



March 9, 2016

Mr. Dan Bockhorst
Borough Manager
1900 First Avenue
Ketchikan, AK 99901

Dear Mr. Bockhorst, Mayor Landis and Members of the KGB Assembly:

The First City Players' Board of Governors would like to thank the Borough for its continued support of First City Players and the arts in Ketchikan. The Borough has invested in the operating support for First City Players for the past 28 years.

Below is a fiscal summary to assist in forming your decision. **We'd like to draw your attention to the fact that our request is less than 7% of our entire operating budget. We are proud of how we leverage Borough funding and give our community real value for its investment.**

Requested Borough Funding FY17 \$ 22,000

- | | |
|--|------------|
| • Actual City Funding FY15/16 | \$ 13,000 |
| • Actual Alaska State Council on the Arts FY16 | \$ 4,375 |
| • Actual National Endowment for the Arts FY16 | \$ 3,375 |
| • Local giving, business & individual FY14/15 | \$ 91,555 |
| • Program Revenue | \$ 187,000 |

Our need for Borough operational funding hasn't changed. Civic funding is the keystone from which we leverage funding support from individuals, businesses, and national and state foundations and agencies.

Your support allows us to reach over 1,600 children with our programs and outreach, over 200 of them in FCP's specific educational programs. Continued Borough funding allows us to make it affordable for them and helps more underprivileged children and families participate in our after school and summer art education programs. We are proud of the large bang-for-the-buck that we provide for our community. The Alaska State Council for the Arts has ranked First City Players as outstanding in programming, outreach, and in financial and administrative stability. We are also proud of the Alaska Legislative citation we received in

First City Players
335 Main Street
Ketchikan, AK 99901
907) 225-4792
info@firstcityplayers.org

2007 and the citation we received from you, the Ketchikan Gateway Borough, in 2011. We make an essential contribution to Ketchikan's quality of life. First City Players has become an integral part of who we are as a community and continued financial support from the Borough and City have made this possible.

Please allow us to take a minute of your time to review the many things we do to contribute to our people, our economy and the health of our community.

Founded in 1964, First City Players is one of Ketchikan's oldest 501(c)(3) arts organizations. First City Players provides programming, artistic direction, organizational and instructional staff, infrastructure, equipment, resources and technical support that provide opportunities in the performing arts for performers, students, and audiences of all ages in Ketchikan.

First City Players' activities and services to the community can be divided into four distinct categories:

- A Main Stage season of performances, consisting of eleven unique performing arts events with 28 actual performances.
- Arts education programming for the community with ArtsCool summer fine arts camp, StarPath Theatre Academy, jazz outreach programs in the schools, and Ketchikan school productions. We are Ketchikan's leading provider of these educational experiences.
- Collaboration with other agencies in their productions and events.
- Services to other institutions and organizations, including our schools.

The Board of Governors of First City Players believes that the performing arts play a unique and vital role in the health and vibrancy of our community. We ask that the Borough invest in a strong and stable future for the performing arts in Ketchikan by continuing to support First City Players with an operating support grant of \$22,000.

Sincerely,



Elizabeth Nelson

Executive Artistic Director

First City Players
335 Main Street
Ketchikan, AK 99901
907) 225-4792
info@firstcityplayers.org



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GRANT REQUEST

Amount requested: \$ 22,000.00

- Other Financial Commitments (total in-kind/cash match, other agency funds, etc.):
- Other Funds Required (not yet committed/identified):

Program/project title:

ORGANIZATIONAL INFORMATION

Organization name: First City Players

Address: 335 Main Street

City: Ketchikan

State: Alaska

Zip: 99901

Telephone: 907-225-4792

Fax: N/A

E-mail: info@firstcityplayers.org

Executive director: Elizabeth Nelson

Telephone: 907-225-4792

Name of contact person: Elizabeth Nelson Title: Executive Artistic Director

Telephone: 907-225-4792

Cell phone:

Total organization budget for current year: \$ 284,454

Date of incorporation: 6/30/1966

Is your organization tax exempt under section 501(c) (3) or other sections? If no explain: Yes



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Which of the following Ketchikan Gateway Borough areawide powers does your project address (check one)?

- | | |
|--|--|
| <input checked="" type="checkbox"/> Economic Development | <input checked="" type="checkbox"/> Recreation |
| <input type="checkbox"/> Transportation | <input checked="" type="checkbox"/> Education |
| <input type="checkbox"/> Other (specify) | |

Staff composition in numbers

Paid full-time: 2

Paid part-time:

Volunteer: 400+

Interns: 1

Other: 12

415

Total

Detail the purpose(s) of your request with justification and explanation

(For the following, use additional pages as needed)

Before all, let us take a quick look at the importance of performing arts in our everyday lives. The influence of professional performing arts is more obvious. Every time we watch a movie, a TV show, watch an advertisement, turn on the radio, listen to a song, an album, watch a halftime show, a sports announcer, experience the soundtrack of a video game, we are consuming, honoring, and enjoying professional performing arts. It is a highly technical field. It takes an extraordinary amount of education, organization and expertise to pull off.

First City Players believes it would be wrong to teach a child to love to watch baseball, to idolize his favorite pitcher, but never teach the child the game itself, to never give the child a chance to dream of being a sports star himself. Dreaming of such things is a child's first flexing of motivation and ambition. It is how many children learn to work hard. Teaching children and giving them successes in the performing arts is equally important.

Think of how much poorer we would be as a community if all the performing arts we consumed were canned experiences; mass produced and shipped from somewhere else. It would be like spending ones' entire life having only eaten salmon from a can.



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Community performing arts is a vitalizing force, with a valuable influence on its economy, its mental and cultural health. First City Players is Ketchikan's leader in the performing arts.

People here are proud of the arts in our town. Great theater is part of our identity. First City Players' performances are used to attract professionals to Ketchikan. The hospital, school district, Chamber of Commerce, University and Visitors Bureau all mention the vibrancy of First City Players' theater, our Jazz & Cabaret Festival, our Dance Festival (in conjunction with the Ketchikan Theatre Ballet and the Ketchikan Area Arts and Humanities Council), and our extensive programming for youth as an attraction to would-be residents. First City Players and its staff continue to receive awards, civic and legislative citations for our contribution to Ketchikan's quality of life and to its youth. Our levels of volunteer participation and audience participation are so high and so diverse that theater has become a key way our community gets to know itself.

To an extent we measure our impact by the support we continue to receive, and the audiences who attend our events. But some impacts, especially where children are concerned, are immeasurable.

First City Players works to be accessible to our whole community. Our strategies for audience and artist accessibility begin with our youth programs, which train and engage our children as well as engaging and enlisting their parents. Many of our leading volunteers began as parents of kids enrolled in our enrichment programs (and some of our current volunteers were involved in the programs when they were young). Families are encouraged to audition together for our larger, youth appropriate productions.

Economic impact is synonymous with the arts. Supporting the arts makes excellent business sense. As ambassadors of the performing arts, First City Players is dedicated to growing Ketchikan's' creative industry.

Statement of measurable goals and objectives of project(s) or program(s):

Can a community theater maximize volunteer involvement without sacrificing artistic excellence? At First City Players, we believe that answer is emphatically "Yes," and these dual priorities drive our programming goals and objectives.

A theater is the creative face and heart of a community. In Seattle, Anchorage and even Juneau, the dual presence of professional and community theaters fosters a scorn for



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the community theater as the playing out of delusional ambitions by mediocre wannabees. In these larger cities, it is the professional theater that is expected to fuel economic development, as well as sparking the moral aesthetic conversations that humanize a community, and to engage its citizens in collective acts of empathetic imagination as theater audiences.

With Ketchikan's isolation, First City Players must serve two seemingly contradictory community needs: It must provide the vital artistic experiences (artistic excellence) upon which healthy communities depend, and it must provide diverse and accessible opportunities for artistic expression and personal development for the maximum number of its citizens. There have been a few humbling misses, but with over 400 performers and volunteers each year, we are succeeding at both.

Our success is based upon core principles of authenticity, accessibility, play, diversity and professional/amateur collaborations. One other core principle is consistency, and we organize our programming accordingly; we change it very slowly; we may tweak a program, rename it, add and subtract elements, but we have found that it helps to take something as inherently unpredictable as theatre and cloak it in the reassuringly familiar robes of consistent annual programming.

Our annual schedule of programs, the strategic role they play in fulfilling our mission, and our innovative tweaks and additions for upcoming season:

Adult and Multi-Generational Productions & Festivals:

1. **The Fish Pirates Daughter:** Ketchikan's original musical melodrama is the longest running play in Alaska and performs weekends in July. Guests enjoy a crab and salmon feast as they cheer for the hero and jeer the villain. This show is strategically important as a popular, fun, and forgiving play and makes the perfect first-time experience for new community performers. This summer we are celebrating the 50th anniversary with special events before the regular season of the show begins. The author, original director, and cast members from its 50-year run will be coming to town from all over the country, if not the world, to celebrate this Ketchikan classic!

2. **The Fall Musical:** This is always a large cast Broadway Style Musical. In its 22nd year, it is performed in the first weeks of November. Families plan their year around performing together in this slot. It is a perfect vehicle for inclusive casting.

3. **The Theatre Challenge, classic or contemporary:** This is the Shakespeare, the Chekov, the Stoppard, Ruhl and Durang--to some, including many of our most passionate actors, this slot exemplifies what theatre should be, to others it is like bad tasting medicine, to yet others it can exemplify how the world is going to hell in a hand-basket.



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We defend it; we fight for its place at the table; we affix warning labels to its packaging to maintain trust with our diverse audiences.

4. **The Family Show:** accessible comedy/touching drama. This is the show that will be appreciated by the whole family!

5. **"Ketchikan Writes!":** This is a biennial program that we do in partnership with the University of Alaska Southeast – Ketchikan Campus. It is designed to support local writers and filmmakers, and to build a body of local original work.

6. **The Ketchikan Jazz & Cabaret Festival:** In 2017, we recognize this program's 19th year as an amateur/professional collaboration between renowned professional musicians and local singers and musicians of all levels and ages. It runs for two weeks in January in the form of workshops that culminate in a weekend of celebrated gala performances of soloists, ensembles, and adult and school-wide jazz choirs. Our guest artists also spend time in elementary schools working with students in 3 – 6th grades, as well as visiting middle and high school jazz ensembles.

7. **Gigglefeet Dance Festival:** Currently in its 18th year, this program exhibits all forms of dance from modern and hip-hop to ballet and native dance. This is a collaborative project with the Ketchikan Area Arts and Humanities Council and the Ketchikan Theatre Ballet.

8. **Multi-Generational Show:** First City Players will continue to produce a spring show that features a script from a well-loved book that involves both youth and adults in the production. Student actors learn a lot for working with adults, this is also an opportunity to introduce classic literature to a new generation.

Youth Programming:

1. **ArtsCool:** FCP brings together all the arts in its 4-week, all day, summer arts camp. In its 19th year, this camp serves 75 kids, and culminates in a youth version of a Broadway Musical. Filmmaking, animation, drawing, painting, dance, native art design are also included in the curriculum.

2. **Star Path Theatre Academy:** This program is a yearlong after-school program, with classes grouped and geared towards different age groups in varying developmental stages. STARPATH is an acrostic. It means Skills for success - Through theatre - Acting - Responsibility & respect - Play -Active listening - Teamwork &- Heart.

Our long-range plan for Starpath is as follows: Starpath plans to initiate a system of training that will engage kids starting at elementary school age and teach them the basics



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of theatre including movement, acting, improvisation, and musical theatre. First City Players recognizes that an organized system of instruction and progressing students from level to level after having achieved proficiency will allow students to grow to a greater degree than the current offerings. The intention is to audition students at the top level for positions in the young actor academy. It is there that these accomplished individuals will perform, direct, write and produce original and published works. In addition to performing, the young actors will travel around Alaska and Washington to teach workshops to middle and high school students and help them to produce original works in their communities. The focus of these works could range from Social Issues identified through English essays and poetry to evenings of improv and scripted plays. We also plan to incorporate a fun yet educational trip to New York where they will attend professional performances of a variety of shows as well as participate in classes and workshops to further their knowledge base.

Are there other projects related to or dependent on this project? Is this project dependent on other activities or actions? If yes, describe projects, actions or activities specifying phases where appropriate.

Forging community partnerships has always been important to FCP and has also been a leading strategy in the development of the Performing Arts Center(PAC). Here is a summary of some important ones.

Ketchikan School District: FCP staff directs or consults on 2-3 school shows per year. TSAS/Charter School is a PAC user group. Jazz Festival Faculty engages 200+ students in a two-week jazz choir. Tech Team trains district staff and students in lighting, sound and stage tech, and was a lead user consultant in last year's \$256k renovation of the high school auditorium lighting system.

UAS Ketchikan: PAC User Group, and serves on PAC advisory committee. UAS is a partner in the Biennial Ketchikan Writes project, hosting workshops and offering technical and participatory input.

Ketchikan Area Arts & Humanities Council and Ketchikan Theatre Ballet are cofounders and producers with FCP of **Gigglefeet Dance Festival**. KTB is assists in summer arts camp. FCP provides tech support, loans equipment in all KTB and most KAAHC performances. Tech Team and or artistic assistance also regularly provided for events of Women in Safe Homes, Distinguished Young Women, BBBS, Community Chorus, Ketchikan Council on Cancer, and the Ketchikan Visitors Bureau.

Ketchikan Chamber of Commerce: FCP performs at and provides tech support for Chamber functions, Two of the last four Chamber Presidents have concurrently served on the FCP board of Governors. We provide costumes, props, and tech support to member businesses.



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Ketchikan General Hospital: FCP programs are used regularly for recruitment of professional staff.

The Ketchikan Daily News, KRBD, KTKN, KFMJ: We maintain an in-kind exchange with these leading news outlets, and receive generous coverage.

Technological advances make this a heyday for making theatre and running a non-profit; from LED color washes to online ticketing and viral social media campaigns, they are multiplying our capacity to create.

Inclusion is a core value and is reflected throughout the organization. All our venues and rehearsal spaces are ADA accessible. We regularly use the clients of Ketchikan's independent living support organizations for ushering and volunteer works. At FCP, our motto is "Yes."

Discuss project management and qualifications.

FCP is governed by a Board of 9-12 persons. The Board's roles are planning, oversight, fundraising, ambassadorship, and supervision of the Executive/Artistic Director. Since challenging itself to become a high-performing Board 15 years ago, it has evolved from a Board of volunteers who love to make plays, to a board motivated by the value the theatre gives to the community.

The 5-year strategic plan resulted from a 2010 planning retreat facilitated by Foraker Group. The Board "retreats" and revisits the plan every April, when it sets Board priorities for the coming year. Board planning is restricted to the Board, but input is constantly processed through programs, evaluations & committees. The current board is receiving training and will be doing long-range planning at a retreat on April 9, led by Mike Walsh or the Foraker Group.

There are many levels of planning and evaluation within FCP. A 19-member Advisory Committee comprised of diverse community members with two representatives from the FCP Board drives the planning for PAC. Our three festivals and youth programs are each evaluated and adjusted through participant action committees. Our plays are selected through solicited proposals from our membership and the community. The plays are then vetted at member-hosted script parties.

FCP has tracked over 20 years of audience activity, enrollments, ticket sales, and volunteers, through our financial and membership databases. That power has multiplied through integrating these databases with our online ticketing, membership, and registration software. These integrated databases provide us immediate numbers with which to evaluate program and organizational trends. It maintains 1,700 active audience email addresses with permissions, and 2,300 land addresses, for surveys of our audiences.

Ticket sales, the availability and enthusiasm of volunteers, enrollments, visible public support or opposition in public deliberations, editorials, and letters to the editor, are invaluable to evaluating



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and tweaking everything we do. Ultimately, success for us is measured by both coherent artistic excellence and maximal volunteer and audience engagement.

FCP has an experienced, charismatic Executive/Artistic Director, who together with volunteers and evolving Boards over the past 26 years has lifted FCP from a one-“melterdramer”-per-year community theatre, with a budget of \$5,000, to what it is today. Under her leadership the theatre has grown in programs and quality. The artistic director is responsible for all aspects of the theatre’s operation, from quality of productions, directing productions, teaching, and financial security. Ms. Nelson has been honored as a WISH Woman of Distinction for her work with women and children in Ketchikan; she is the recipient of the Delta Kappa Gamma International, Beta Gamma State, Epsilon Chapter, “Red Apple Award” for her creative energies and outstanding efforts on behalf of the children of Ketchikan; and she is a State of Alaska Artist In Residence teacher. First City Players and Ms. Nelson have also received PatchWorks Awards for work with Ketchikan children and families. She is a former Board member and current State Representative for the American Association of Community Theatres.

Day to day operations are conducted by the Marketing and Outreach Director, Amanda Glanzer, who is responsible for correspondence, ticket sales, finances and front of house operations. First City Players hires a number of contract artists to create the technical aspects of our productions and to teach in our various educational programs.



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Attachments: *(Please attach in order listed below)*

Cover letter

Cover letter

Finances

- Audited financial statement for the last fiscal year, if available, or form 990.
 - The current year operating budget - to include your project expenses and revenues.
 - Annual Salary for Executive Director
 - List all contractors that are expected to be paid more than \$2,500 per year, and purpose for payment.
 - List any funding paid to organizations or entities outside the corporate boundaries of the Ketchikan Gateway Borough, including parent organizations, and the purpose for payments.
 - A proposed program budget (with narrative)
 - A list of other agencies that funded your organization in the last fiscal year, including amounts contributed.
 - What is the annual cost and long-term operation and maintenance costs of this project? Provide backup material.
-

Other Supporting Materials

- A verification of the organization's or fiscal agent's tax-exempt status under section (c) 3 of the IRS code.
- A current list of the governing board.



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- Letters of support, Resolutions, and/or reviews (if applicable).
 - What state and/or federal compliance requirements will this project satisfy or correct?
 - How will the project improve the economic environment?
-

FIRST CITY PLAYERS BUDGET NARRATIVE

In a planning retreat in 2005, Dennis McMillian, Executive Director of the Foraker Group, called FCP's budget a non-profit model for the balance of its revenue sources; and while the budget has grown by 28% since 2005, the overall revenue balance hasn't changed.

Local civic operating support for FCP has been relatively stable. The Ketchikan Gateway Borough has been funding FCP since the 1980's; the City began funding FCP in 2004.

Program underwriting revenue from local businesses and individual membership revenue have leveled off, in the last four years. No one would have been surprised had it dropped, and that it hasn't is a sign of strength, given the radical increase in individual and business contributions elsewhere in our budget.

We receive \$20,000 in annual pull-tab revenue, whose revenues have declined by \$15,000 since 2008. Pull-tab revenue subsidizes our youth programming, and allows us to provide \$10,000 in youth scholarships and discount ticket support annually.

Direct program revenue is divided between \$81,000 in ticket sales; and \$35,000 in workshop registration fees-- of which roughly 70% is from youth outreach programs and 30% from Jazz and Cabaret Festival workshops.

The FCP Board is pleased with its recent attempt to diversify funding with the \$100 per ticket Get Away raffle, which takes advantage of the contacts, goodwill, and New York connections built up through a 18 year relationship with the faculty of our Jazz & Cabaret Festival. DIVAS has been surprisingly successful--Divas is a fundraiser where performers compete outlandishly, and businesses and individuals vote with money on who should be crowned the DIVA and DIVO of the year. This has been wildly successful and has served as a model for Juneau's Light Opera who has used this idea for fundraising. It was brought to us from down south by our Artistic Director, who has served on the governing board and now on the Education Committee of the American Association of Community Theaters.

It is now clear to the Board further fundraisers might begin to compete with our actual mission. The Board has newly determined that our next stage in diversifying revenue is to diversify and increase the "butts in seats" at our performances. There is so much untapped revenue there, and by increasing attendance, all other revenue streams are sure to increase as well.

It is a conundrum though. Nationwide performing arts attendance is down, ours is merely stagnant, but that's not good enough. The Board is energized in pursuing our social media audience engagement plan.

The Board is committed to building its operational reserves, and this will be a main focus of our retreat in April.

FIRST CITY PLAYERS PROJECTED FY17 BUDGET

INCOME

EARNED REVENUE

Admissions/Tickets Sales	\$ 85,000
Membership/Subscriptions	\$ 17,000
Fundraisers/Gaming	\$ 52,000
Workshops	\$ 33,000

Sub Total Earned Revenue: \$187,000

CONTRIBUTED SUPPORT

Corporate/Business	\$ 12,000
Foundations	\$ 8,000
Pick, Click, Give	\$ 4,000
Individuals/Board	\$ 26,000

Sub Total Contributed Support: \$ 50,000

GOVERNMENT SUPPORT

City of Ketchikan	\$ 13,000
Ketchikan Gateway Borough	\$ 22,000
Alaska State Council on the Arts	\$ 4,375
National Endowment for the Arts	\$ 3,375

Sub Total Government Support: \$ 42,750

INCOME TOTAL: \$279,750

EXPENSE

PERSONNEL

Payroll (including taxes & benefits)	\$ 111,500
(2 full-time employees- Artistic Director Salary - \$59,000)	
Worker's Comp Insurance	\$ 5,500
Sub Total Personnel:	\$ 117,000

CONTRACTED SERVICES

Artistic	\$ 6,000
Education	\$ 18,000
(Anne Phillips and Matt King receive \$3,000 each for teaching during Jazz/Cab Festival)	
Technical/Production	\$ 2,500
Sub Total Contracted Services:	\$ 26,500

PRODUCTION

Transportation/Shipping	\$ 2,000
Travel	\$ 5,300
Programming	\$ 49,075
Equipment	\$ 4,000
Sub Total Production:	\$ 60,375

MARKETING/PUBLICITY

Advertising	\$ 6,000
Fundraising	\$ 9,700
Sub Total Marketing/Publicity:	\$ 15,700

INSURANCE

Liability Insurance	\$ 6,000
D & O Insurance	\$ 1,125
Sub Total Insurance	\$ 7,125

SPACE/FACILITY

Office	\$ 16,050
Facility/Venue	\$ 27,000
Office Operations	\$ 10,000
Sub Total Space/Facility:	\$ 53,050

EXPENSE TOTAL: \$ 279,750

FY15 Budget In-Kind Contributions FY15 BUDGET

Inn At Creek Street	\$ 2,900
Fitzwater Photography	\$ 8,600
Ravens View Vacation Rental	\$ 1,550
Alaska Car Rental	\$ 2,500
The Cleaners	\$ 6,000
Ted Ferry Civic Center	\$ 4,100
Tongass Business Center	\$ 1,000
Raffle Prizes/Local Businesses	\$ 3,632
Alaska Airlines	\$ 2,500

In-Kind Totals: \$ 32,782

Representative list of contributors to First City Players

Contributor	Amounts Contributed
City of Ketchikan	\$13,000
Alaska State Council on the Arts	\$4,375
First Bank	\$1,500
National Endowment for the Arts	\$3,375
The Monthly Grind	\$1,000
First City Rotary	\$1,000
Holland America Cruise Line	\$1,000
Alaska Liquor Store	\$1,000

First City Players FY15 Budget

Ordinary Income/Expense		Jul '15 - Jun 16	
Income			
CONTRIBUTIONS			
	415 - City of Ketchikan Grant (City of Ketchikan Grant)	13,000.00	
	411 - Grant Rev/Borough	15,244.00	
	412 - Grant Rev/ASCA (Grant Rev-ASCA)	7,750.00	
	414 - Grant Rev/Various (Grant Revenue)	8,000.00	
	421 - Memberships (Memberships)	15,000.00	
	422 - Donations (Donations-Unrestricted)	5,000.00	
Total CONTRIBUTIONS		63,994.00	
GROSS RECEIPTS			
	401 - Ticket Sales/Regular (Ticket Sales-Regular)	103,792.00	
	404 - Workshop fees (Workshop Fees)	32,568.00	
	424 - Gaming (Raffle)	33,100.00	
	452 - Special Events Revenue (Special Events Revenue)	25,500.00	
	481 - Interest Revenue (Interest Revenue)	1,000.00	
Total GROSS RECEIPTS		195,960.00	
SPECIAL EVENTS			
	451 - Program Sponsorships (Business Program sponsorship)	12,000.00	
	499 - Concession/Misc. Revenue (Misc. Revenue)	12,500.00	
Total SPECIAL EVENTS		24,500.00	
Total Income		284,454.00	
Gross Profit		284,454.00	

First City Players FY15 Budget

		Jul '15 - Jun '16
EXPENSE		
SALARIES		
	Payroll	111,500.00
	703 - Workers Comp. Insurance (Workers Comp Insurance)	5,500.00
Total SALARIES		117,000.00
PROFESSIONAL FE	521 - Workshop Instructor Fee (Workshop Fees Paid)	24,000.00
	733 - Professional Services (Professional Services)	2,500.00
Total PROFESSIONAL FE		26,500.00
FUNDRAISING EXP	506 - Program Design & Printing (Program Design & Printing)	1,000.00
	611 - Special Event Expenses (Special Event Expenses)	200.00
		1,200.00
INSURANCE	717 Liability Insurance	5,902.00
	797 Professional Liability	600.00
	732 Participant Accident	500.00
Total INSURANCE		7,002.00
POSTAGE	722 - Postage & Mailing Fees (Postage & Mailing Fees)	600.00
Total POSTAGE		600.00
PROD. EXPENSE	522 - Travel	4,806.00
	501 - Costumes & Makeup (Costumes & Makeup)	2,600.00
	502 - Sets & Props (Sets & Props)	16,987.00
	503 - Scripts & Royalties (Scripts & Royalties)	10,701.00
	504 - Publicity (Publicity)	5,956.00
	508 - Light & Sound Supplies (Light & Sound Supplies)	1,100.00
	512 - Volunteer Appreciation (Volunteer Appreciation)	1,526.00
	532 - Dinner Theatre Food & Ren (Dinner theatre food & ren)	18,240.00
	622 - Venue (show locales)	25,000.00
	725 - Shipping NOC (Shipping NOC)	1,000.00
Total PROD. EXPENSE		88,916.00



To Whom It May Concern:

There is absolutely no way that I would be where I am today, professionally or artistically, without Ketchikan's First City Players (FCP).

The first play that I was a part of was *Alice in Wonderland*, a First City Players production involving about 40 child actors, in the old Main Street Theatre that housed a maximum audience of perhaps 50 people. The children in that cast acquired the beginnings of a creative and artistic education through this wonderful organization, First City Players. Members of *Alice in Wonderland* have gone on to become college professors, high school teachers, NCAA Division 1 basketball coaches, doctors, engineers, yoga instructors, organic farmers, and pastors, among other things. That is part of the beauty of this organization: it involves the community at all levels and instills an all-inclusive artistic aesthetic in people of the community from all social classes and back grounds. At FCP, I have worked alongside my own teachers from grade school, high school, and college, as well as lawyers, USCG members, fisherman, and parents of my friends with whom I otherwise wouldn't have had any connection.

FCP has given me the opportunity to work alongside my own family members in ways that I never could have expected. In *Beyond Therapy*, I not only got to perform in a bar together with college professors and fisherman, but also to be on stage with my own mother. I have done FCP productions with my sister and have even seen my father (NOT an actor) perform a challenging role in a play that proved to be a formative experience for him, allowing him a glimpse into my world of theatre.

FCP has long encouraged my professional development as a theatre artist. While working as a professional actor in NYC, I would come back home to Ketchikan in the summers to work in the fishing and tourism industries. It was during these times back home that FCP gave me my first experiences directing. With little prior experience, Artistic Director Elizabeth Nelson allowed me to stage manage and run the *Gigglefeet Dance Festival* for two consecutive years. A couple years later FCP gave me the opportunity to direct my first full length play as part of their regular season. I was given the opportunity to address immediate social issues relevant to the Ketchikan community with Lisa Loomer's play *Distracted*, as well as being completely supported in staging Shakespeare's *The Tempest*. In *The Tempest*, FCP's creative staff went out of their way to make connections with Alaska State Parks so that we could stage *The Tempest* at the clan house at Totem Bight State Park. The production was successful on many levels, engaging people from all across the social and political spectrum in Ketchikan, as well as attracting viewers from Prince of Wales Island—none of which would have been possible without an incredibly supportive, proactive and positive creative team at FCP.

Because of FCP I was exposed to staged works like *The Phantom Tollbooth*, *The Ant & The Grasshopper*, and got to be part of *Alice in Wonderland*, but I also got to see important works like Beckett's *Waiting For Godot* and Sam Shepard's *True West*, both of which have proved to be foundational works for me.

I cannot stress enough how essential this organization, FCP, has been to me in fostering my creative imagination and setting me on the path to being the professional theatre artist and professor of acting and directing that I am today. Without FCP, the community of Ketchikan would be so much the poorer: culturally, imaginatively and artistically.

Sincerely,

Ty Hewitt

A handwritten signature in blue ink that reads 'Ty Hewitt'.



To Whom It May Concern:

There is absolutely no way that I would be where I am today, professionally or artistically, without Ketchikan's First City Players (FCP).

The first play that I was a part of was *Alice in Wonderland*, a First City Players production involving about 40 child actors, in the old Main Street Theatre that housed a maximum audience of perhaps 50 people. The children in that cast acquired the beginnings of a creative and artistic education through this wonderful organization, First City Players. Members of *Alice in Wonderland* have gone on to become college professors, high school teachers, NCAA Division 1 basketball coaches, doctors, engineers, yoga instructors, organic farmers, and pastors, among other things. That is part of the beauty of this organization: it involves the community at all levels and instills an all-inclusive artistic aesthetic in people of the community from all social classes and backgrounds. At FCP, I have worked alongside my own teachers from grade school, high school, and college, as well as lawyers, USCG members, fisherman, and parents of my friends with whom I otherwise wouldn't have had any connection.

FCP has given me the opportunity to work alongside my own family members in ways that I never could have expected. In *Beyond Therapy*, I not only got to perform in a bar together with college professors and fisherman, but also to be on stage with my own mother. I have done FCP productions with my sister and have even seen my father (NOT an actor) perform a challenging role in a play that proved to be a formative experience for him, allowing him a glimpse into my world of theatre.

FCP has long encouraged my professional development as a theatre artist. While working as a professional actor in NYC, I would come back home to Ketchikan in the summers to work in the fishing and tourism industries. It was during these times back home that FCP gave me my first experiences directing. With little prior experience, Artistic Director Elizabeth Nelson allowed me to stage manage and run the *Gigglefeet Dance Festival* for two consecutive years. A couple years later FCP gave me the opportunity to direct my first full length play as part of their regular season. I was given the opportunity to address immediate social issues relevant to the Ketchikan community with Lisa Loomer's play *Distracted*, as well as being completely supported in staging Shakespeare's *The Tempest*. In *The Tempest*, FCP's creative staff went out of their way to make connections with Alaska State Parks so that we could stage *The Tempest* at the clan house at Totem Bight State Park. The production was successful on many levels, engaging people from all across the social and political spectrum in Ketchikan, as well as attracting viewers from Prince of Wales Island—none of which would have been possible without an incredibly supportive, proactive and positive creative team at FCP.

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Sincerely,

Ty Hewitt

A handwritten signature in blue ink that reads 'Ty Hewitt'.

March 1, 2016

To Whom It May Concern:

When I first arrived in Ketchikan in 2013, I possessed only vague knowledge of an annual melodrama based loosely on the town's past—this, so far as I knew, was the extent of the First City's theater scene. Then, on an exploratory wander downtown in my earliest days here, I spied the sock and buskin (the renowned symbols of comedy and tragedy) on the exterior wall of a building on Main Street, and, being a lover of theater, immediately headed that way, with the sole intention of grabbing a calendar (if they had one) for their season (if they had one). Instead of getting in and out in fifteen seconds, I left the building fifteen minutes later, my head happily revisiting the lengthy conversation I'd just had on the arts, and my heart feeling like I'd just been officially welcomed to my new hometown. Nearly three years later, I cannot imagine Ketchikan without First City Players. Community theater has an undeserved reputation for being amateur and picayune; I challenge anyone who holds this perspective to observe the ambition and impact of this extraordinary company in Ketchikan. Weeks after that initial encounter with FCP, I attended their production of Shakespeare's *The Tempest* that had been adapted to Southeast Alaska, included an aerialist performer, and staged in the solemn Tlingit clan house of Totem Bight Historic Park. I left with a new view on a classic work, a clear sense that I had much to learn about this place and its past, and profound respect for this theater company.

Since then, I have twice performed in that famed melodrama, and, most recently, participated in FCP's professional-level production of Broadway's "Mary Poppins." It was a joy to work with this cast and crew of volunteers made up of an incredible cross-section of people: a family physician. An elementary school principal. An attorney for the borough. The director of ports and harbors. Teachers, nurses, homemakers, students, and more, all coming together to put on a show that I still hear praise for, at the post office, in grocery stores, even on the city bus. This is community theater at its finest.

I believe so firmly in the mission and value of First City Players, in fact, that in September of 2014, I staged two performances benefiting the Performing Arts Center they aspire to establish, raising nearly \$1500—that's a credit to attending community members, and a telling sign of their support, as the admission was "pay what you wish"—performing original material that I had last staged in on Off Broadway theater in New York City, my other hometown. I left a global capital of theater, and landed in a world-class theater town on an island in Southeast Alaska. That is the magnitude of First City Players.

/s/**

Sincerely,
Jack Finnegan

** Submitted electronically

Magical performances in 'Mary Poppins'

By SCOTT BOWLEN
Daily News Staff Writer

A brisk breeze created and sustained by a thousand details done well lifted First City Player's production of "Mary Poppins" to exhilarating heights Sunday at the Ketchikan High School Auditorium.

So much wry magic was packed into every nuance of this musical that you scarcely knew where to look. To watch this bit over here meant missing those over there. The truly fortunate audience members were those who saw the show and then, like kids racing round to ride "Pirates of the Caribbean" again, returned a second time to catch what they missed.

We in Ketchikan have grown accustomed to wonder-

ful work by Elizabeth Nelson and the many people who volunteer their time and effort to stage First City Players productions. They raised the bar with 2014's stellar "Les Mis." This season's "Mary Poppins" sustained the momentum.

Where to begin?

In creating the story of a proper yet magical nanny who arrives with the wind to care for two children in an Edwardian London home, FCP Director Nelson began by assembling a strong cast.

In the lead role of Mary Poppins, Bridget Mattson was spot-on. All poise and posture, Mattson allowed the intelligent warmth and wit of Poppins to shine through.

Kyle G. Bailey was in fine voice as Bert, the cocky jack-of-all-trades. Heidi Poel gave a convinc-

ingly poignant performance as Mrs. Winifred Banks, the wife and mother who's struggling to reach the expectations that society and husband have placed on those roles. The children of Mrs. Banks, Jane and Michael Banks, were played with equal parts wit, wonder and petulance by Katelyn Kalbaugh and Annie Paxton, respectively.

As noted at the outset, what made this "Mary Poppins" marvelous were the details. From the actors and dancers to the nifty flying effects and orchestra, great attention clearly went into ensuring an engaging, well-paced show.

theater review

Mattson's Poppins, for example, was every bit the proper English nanny from umbrella tip to classic out-turned toe. From within that form, Poppins' humor and warmth were conveyed by well-controlled glance, arched eyebrow and tone of voice — all small details played to big effect.

Such attention was evident throughout the large cast. One of the hallmarks of Nelson's direction is that everyone on stage has a reason for being there. Who is a character? What would they be doing in this particular circumstance? No individual is on stage simply to take up space.

The "Mary Poppins" cast had their characters and motivations figured out. Everyone — the stave and chimney sweep dancers, ensemble players and minor characters — brought something of interest to the stage. Standouts included Niles Corporon's Robertson Aye and Jonathan Smith's park keeper. Lalette Kistler was fabulous as the stooped but spit-

fire-sassy Mrs. Corry.

It seems that many FCP shows have a revelation (Keith Smith, for instance, in "Guys and Dolls").

For this audience member, it was Jillian Pollack as Miss Andrew. Pollack portrayed this harshest of nannies in full "Holy Terror" mode, injecting Miss Andrew's trademark tune "Brimstone and Treacle" with a deliciously loathsome venom. It was scary good.

While the show's flying special effects were wonderful — Bailey's walk up one side of the stage, fully across the stage upside down and then down the other side, all while singing, drew an ovation from the audience — there was a short piece of choreography between Poppins and Miss Andrew that highlighted this "Mary Poppins'" dedication to nuance.

It came as Poppins used a bit of magic and Miss Andrew's own medicine to send the unpleasant nanny packing from the Banks' home. As Poppins weaves the spell, Miss Andrew's movements began to correspond to the movements of Poppins' hands. These movements were perfectly synched, despite Miss Andrew's increasing struggle to regain control of herself. It was just a few moments, but the effect was electric.

There's much more about "Mary Poppins" that could be remarked favorably upon here. In short, First City Players and the community can be proud of this production.

The only regret here is that, having been in the audience for the final show, there wasn't the opportunity to run round and see it again.

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Board of Governors 2016

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