

## About Your Organization

### 1. Your organization is a(n)...

- 501(c)3 nonprofit
- municipal arts/cultural council
- Affiliate or part of a University that does not receive more than 50% of their funds from the state

### 2. Does your organization abide by all nonprofit ethics and professional standards?

*Tier II organizations are expected to maintain professional and ethical standards. Joining the Utah Nonprofits Association (UNA) provides resources to assist nonprofits in this effort.*

- Yes, we are current members of the UNA.
- Yes, we are not members of the UNA, but we abide by the Standards of Ethics listed on the Resources tab.

### 3. What date was your organization/agency founded?

1991

### 4. What is your organization's eligible discipline?

*Select the discipline that most accurately reflects your work. For a list of discipline definitions, please see the Resources tab.*

- Architecture
- Arts Education
- Botanical
- Dance
- Folk Arts
- History
- Humanities
- Interdisciplinary/Performance Art
- Literature
- Local Arts Agency (municipal arts/cultural council designated by your city or township)
- Media Arts
- Multi-disciplinary
- Music
- Natural History
- Presenting Organization
- Theatre
- Visual Arts

### 5. Please provide the numbers for your most recently completed fiscal year.

*Add the total number for each category and place that number in the appropriate boxes below. If you do not have a number for a specific category, please enter "0." (For example, if your organization does not offer paid memberships, please write "0.")*

<input type="text" value="2"/>	Full-time paid staff
<input type="text" value="0"/>	Part-time paid staff
<input type="text" value="1"/>	Paid independent contractors
<input type="text" value="93"/>	Unpaid volunteers
<input type="text" value="172"/>	Artists, scholars, botanists, historians, etc. (paid and unpaid)
<input type="text" value="97"/>	Performances and events in Salt Lake County
<input type="text" value="11,699"/>	People in attendance at performances and events in Salt Lake County
<input type="text" value="9,105"/>	People who have received free admission to events listed above
<input type="text" value="21,169.00"/>	<b>TOTAL</b>

### 6. What is your organization's mission statement?

*This should not include goals, objectives or strategies. The statement does not need to be written exactly as approved by your board of directors. Plan-B Theatre Company develops and produces unique and socially conscious theatre primarily created by Utah playwrights.*

### 7. What area listed below, best describes how your organization functions?

*Check all that apply and/or explain if you mark "other."*

- Educational
- Facilitator
- Performing
- Presenting
- Lifelong learning

- Ⓔ Health & wellness
- Ⓔ Social interaction through cultural means
- Ⓔ Fostering ethnic enrichment and awareness
- Ⓔ Creative engagement
- Ⓔ Other:

### **8. What value does the community receive from your activities?**

*Your answer to this question should give a compelling argument as to why the ZAP program should fund your project or operations.*

We at Plan-B believe the best way to serve our community is to reflect it onstage. That's why the goal of each Plan-B production is to create conversation, to provide an opportunity for patrons to think a little differently, to consider a point-of-view that may have been previously foreign, to listen in a way they may not have before. Time spent with us should truly be the beginning of a much larger experience.

Eleven of our 85 world premieres have received national recognition: five have been nominated for the American Theatre Critics Association/Steinberg Award for Best New American Play Produced Outside New York, two have enjoyed extended lives internationally and four others have enjoyed extended lives in New York. These 85 world premieres also include two Utah firsts: the first world premiere by an African American playwright and the first by an Asian American playwright.

We have been recognized by the Dramatists Guild of America as the only professional theatre company in the United States producing entire seasons of new plays by local playwrights.

Without such a commitment to playwrights, the great plays cannot come. And they will. But the playwright must have a place of safety in order to develop as a writer, to be able to see his/her plays in production, not just in a reading or workshop. We provide this safe space.

Most recently we have been honored for this work with the 2015 Governor's Leadership in the Arts Award and the 2015 Salt Lake City's Mayor's Award for Service to the Arts by an Organization. We have also received 51 Best of Utah Arts Awards from City Weekly since 2000.

Tickets have sold faster than ever during our current, 25th anniversary season, indicating community support for and connection to our work. THE KREUTZER SONATA sold out by the time the curtain fell on the first performance. BOOKSMART sold out before the show opened. BASED ON A TRUE STORY sold out before rehearsal began. KINGDOM OF HEAVEN is on track to sell out by opening.

### **About Your Request**

#### **9. Describe how your organization will use the ZAP funding that you are requesting in this application.**

*Be specific. When will the activities take place? Where will they take place? What will you purchase with the requested ZAP funds? Who will be involved? This is your opportunity to highlight your arts & culture professionals.*

Funds will be used toward expenses associated with the 2016/17 season offerings detailed below:

Word premiere #1: October/November 2016: THE EDIBLE COMPLEX, a play about body image by Melissa Leilani Larson, was created specifically for grades 4-6 to augment the one existing lesson plan in USOE's Core Standards for Health & Fitness addressing body image (grade 5). Our fourth annual Free Elementary School Tour, reaching 15,000+ elementary students, is Ms. Larson's second Plan-B production.

Word premiere #2: October/November 2016: ONE BIG UNION by Debora Threedy, a play with music chronicling Joe Hill's unexpected journey from working stiff to folk hero. This is Ms. Threedy's fourth Plan-B production.

World premiere #3: January/February 2017: VIRTUE by Tim Slover, a play with music exploring the myth and legend of Benedictine abbess, writer, philosopher, Christian mystic and visionary Hildegard of Bingen. This is Mr. Slover's first Plan-B production.

World premiere #4: March-April 2017: NOT ONE DROP by Morag Shepherd, a sideways glance at the roles we play to convince ourselves we are (or aren't) who we think we are. This is Ms. Shepherd's first Plan-B production.

Monthly, October 2016-September 2017: Private table readings in The Lab (see #15 for details) of plays in the earliest stage of development.

November 2015, February and April 2016: Public Script-In-Hand Series readings of plays first read in The Lab, now in a later stage of development and ready for a test audience.

#### **10. For what 12 month time period are you asking for funding? (ex. July 2016 to June 2017)**

*All projects or operations requested in this application must take place during this reported 12-month period of time between January 2016 and December 2017. The timeline should align with your organization's fiscal year.*

October 1, 2016 - September 30, 2017

#### **11. Describe how your organization collaborates and partners with other organizations to advance your mission and serve the public.**

*Highlight other arts, government, social service, business or corporate organizations you work with to serve the community.*

Plan-B is the only professional theatre company in Utah led by a person of color. As our field is increasingly scrutinized for its lack of diversity and gender parity, it is important to note that seven of the 12 members of The Lab are women and three are artists of color. In fact, three of the four world premieres on our 2016/17 season are by female playwrights.

Below are examples of collaborations with organizations demonstrating organic ties to the themes of specific plays on the 2016/17 season:

The LGBTQ-Affirmative Psychotherapists Guild of Utah offers continuing education units (CEUs) to its members for attending specific Plan-B productions and participating in a post-show discussion. We provide Guild members non-clinical perspectives for use in their practices and have expanded the program to include non-LGBTQ-specific productions. The participating 2016/17 season offerings are VIRTUE and NOT ONE DROP.

The Free Elementary School Tour of THE EDIBLE COMPLEX launches as part of RDT's RING AROUND THE ROSE series. Salt Lake County performances of the tour are scheduled by Jim Martin, Director of School Leadership Support for Salt Lake City School District.

NOT ONE DROP is the third production in partnership with The David Ross Fetzer Foundation for Emerging Artists.

Nearly 60 nonprofits have participated in our Benefit Performances Program, providing the final preview of each production as a fundraiser for organizations with a clear connection to the play's theme.

## 12. What demographic BEST describes your audience?

Check all that apply and/or explain if you mark "other."

- General audience (all ages, all demographics)
- Students (school age, university and educators)
- Institutional residents: those in assisted living situations, incarcerated, homeless, other
- Local community (within your neighborhood/city/township)
- Avant-garde/underground
- Older adults
- Other: LGBTQ

## Public Activities

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### 13. Check the boxes below once you have filled in the tables on the Tables tab.

- I have filled in the Scheduled Events table.
- I have filled in the In-kind Contributions table.

## Applying for Over \$15,000

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### 14. Your organization is requesting...

- \$15,000 or less
- over \$15,000

### 15. What are your short-term goals and objectives and how do you plan to achieve them?

Our major short-term goal/objective is to strengthen our process for developing and producing new plays by Utah playwrights.

That process centers on The Lab, our incubator for new work, wherein the 12 participating playwrights receive both support and guidance from their peers on current and future projects. The Lab allows us to build relationships with playwrights rather than plays, nourishing a pool of local playwrights rivaling that found in any other city in the country. They share whatever script they wish, at whatever stage they wish, in a private table reading for the group.

To ensure the best productions possible, we work two seasons ahead to provide maximum developmental time to—and support of—each playwright currently under commission or with a production commitment. Although we don't exclusively select plays from The Lab for full production, it is where we look first. Three of the four productions on the 2016/17 season began their lives in The Lab.

At the conclusion of the 2015/16 season, all 12 member playwrights will be interviewed to gauge what we are doing well and where we can improve our support of them and their plays as we approach the tenth anniversary of The Lab in 2017.

### 16. What are your long-term goals and objectives? How do you plan to achieve them?

Our major long-term goal/objective is to continue operating without a deficit.

Our fundraising strategy focuses primarily on local, individual donors, a natural outgrowth of our work with local playwrights. Working two seasons ahead artistically is key, affording us the opportunity to seek out targeted funding sources.

We are also supported nationally by a trio of funders focused on new work: the Shubert Foundation, the Dramatists Guild Fund and the National Endowment for the Arts.

Our auditor commented at the conclusion of our most recent audit that we are unique among their non-profit clients, none of which raise funds for future seasons as consistently as we do.

We attribute that to mission-based decision-making in all artistic and administrative matters. We cannot ignore the business side of theatre so we must artfully run it. We must be fiscally responsible, while remaining open to artistic inspiration, so we are never in the position of business dictating art.

### 17. Describe what methods you utilize to reach your audience?

Our audience development strategy focuses on partnerships with community organizations with organic, mission-based connections to our work (see examples in #11). We see attending Plan-B productions as part of a much larger experience. This point-of-view ensures that we enjoy the support of a significant network of community partners with organic ties to our mission; partners that view encouraging their supporters to attend our productions as an extension of their own work.

Our Free Elementary School Tour prioritizes Title I schools.

We enjoy a particularly high profile within Utah's LGBT community as the only Utah theatre company committed to producing at least one play of LGBT

interest each season. In fact, QSaltLake has named us 'Best Theatre Company' each of the past 11 years.

We also enjoy small but steady patronage from ethnic minorities. We place their stories center stage as frequently as we are able to authentically do so (Japanese, Zuni, Mexican and African-American-themed works have been produced since 2009). As noted earlier, the 85 world premieres we have produced thus far in our history include two Utah firsts: the first world premiere by an African American playwright and the first by an Asian American playwright.

We have published all but one of the new plays we have produced over the past decade. Available in seven anthologies, containing at least four plays each and priced at \$5, these anthologies are available as eBooks to make our work available/accessible in some form to those limited by geography or economics.

Of the 497 organizations participating in Love Utah Give Utah in 2015, we were awarded the Best Marketing Campaign. This speaks to the breadth and depth of our online presence via Twitter, Facebook, YouTube, Instagram, email and our website which, in combination with In-Kind Media Sponsorships from SLUG Magazine, Catalyst Magazine, KRCL and City Weekly, ensures that the highest percentage of funds possible goes directly to artists.

**18. Attach the appropriate financial statements on the Documents tab. Financial reports must be from your organization's most recently completed year i.e. 2015.**

*These documents can be submitted after the application deadline. The final deadline for upload is May 13. We encourage and appreciate earlier submissions.*

- I have attached the required financial statements to the Documents tab.
- I have attached the auditors peer review letter on the Documents tab.
- I do not yet have these documents, but I will attach them before May 13.

**19. Attach your org chart to the Documents tab.**

- I have attached my org chart to the documents tab.

**Budget**

Funding Sources & Revenues	Most Recent FY	Requested FY	Secured
Admissions	\$ 41,124.00	\$ 28,000.00	
Earned Income	\$ 2,121.00	\$ 3,700.00	
Contributions (Corporate or Foundation)	\$ 54,506.44	\$ 38,000.00	\$ 8,000.00
City Government Funding	\$ 6,500.00	\$ 4,000.00	
State Government Funding	\$ 10,000.00	\$ 10,000.00	
Other Government Funding (explain)	\$ 10,000.00	\$ 10,000.00	
Other Grants (list and explain)	\$ 0.00	\$ 0.00	
Other Revenue (explain)	\$ 101,258.87	\$ 81,100.00	\$ 550.00
ZAP Local Arts Agency Advancement Initiative Award	\$ 0.00	\$ 0.00	
ZAP Award (Most Recent FY=Awarded ZAP grant; Requested FY=Current ZAP Request; Secured=enter 0)	\$ 34,000.00	\$ 40,000.00	
<b>Total</b>	<b>\$ 259,510.31</b>	<b>\$ 214,800.00</b>	<b>\$ 8,550.00</b>

Funding Uses & Expenses	Most Recent FY	Requested FY	ZAP Request
Salaries and Benefits	\$ 166,310.00	\$ 155,750.00	\$ 16,500.00
Independent Contractor Fees	\$ 5,224.00	\$ 6,507.00	\$ 500.00
Program Expenses	\$ 18,894.58	\$ 19,623.00	\$ 12,000.00
General Administration/Office Expense	\$ 12,283.77	\$ 14,600.00	\$ 5,000.00
Travel and Housing (explain)	\$ 0.00	\$ 0.00	
Marketing/Public Relations	\$ 5,769.12	\$ 5,000.00	\$ 1,000.00
Development/Fundraising	\$ 974.00	\$ 600.00	
Facility Rent (including utilities)	\$ 9,778.00	\$ 8,000.00	\$ 5,000.00
Accounting and Legal	\$ 4,904.00	\$ 4,900.00	
Other Expenses (please explain)	\$ 0.00	\$ 0.00	
<b>Total</b>	<b>\$ 224,137.47</b>	<b>\$ 214,980.00</b>	<b>\$ 40,000.00</b>

**Budget Narrative**

Other Government Funding (explain): National Endowment for the Arts

Other Revenue (explain): Individual Giving and Fundraising Events

Decrease in income between Most Recent FY and Requested FY due to:  
 - A large amount of Temporarily Restricted Funds received in FY15 for FY16 and

