculty are working professional actors, playwrights and directors whose credentials include recognized work on and off Broadway, in major motion pictures, on television and in regional and international theatre venues.

The work of Engaged Theatre calls on us to be more courageous and honest in our art. Making our work radically accessible poses certain artistic challenges that result in the expansion of the traditional boundaries of performance and practice. Our Engaged Theatre program has developed partnerships with organizations that represent culturally under-served populations in our larger community. We tour to these unique populations with performances and workshops and partner with them to create longer-term residencies. Some of our current community partners include: Washington Corrections Center for Women, Monroe Correctional Facility, Harborview, McChord Airforce Base, and Southwest Youth and Family Services. Each of our tours closes with a weekend of free performances for the public. These performances allow us to share the deepening of craft gained by our professional company by playing for non-traditional audiences. We seek a long-term community partner/venue as a host to these special performances.

#### Mission

Freehold engages artists of all levels in training and experimentation so that they may become more innovative and heartfelt in generating theatre that has a lasting impact on the community we serve.

#### Vision

We at Freehold believe that theatre should inspire people to embrace the full range of human experience and connect us all more deeply to ourselves and to each other. In order for theatre to accomplish this, it must be truthful, illuminate the unseen, and articulate the unspoken. To realize this potential, there must be a place dedicated to research and experimentation in training and performance for working artists, inspired novices, and willing audiences.

Zoe Fitzgerald  
 Managing Director

2222 2nd Avenue, Suite 200  
 Seattle, WA 98121  
[www.freeholdtheatre.org](http://www.freeholdtheatre.org)  
 (206) 323-7499

**Robin Lynn Smith**  
 Founding Partner and  
 Artistic Director

**Zoe Fitzgerald**  
 Managing Director

**George Lewis**  
 Founding Partner

**Associate Partners**  
 Daemond Arrindell  
 Liza Comtois  
 Gin Hammond  
 Annette Toutonghi

**Board of Directors**  
 Kristin Alexander  
 Matthew Bursell  
 Mark Chandler  
 Liza Comtois  
 David Friedt  
 Adrien Gamache  
 Jonathan Locke  
 Scott Maddock  
 Scott Rabinowitz



PO BOX 9594 • Seattle, WA 98109 • 206-748-1551 • [www.greenstage.org](http://www.greenstage.org)

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To whom it may concern

I'm writing today to express my strong support for Theatre Puget Sound's proposal to take over the lease of the Playhouse at Seattle Center.

Over the past twenty years, I have had the pleasure to work with many of the theatre organizations in Seattle. As an actor, director, producer, and pretty much any other job that is required in the production of live theatre. I've worked with the largest companies in town as well as some of the smallest. They all have one thing in common – Theatre Puget Sound.

I've worked in all of the spaces that TPS manages at the Center House – the rehearsal rooms and both of the theatres. These spaces are very professionally run, and very affordable. They are also consistently filled with working artists from throughout the region.

The services that TPS provides benefit Seattle's entire theatre scene in one way or another. Through the rental of the theatre spaces they manage extremely effectively, through the low cost rehearsals rooms they make available to all performance artists, and the annual Unified General Auditions that draw actors and directors from the entire NW region, TPS has become the central hub in Seattle's performing arts scene.

A strong arts scene is of great public benefit to a city. The Playhouse is a Seattle icon, and I can't think of a better use for the space than to put it in the hands of an organization that will help make it available to the widest possible use.

In looking at the list of bidders for the Playhouse, I'm surprised to see mainly private companies – some that have nothing to do with the arts. Of the organizations listed that support or present arts programming, TPS is the one that has a strong support of the entire arts community, and that specifically works for Seattle area artists. The work done by the artists that use TPS services benefit the entire community. What TPS does goes far beyond the boundaries of the Seattle Center, and their work helps make great theatre happen throughout the region.

As a city owned space, the use of the Playhouse should benefit the people of Seattle. I believe that if Theatre Puget Sound was granted this lease, they could provide the greatest mutual benefit for both residents and the arts scene alike.

Thank you for your consideration.

A handwritten signature in black ink, appearing to read "Ken Holmes". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Ken Holmes  
Managing Director

# GHOST LIGHT THEATRICALS

July 1, 2012

To Whom It May Concern:

I am honored to write this letter to recommend Theatre Puget Sound as the managing agency for the Seattle Center Playhouse.

I have been the artistic director of Ghost Light Theatricals for the past 9 years, and in that time TPS has been crucial to our success. We staged 3 plays in the Theatre4 space, and were thrilled in all instances with TPS's professionalism and commitment to our company. Additionally, we've rented rehearsal spaces from TPS on countless occasions, and could not have adequately produced any show without their accessible and affordable studios. TPS's regional auditions, listserve, Free Night of Theatre, and involvement in and commitment to the northwest theatre community as a whole makes it possible for small companies such as Ghost Light to exist, produce work on a shoestring budget, and grow into companies that maintain our city's reputation for high quality performance art.

Currently, Ghost Light produces work in the Ballard Underground, a 65-seat house located on Northwest Market Street. We are happy in our current location and occasionally rent rehearsal space from TPS when we exceed our capacity. That said, from time to time we have shows that sell very well, and that we'd love to expand into a larger house. Were TPS to run the Playhouse, we could potentially move some of our larger shows into the Centerhouse Theatre, and perhaps over time into the Playhouse. As artists, we would have a clear trajectory into a professional performance space; as producers, we (and all of Seattle's other small theatre companies) could provide greater access to the community to fresh and exciting theatre.

With TPS managing the Playhouse, Seattle as a whole would only benefit. This arrangement would provide opportunities for growth to early career artists, and contribute immensely to the city's ability to retain artists and to be a hub for innovation in the theatre. TPS is trusted by the community, and has more than proven its ability to manage space having had control of the 4<sup>th</sup> floor of the Centerhouse for at least the 12 years I've lived here, if not longer. TPS is the perfect choice to keep building Seattle's reputation as an arts destination, for audiences and artists alike.

Please feel free to contact me with any further questions.

Yours very truly,

Beth Raas, Artistic Director  
Ghost Light Theatricals



Craig A. Bradshaw  
Post Office Box 28700  
Seattle, WA 98118-8700

***To Whom it may Concern:***

I am writing in support of Theater Puget Sound's Proposal for management of the Playhouse facility at Seattle Center.

My name is Craig Bradshaw. I have been a resident of Seattle for almost 20 years, having moved out to start a theater company with two friends of mine in the halcyon days of the dot-boom.

Our company, A Theatre Under the Influence, gained some measure of public and critical respect; with our partner company, Theatre Babylon, we opened the Union Garage on 10th Avenue between Pike & Pine Streets, for a decade a seldom-dark hub of the Fringe theater scene.

Influence, in particular, has a close relationship with the Playhouse in that, when problems with the City and the Fire Department forced us to close the Union Garage, we were able, through the kindness and consideration of Intiman and IATSE, to present the final production of our producing career, the US premiere of Sarah Kane's important play Blasted, at the Playhouse, providing us an opportunity greatly to expand our audience, and bringing a significant work of art hitherto unavailable to the citizens of Seattle more to the attention of our populace.

Influence, Babylon, and the Garage were all early and enthusiastic supporters of Theater Puget Sound believing that, if Seattle is to make good on its huge potential, and become a theatrical taste-and-trend-maker of the world-class order; an organization such as TPS, with its broad support from the largest of theaters to the smallest, and its mission of advocacy and opportunity for all is essential to bring it all together.

Initially as a way of supporting my theater-making, but fairly quickly evolving into my prime source of income, I have been working as a professional stagehand since my arrival here. I have spent time in the employ of nearly every major theater in the region, and am a Journeyman with IATSE Local #15 (the Stagehands' Union).

While I cannot speak for my Union, I can voice my strong support as a working stagehand for TPS' proposal, and its concern for preserving and even, perhaps, expanding the relationship between the Playhouse and IATSE. Many of my close friends lost their jobs when Intiman ceased production, and I myself often worked in the Playhouse, enjoying the sense of participating in history which came with working inside the walls of this jewel of Seattle cultural crown.

To have TPS be able to manage the Playhouse as part of a structured complex of office, rehearsal, production, and performance spaces would prove an inestimable boon to the theater scene of Puget Sound, finally providing again (and in an even more openly-accessible form) the "path upwards" and cross-fertilization between emerging mid-career, and well-established practitioners of performance.

In conversations with fellow Directors, Managers, stagehands, and theater artists I have encountered nothing but excitement over this bold proposal. I can offer the strong support of myself, as a producer and manager of long experience, and as a strong and vocal member of my Union. Not only myself, but

my revived production company *theater: INFLUENCE* will readily commit to whatever it takes to bring such an inspirational idea into existence. I feel completely certain that my colleagues across the board will step forward to make the most of this incredible opportunity.

Sincerely,

Craig Bradshaw

Co-Director, *theater: INFLUENCE*

Journeyman, IATSE Local #15



Macha Monkey Productions is a non-profit arts organization showcasing exceptional artists, delivering innovative education programs, and staging new theatrical works which feature strong

June 28, 2012

To whom it may concern:

As the Co-Founder and Artistic Director of Macha Monkey Productions, a nonprofit theatre company in Seattle, I'm writing to support Theatre of Puget Sound's proposal to lease the Playhouse Theatre at Seattle Center.

The City of Seattle seeks a financially secure tenant who will support and foster the presentation of artistic and/or cultural activities in Seattle. I strongly believe Theatre of Puget Sound is that tenant. Theatre of Puget Sound has a solid fifteen year history of supporting the artistic community in Seattle. Macha Monkey Productions, a member of Theatre of Puget Sound since 2005, relies on Theatre of Puget Sound throughout the year to provide our company with discounted rehearsal and performance rentals; to connect us with hundreds of artists through their general auditions, searchable talent database, audition postings, and community message boards; and to provide access to thousands of potential new patrons through their program Arts Crush. I know of no other organization that provides such comprehensive and well-managed services to Seattle's artistic community. Simply put, Theatre of Puget Sound is invaluable to hundreds of arts organizations and artists in Seattle.

Knowing Theatre of Puget Sound's capacity to manage numerous rental spaces and a multitude of arts organizations, the potential positive impacts of their stewardship are great. First, for the arts community, it would create opportunities for mid-sized performance companies to grow into a large union theatre and offer smaller performance groups a chance to cultivate their audiences in a supported environment. Additionally, Theatre of Puget Sound could offer affordable office space rental, co-opt costume and prop rentals, and most importantly, expand their rehearsal and performance space rentals. This would benefit Macha Monkey and many other local performance companies immensely. Over the last ten years several venues within the city center have disappeared, including the Odd Fellows Hall where Macha Monkey and over forty other arts organizations performed and held offices. This all benefits Seattle Center as well. With numerous, diverse arts organizations presenting under Theatre of Puget Sound's guidance throughout the year, Seattle Center's reputation as **the** place to see performance in Seattle could only expand.

Ultimately, awarding Theatre of Puget Sound the lease to the Playhouse is a smart investment. It is my hope that the committee considers the large impact Theatre of Puget Sound would make in our community.

Sincerely,

Kristina Sutherland  
Co-Founder and Artistic Director  
Macha Monkey Productions

Macha Monkey Productions  
2222 2<sup>nd</sup> Ave 2<sup>nd</sup> Floor, Seattle, WA 98121 • 206-860-2970 •  
[www.machamonkey.org](http://www.machamonkey.org)

# THE REPERTORY ACTORS THEATRE

1122 E Pike St #1111 Seattle WA 98122 \* (206) 364-3283 \* [react.works@usa.net](mailto:react.works@usa.net) \* [www.reacttheatre.org](http://www.reacttheatre.org)

July 1, 2012

To Whom I May Concern:

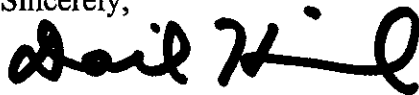
On behalf of ReAct Theatre, our board of directors and our many company members of actors, designers and theatre artists, we are writing this letter to express our whole-hearted support behind Theatre Puget Sound and their application to manage the Playhouse at the Seattle Center.

As one of the smaller professional fringe theaters in Seattle, we know what an important asset the Playhouse is for our community and champion keeping it accessible and available for the entire community. For many years, Theatre Puget Sound has effectively managed and maintained the many rehearsal, office and performance spaces on the 4<sup>th</sup> Floor of the Center House/Armory, as well as the Center House Theatre. Their efforts have kept these spaces affordable, accessible and useful to hundreds of organizations and countless individuals in our region and beyond. TPS understands the value of these spaces toward the overall health, vitality and development of our artistic and cultural communities. As one of Seattle's many up and coming younger theatre companies, and as a TPS program partner, we know that our continued growth and vibrancy relies heavily on support organizations such as TPS. Their managerial expertise on the occasions we've rented the Center House Theatre has been invaluable to us and our programming. In addition to providing rehearsal, meeting, and performance spaces for our company, TPS also strives to help promote and market all aspects of the arts for everyone in our community.

We urge you to join us in supporting their efforts for managing the Playhouse and keeping it open and accessible to not only performing arts organizations of all sizes large and small and their audiences, but also for literary organizations, lecture circuits, colleges and universities, touring companies, and others that need access to additional spaces. It may just be a minor consideration, but the great thing about Theatre Puget Sound is its impartiality, and the intrinsic value of their management of the Playhouse is that it would remain accessible for all.

Thank you for your time and consideration.

Sincerely,



David Hsieh  
Managing Artistic Director of ReAct Theatre



[WWW.SOUNDTHEATRECOMPANY.ORG](http://WWW.SOUNDTHEATRECOMPANY.ORG)  
PO Box 99327, SEATTLE, WA 98139  
OFFICE: 3830 31<sup>ST</sup> AVE. W, SEATTLE, WA 98199

206-856-5520

July 12, 2012

To Whom It May Concern:

I am very pleased to learn that TPS has proposed to manage the Playhouse in addition to their many years of management of the Center House Theatre (now Center Theatre) and Theatre 4 on the Seattle Center Campus. TPS has a proven record of years of service to the Seattle theatre community, both to its arts organizations of all sizes and thousands of individual artist members. By providing these support services, TPS in turn helps local theatres to involve audiences thereby touching virtually every community in our region. For emerging artists, TPS continues to be the primary source for access to career enrichment, skill development and community building opportunities.

We at Sound Theatre Company have been fortunate to perform five of our nine productions through TPS performance venues and we are confident their management of the Playhouse would build on their current venue offerings and continue to serve the diverse needs of Seattle's vibrant and innovative theatre community. It seems that one of the primary opportunities that the recent availability of the Playhouse provides is for established theatres like Book-It and Seattle Shakespeare to move into that larger space over time and provide more performance and growth opportunities for smaller theatres like Sound Theatre Company.

In recent years, we have rented the Center House Theatre and benefitted greatly from our access to that performance space. Since we previously performed in 60 seat houses, we were very concerned about moving to a professional venue with 197 seats. It has been a great boon for us. Because of the increased ticket inventory and larger seating capacity, we have been able to grow our audiences through promotions like Goldstar and other outreach programs. We have embraced a growing and loyal new audience and our annual budgets have increased from \$7000 in 2007 to \$35,000 in recent years. We have provided showcase opportunities for many artists who have continued to work with Seattle's major theatres including Intiman, 5<sup>th</sup> Ave, ACT, Seattle Shakespeare, Book-It, Village Theatre and many television, film and voice over appearances. We have tied our future to the possibility of continuing to present at the Center Theatre and we would definitely consider using the Playhouse studio theatre and black box for our expanding "Making Waves" experimental programs. All of these successes are inextricably linked to the increased availability of the Center Theatre in recent years and our access to that professional venue.

We are at a key stage of our development and consistency of performances in a professionally equipped venue like the Center Theatre enables us to engage talented designers and actors with compelling projects that showcase their talents. Our audiences have come to expect a quality theatre experience and a professional comfortable environment.



WWW.SOUNDTHEATRECOMPANY.ORG  
PO Box 99327, SEATTLE, WA 98139  
OFFICE: 3830 31<sup>ST</sup> AVE. W, SEATTLE, WA 98199

206-856-5520

We hope you will seriously consider the TPS proposal as the best way to serve our large and diverse theatre community. TPS has an established track record of serving the widest range of Seattle Theatre artists and recognizing their unique needs for performance and rehearsal space, administrative support, promotional support and community building. Please don't hesitate to contact me if you have any further questions regarding our hopes for STC, the management of the Playhouse by TPS and our vital and essential local theatre community.

Sincerely,

Teresa Thuman  
Founding Artistic Director  
Sound Theatre Company  
[tthuman@yahoo.com](mailto:tthuman@yahoo.com)  
206-856-5520 cell

July 12, 2012

To whom it may concern:

I am the Artistic Director of Annex Theatre and a member of the Steering Committee of the new incarnation of the Seattle Fringe Festival. I am writing in support of the proposal by Theatre Puget Sound to manage the Playhouse Theatre at Seattle Center.

Both Annex Theater and the Seattle Fringe Festival are committed to building an infrastructure to produce new theatrical works. This requires a healthy ecosystem of fringe, mid-size, and professional theatres to support the development of new artists and new material from its rawest stages, through more polished levels, and on to fully-realized productions.

I believe that Theatre Puget Sound is uniquely connected to turn the Playhouse Theatre into a true community resource for the greatest benefit of the Seattle theatre scene. Its broad base of support among individual artists up to LORT houses enables it to address the needs of the entire community, rather than focus on the needs of a single organization.

Theatre Puget Sound is committed to making its facilities accessible to a wide range of artists. Annex has long relied on TPS's low-cost, easily-available rehearsal rooms for auditions and production rehearsals. Although Annex Theatre maintains its own venue and is not currently intending to be a tenant of the Playhouse, many of our renters are itinerant companies who depend on TPS's support and services. Our continued viability depends on the health and strength of those companies, some of whom will be directly served by TPS's proposal to facilitate their use of rehearsal and office space as program partners.

Thank you for your time. I strongly support Theatre Puget Sound's proposal to manage the Playhouse Theatre for the good of the Seattle theatre community.

Pamala Mijatov  
Artistic Director  
Annex Theatre

Theatre Puget Sound  
**Balance Sheet**  
 As of June 30, 2012

	<u>Jun 30, 12</u>
<b>ASSETS</b>	
<b>Current Assets</b>	
<b>Checking/Savings</b>	
Checking (Home Street)	43,941.55
Money Market (Home Street)	20,579.75
Petty Cash	1,014.06
<b>Total Checking/Savings</b>	<u>65,535.36</u>
<b>Accounts Receivable</b>	
Accounts Receivable	
Accts. Rec.-Rental	114.00
Accounts Receivable - Other	78,015.00
<b>Total Accounts Receivable</b>	<u>78,129.00</u>
<b>Total Accounts Receivable</b>	78,129.00
<b>Other Current Assets</b>	
Pre-paid Expenses	3,063.75
Undeposited Funds	4,258.00
<b>Total Other Current Assets</b>	<u>7,321.75</u>
<b>Total Current Assets</b>	150,986.11
<b>Fixed Assets</b>	
CHT Black Box - IN PROGRESS	44,000.00
Accum. Dep. CHT Black Box	-26,399.88
Cannon Desktop Copier/Fax	699.99
Accum. Dep. Cannon Copier/Fax	-699.99
Public Access Computer	1,065.18
Accum. Dep. Public Access Compu	-1,065.18
1500 · Office Equipment	12,809.38
1550 · Software	2,595.00
1560 · Rental Rooms	10,731.00
1565 · Culture Facility upgrade	15,000.00
1566 · KCAC	6,582.13
1600 · Accum. Depr. Office Equip.	-12,809.38
1650 · Accum. Amort. Software	-2,595.00
1660 · Accum. Dep. Rental Room	-10,731.00
1665 · Accum. Dep. 4Cult Fac. upgrade	-15,000.00
1666 · Accum. Dep. KCAC	-6,582.13
<b>Total Fixed Assets</b>	<u>17,600.12</u>
<b>TOTAL ASSETS</b>	<b><u>168,586.23</u></b>
<b>LIABILITIES &amp; EQUITY</b>	
<b>Liabilities</b>	
<b>Current Liabilities</b>	
<b>Accounts Payable</b>	
Accounts Payable - Current	-1,025.07
<b>Total Accounts Payable</b>	<u>-1,025.07</u>
<b>Other Current Liabilities</b>	
Impound - Maint. Fund	14,156.71
Impound - Peformance	3,986.00
Impound - Seattle Center	42,547.48
Payroll Taxes	3,016.85
<b>Total Other Current Liabilities</b>	<u>63,707.04</u>
<b>Total Current Liabilities</b>	<u>62,681.97</u>
<b>Total Liabilities</b>	62,681.97
<b>Equity</b>	
Restricted - Fringe Fest	7,580.50
Restricted - Gregory Falls	1,884.19
Fund Balance	6,650.91
Retained Earnings	-6,081.68



**Theatre Puget Sound**  
**Balance Sheet**  
**As of June 30, 2012**

	<u>Jun 30, 12</u>
Net Income	95,870.34
Total Equity	105,904.26
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b><u>168,586.23</u></b>

Notes:

While we have a balanced cash to liability ratio - it is true that we currently must manage cash flow deliberately and responsibly.

Impound Accounts:

- Maintenance Fund - In agreement with Seattle Center, TPS holds a small portion of Performance Revenue in 'trust' for small maintenance needs and in the event of a larger emergency.
- Performance - Funds held as Performance Client deposits until conclusion of activity
  - Seattle Center - Funds held for Seattle Center share of Revenue which is on a January and July payment schedule

Impound Accounts are not TPS Operating Funds.

Restricted Accounts:

- Fringe Fest - TPS is the Fiscal Sponsor/Program Partner for the newly developed Fringe Festival.
- Gregory Falls Awards - Funds held for our Awards program to be used as operating as expenses occur

Restricted Funds are for Operations.

Theatre Puget Sound: Collapsed Profit Loss, 2001-2011

BUDGET	Actual 2001	Actual 2002	Actual 2003	Actual 2004	Actual 2005	Actual 2006	Actual 2007	Actual 2008	Actual 2009	Actual 2010	Unaudited 2011	Current 6.30.12 2012
<b>INCOME</b>												
Contributed	22,575	36,428	30,587	19,497	67,833	116,571	120,085	130,932	83,646	128,011	91,053	83,844
Fund Balance Transfer					10,881							
Membership	27,159	39,297	55,507	50,087	54,205	62,009	80,924	86,237	87,943	92,128	92,169	88,097
Other	2,081	115	651	1,681	2,173	2,712	3,419	3,587	3,639	3,950	5,276	2,113
Program	136,125	130,695	120,875	137,659	175,236	250,949	192,434	217,086	195,451	198,978	189,819	105,920
<b>TOTAL INCOME</b>	<b>188,457</b>	<b>206,535</b>	<b>207,620</b>	<b>208,924</b>	<b>310,328</b>	<b>432,241</b>	<b>396,862</b>	<b>437,842</b>	<b>370,679</b>	<b>423,067</b>	<b>378,317</b>	<b>279,975</b>
<b>EXPENSE</b>												
Depreciation	4,651	4,623	4,535	3,877	3,877	4,318	4,758	4,905	9,305	13,264	13,500	4,400
In-Kind exp.		12,399	5,088	796	2,096			2,758	2,883	10,887	29,805	
Capital Expense	1,768			864								
Admin	17,071	23,104	19,235	22,637	19,895	21,382	24,554	27,294	24,618	20,234	24,227	15,004
Fundraising	5,170	4,362	9,420	6,465	3		1,310	944				
Occupancy	81,054	85,322	97,667	89,336	62,843	80,347	69,906	80,724	76,849	79,200	67,282	42,732
Personnel	5,069	15,064	7,156	1,188	129,679	164,031	192,296	197,739	152,099	177,221	186,531	102,046
Program	60,905	72,004	64,338	80,024	92,188	163,026	87,475	135,050	68,736	123,534	98,836	19,922
<b>TOTAL EXPENSE</b>	<b>175,688</b>	<b>216,878</b>	<b>207,439</b>	<b>205,187</b>	<b>310,581</b>	<b>433,104</b>	<b>380,299</b>	<b>449,414</b>	<b>334,490</b>	<b>424,340</b>	<b>420,181</b>	<b>184,105</b>
<b>NET ORDINARY</b>	<b>12,769</b>	<b>-10,343</b>	<b>181</b>	<b>3,737</b>	<b>-253</b>	<b>-863</b>	<b>16,563</b>	<b>-11,572</b>	<b>36,189</b>	<b>-1,273</b>	<b>-41,864</b>	<b>95,870</b>
Life 2001-2011	3,271											

**Notes:**

The 2009 net gain was the result of an intentionally conservative budgeting approach to the year: slimming program costs while providing really the same level of service on less in order to ensure overall balanced fiscal health during the economic downturn. The strategy was a preventative measure taken in acknowledgment of the necessity for creating a cushion to see the organization through leaner years. The impact of the recession was most significantly felt in the last two years.

We experienced a modest deficit of approximately \$1,200 in 2010. Personnel benefits were slightly higher than budgeted and program expenses; particularly the launching of a new web events page, came in higher than pledged funds to offset.

We experienced a more significant deficit in 2011 in the amount of approximately \$44,000. This amount is largely explained due to one miscalculation given that we came up \$42,000 short specifically in our projected Corporate Giving. It was not a surprise and we did have time to choose to cut staff and/or programs. Given the overall health of the organization due to a very positive year in 2009 (net \$36,000), we chose to continue to invest in people and programs. We did reduce expenses where we could but specific items such as healthcare and staff development came in over budget.

TPS has no accumulated debt.