



**Application for Economic Development, Cultural, Tourism  
and Sustainability Grants**

**DUE March 27, 2015 by 4:00 pm**

**One (1) signed hard copy to**  
City of Ashland, Finance Department  
Attn: Kristy Blackman  
Titled: Grant Application  
20 East Main Street, Ashland, OR 97520  
and one electronic PDF copy to  
[kristy.blackman@ashland.or.us](mailto:kristy.blackman@ashland.or.us)

<b>Applicant/Organization</b>	ASHLAND NEW PLAYS FESTIVAL (ANPF)		
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<b>Federal Tax ID</b>	30-0554983	<b>IRS Class (Exemption)</b>	501(c)(3)
		<b>Total Grant Request (\$5,000 min)</b>	\$25,000

**Application Submittal Checklist**

**In addition to the completed application form to be mailed and emailed, all submittals must contain the following;**

1. List of all board members, their occupations, and years on the board;
2. Organizational client demographic profile;
3. Grant program budget (for activities/programs/events that are part of this grant application);
4. Organization 501(c)(3) letter verifying your nonprofit status;
5. Organization corporate bylaws;
6. Organization's most recent Form 990 IRS filing (summary page only);
7. Organization's previous year financial statement summarizing expenses and revenues.

# Application for Economic Development, Cultural, Tourism and Sustainability Grants

1. **Briefly describe the purpose and objectives of your organization and mission statement (from bylaws, articles of incorporation or board adopted mission statements).**

## DESCRIPTION

We are now celebrating **our twenty-fourth year**. Founded in 1992 and managed by a volunteer board of directors, Ashland New Plays Festival is a nonprofit organization that encourages playwrights in the creation of new works through public readings. We also offer an educational forum to the community with discussions and workshops.

**ANPF's Annual Flagship Festival** is our international playwright competition that culminates in the reading of four new plays chosen by a cadre of volunteer readers from hundreds of submissions. This unique and much-loved event features professional actors from the Oregon Shakespeare Festival (OSF) and the community. These readings and the talkbacks that follow are a rich theatrical experience for audiences, and the guest playwrights look to our sophisticated playgoers for responses to their works as they evolve from the page to the stage. In those magical exchanges of feedback, audience comments may help turn a very good play into a masterpiece or encourage a playwright to continue his or her efforts in the challenging endeavor of bringing new works to the public.

The soul of ANPF is our **Reading Committee**, which starts with organizational and training meetings in the fall and then reads blinded scripts through the winter and spring. Using a scoring system, readers reduce the submissions from several hundred to around 35. At that point discussions lead to 10 to 14 semifinalists. The **artistic director** leads the collaborative process to choose the four winning plays. The ANPF Board of Directors takes it from there, planning a festival in beautiful Ashland that draws playwrights and theatre lovers from far and wide for a week of readings, talkbacks, workshops, and playwright appreciation as we celebrate new works for the stage.

## MISSION STATEMENT

**Ashland New Plays Festival assists playwrights in the development of new works through public readings and offers an educational forum to the community through discussions and workshops.**

2. **Provide a short history of your organization.**

## HISTORY OF ASHLAND NEW PLAYS FESTIVAL

### ***The Beginnings***

The very first Ashland New Plays Festival, held in April 1993, featured a unique collaboration among local theaters. Seven new plays, written by local playwrights, were presented as readings, each in a different venue. The objective was to present new works, giving audiences, actors, and playwrights a role in the evolution of a new play. The catalyst for this groundbreaking event was the 150th anniversary of the Oregon Trail. Each play had to in some way reflect on the themes of heritage, adventure, or human perseverance in pursuit of a goal. The festival was supported in part by the Ashland Visitors and Convention Bureau and the Arts Council of Southern Oregon.

This collaboration among local theaters continued for the next three years. The energy and enthusiasm for a new plays festival culminated in the formation of a board of directors, who in 1996 reorganized a dormant nonprofit company under the name ArtWork Enterprises. One goal was to expand an educational component for both young people and adults; another was to become a major play development resource on the West Coast.

ANPF has evolved through several permutations over the years. It started as a loose collaboration among several local theatres, including the Oregon Shakespeare Festival, and eventually became a single nonprofit entity. Its mission, however, has remained remarkably constant. ANPF has always been dedicated to playwrights and the development and enhancement of new works for the theatre, with strong educational and outreach components.

Prior to 1997 as many as eight new works were read, in various venues around town, with submissions limited to playwrights of selected western states; 1997 was a watershed year in that only five plays were on the program, among them David Rambo's *Speaky-Spikey-Spokey*. Also in that year, *The Magic Fire* by Lillian Garrett-Groag (ANPF 1995) premiered at OSF's Angus Bowmer Theatre. Rambo's enthusiasm for ANPF led to his subsequent return as host playwright. Robert Koon (ANPF 1999 and 2005) also returned as host playwright, as has EM Lewis (ANPF 2008), who has been our host playwright since 2010.

### ***Branching Out***

In 1998 a one-week summer program for young playwrights, Fresh Ink, was held. In partnership with faculty from Southern Oregon University (SOU), 20 high school students created an evening of short plays around a single theme. In 2000 playwright Karen Zacharias received the prestigious Helen Hayes Award at the Kennedy Center in Washington, DC, for her play *The Sins of Sor Juana* (ANPF 1999). In 2004 ANPF established residency at Oregon Stage Works for the flagship festival and, in conjunction with SOU students, introduced Ashland's first 10-Minute Play Festival. The 24/7 Project was presented in 2007 and reprised in 2008.

### **2009–2015**

In 2009 the festival was on hiatus as the organization was rebuilt from scratch by a cadre of recent enthusiasts and board members from its early years. The new board established a nonprofit organization—Ashland New Plays Festival, Inc.—with zero dollars in the bank. Because the 2009 call for scripts had been canceled, it was too late to mount a full-scale national festival, but the new board presented the ANPF Student Spotlight (four staged one-act plays) and a remount of EM Lewis's *Song of Extinction* (ANPF 2008) at OSF's Carpenter Hall as fundraisers. In 2010 the traditional festival was back, and the organization has been growing steadily ever since.

In recent years, under the guidance of now-retired artistic director Douglas Rowe, ANPF expanded its offerings by adding theatrical readings in support of the flagship festival, including David Rambo's *God's Man in Texas*, Arthur Miller's *Death of a Salesman*, Lee Blessing's *A Walk in the Woods*, Molly Tinsley's *The Limits of Bliss*, William Gibson's *Golda's Balcony*, Richard Manley's *Quietus*, Sarah Ruhl's *In the Next Room (or the vibrator play)*, and Tom Mula's *Jacob Marley's Christmas Carol*. Most of these were onetime productions, but ANPF Theatre Talk interviews, added in 2012, are ongoing, and the ANPF Board of Directors continues to explore ways to raise funds and bring exciting theatrical events to the Rogue Valley.

Ashland New Plays Festival has remained a small but vital force in the community for nearly a quarter century. This success is a reflection of the many people who recognize the value of theater in their lives and believe in the need for a continuous search for new works. ANPF has given scores of playwrights from far and wide the forum to have their fledgling works read before a supportive, knowledgeable, and insightful audience.

For our flagship festival in October, the winning playwrights are in residence for an entire week. During this fertile time, they talk with other playwrights, receive counsel from our host playwright, and have ample opportunities to discuss their plays in informal social settings. Testimonials from past winners attest to the value of our festival—its supportive atmosphere, instant feedback, and emphasis on the words. Additional evidence of the value of the experience is that many winning playwrights continue to submit work to us. Dori Appel, Robert Barnett, Bob Clyman, Leonard Gross, Robert Koon, Richard Manley, James McLindon, Jamie Pachino, and Carla Seaquist are among those whose scripts have won more than once. The success stories of plays emerging from our relatively small festival are too numerous to list.

ANPF has made its mark both locally and nationally, and from the very beginning three key elements have been necessary for a successful festival: the selection of exciting new plays by exceptional playwrights, world-class directors and actors who bring life to the pages, and the many people behind the scenes who do their parts to make ANPF one of the premier new play festivals in the country. As we approach our twenty-fifth year, we like to think that the work of the next generation of great American playwrights might begin with a reading at ANPF.

### **3. Describe the purpose and objectives of this grant request.**

**Ashland New Plays Festival's purpose** is to fulfill our mission to assist playwrights in the development of new works through public readings and offer an educational forum to the community through discussions and workshops.

#### **Our Objectives**

Ashland New Plays Festival...

- Will be recognized as **one of the premier new play festivals** in the country, known for promoting the art form of dramatic readings, receiving and offering the best new plays by talented playwrights, and assisting playwrights in the development of new works through a combination of dramatic readings by professional actors and critical feedback from skilled readers and sophisticated theater audiences.
- Will have an annual production plan that includes **dramatic readings of new and established plays, ANPF Theatre Talks, workshops, and performances** and that provides opportunities to be **responsive to providing additional events** as appropriate. The goal is to provide recognition of ANPF as an integral part of the Ashland cultural community.
- Will have **strategic partnerships** in place with other arts and theater education organizations both in Ashland and nationwide.
- Will have **paid professionals** to support ANPF events and programs—artistic, literary, marketing, development, production, and operating.
- Will attract and maintain a **pool of volunteers**, a cadre of skilled play readers, and a group of supportive donors, sponsors, and patrons for ANPF.

**3.1 If your grant request is for date specific events, programs or activities, please complete the following table: (If completing electronically, double click the table to enter data)**

**Events That Support ANPF’s Mission**

- Annual Flagship Festival
- Spring festival
- ANPF Theatre Talk interviews
- Theatre education workshops
- Dramatic readings and on-site tour of 55+ communities (“Seniors Tour”)
- Partnerships with artistic communities and organizations

<b>Program/Event Title</b>	<b>Anticipated Dates</b>	<b>Funding Request</b>	<b>Total % of Grant Budget</b>
<b>Actor’s Choice Event</b>	May–June 2015	\$3,000	12%
<b>ANPF Theatre Talks</b>	June–July 2015	\$1,000	4%
<b>Theatre Talk Salon Series (4 events)</b>	June–Sept 2015	\$1,000	4%
<b>Annual Flagship Festival (ANPF 2015)</b>	Oct 21–25, 2015	\$10,000	40%
<b>New Sound System and Sound Engineering</b>	June 2015	\$4,000	16%
<b>Artistic director (Part-time)</b>	April–Oct 2015	\$5,000	20%
<b>Page to Stage: Playwright/Reader Appreciation</b>	Oct 2015	\$1,000	4%

**3.2 Describe how the program/event/activity listed above meets the purpose and objective of this grant request, i.e. connect event/activity to overall purpose/objective of grant request.**

The purpose of Ashland New Plays Festival is to fulfill our mission to assist playwrights in the development of new works through public readings and offer an educational forum to the community through discussions and

workshops. The **Annual Flagship Festival** is our premiere event in which public readings are performed. The **ANPF Theatre Talk interviews and Actor's Choice events are educational events** provided to the community. By hiring a part-time **artistic director**, we can enhance the quality of all of our events and build toward a year-round presence in Ashland. The **new sound system** will help us deliver each of these events more effectively and will especially help the many hearing-impaired members of our audience. Our objectives of being recognized as one of the premier new play festivals, **building strategic partnerships**, and working with **paid and volunteer professionals** are met by providing the above events in such a high-quality way that they make a significant contribution to the community.

Specific activities that will strengthen the organization and help us realize the quality that is our objective are identified below, as they relate to **Economic Development, Cultural Development, Tourism and Sustainability**. *We are requesting consideration in each of those four funding categories.* Each of the activities listed in the grant request address all the areas of those four funding categories, as described in detail below. If for the purposes of grant evaluation, the activities need to be separated according to which category they most suit, **the annual Ashland New Plays Festival in October can be most closely tied to Cultural Development; the expanded year-round Theater Talks and Seniors Tour can be tied to Economic Development; and the part-time position of artistic director and the new sound system and sound engineer can be tied to Tourism. All aspects of our activities are critical in providing Sustainability for our organization, but especially the newly focused activities related to increasing funding through grants, donors, and sponsors.**

4. **Utilizing the list of eligible activities provided in the 2012 Policy for Economic, Cultural, Tourism and Sustainability Grants (attached), please describe how your grant application meets the listed eligible activities for each funding category(s) requested in this application.**

## **ECONOMIC DEVELOPMENT ACTIVITIES**

Eligible activities include:

2. **Programs and activities that foster and support the creation, expansion or retention of existing businesses in the community that:**
  - **rely on and earn a competitive advantage from innovation, creativity, design, proto-typing and technology**
  - **produce specialty and value added goods or services with a market beyond our local economy**

### **ANPF Infrastructure Building and Expansion Activities:**

- 2.1 Recruit and maintain a visionary, collegial board with specific skills needed to support ANPF's activities (marketing, fund raising, financial, legal, and grant writing).
- 2.2 Develop and implement a contract for the artistic director that clarifies reporting relationship and responsibilities. Recruit paid part-time **artistic director**.
- 2.3 Recruit and maintain a strong core of **trained volunteers** led by a Volunteer Coordinator.
- 2.4 Create and implement a succession plan for professional and board positions.
- 2.5 Obtain dedicated office space and expand professional services as needed.
- 2.6 Share performance space and **collaborate with other Ashland arts organizations**.
- 2.7 Review and revise, as appropriate, board officer job descriptions.
- 2.8 Create **strategic plan** and tactical operating plan.

3. **Programs and activities that improve the coordination, communication and collaboration among local and regional economic development partners.**

### **ANPF Strategic Partnerships Activities:**

- 3.1 Develop **database of West Coast artistic directors** and invite them to attend our Annual Flagship Festival.
- 3.2 Develop **association with local arts organizations** for full production of an ANPF play (Camelot, Next Stage).
- 3.3 Develop working relationship with OSF, SOU, other local theater and arts organizations and the City of Ashland.
- 3.4 **Partner with SOU**; consider producing a Student Festival in collaboration with the SOU Theatre Department.
- 3.5 Produce a two- or three-play Spring Festival and expand the **ANPF Theatre Talk events**.
- 3.6 Establish relationships with **regional theaters** resulting in staged presentations of ANPF's best plays.

## **CULTURAL DEVELOPMENT ACTIVITIES**

Eligible activities include:

### **1. Programs or activities that create cultural offerings unique from existing local offerings, activities or programs.**

#### **ANPF Productions:**

- 1.1 Present **Annual Flagship Festival** for a week in October as the premier ANPF production.
- 1.2 Present **stand-alone readings** other times during the year. Plan for Spring Festival and/or Student Festival.
- 1.3 Present **ANPF Theatre Talks**, with interviews with actors and playwrights.
- 1.4 Obtain local TV coverage of ANPF reading(s) and interviews; ANPF content featured on **JPR radio**.

### **2. Programs or activities that ensure the long-term success of local cultural groups.**

#### **ANPF Readers and Play Selection Process Improvement Activities:**

- 2.1 Create 9 groups of 5 readers, totaling 45 volunteer readers (with expanded training for all readers and application process for new readers). Read and discuss the plays in Round 1 and recommend a specified number of plays to move into Round 2. Round 2 plays are read and scored by all readers and discussed. The top-scoring plays move to a Play Selection Committee who, in collaboration with the artistic director, chooses the winning plays to be presented at the Annual Flagship Festival. Create a *Readers Handbook*.
- 2.2 Research other successful play festivals to identify best practices for play selection and volunteer reader recruitment and consider revisions to ANPF's processes based on this research.
- 2.3 Revise play selection and volunteer reader recruitment process, as needed, based on research and identified best practices.

### **3. Expansion in size or scope of existing cultural offerings, activities or programs.**

#### **ANPF Expansion Activities:**

- 3.1 We will plan for **other play readings at other times of the year**, such as the **Seniors Tour**.
- 3.2 We will add more **ANPF Theater Talks** on a regular, possibly bi-monthly schedule.
- 3.3 Our Reading Committee will work on revising the *Readers Handbook* to increase effectiveness.
- 3.4 We will research software for donor management systems to improve our fund-raising capacity.

### **4. Expansion of audience access to those existing offerings, activities or programs.**

#### **ANPF Audience Expansion Activities:**

- 4.1 We will research other available venues, as accessibility to restroom facilities has been an issue.
- 4.2 Many in our audience have hearing challenges, so we would like to purchase a **new sound system**.

### **5. Support services targeted to existing or proposed cultural offerings, activities or programs.**

#### **ANPF Play Solicitation and Playwright Relations Activities:**

- 5.1 Issue personal invitation to high-scoring, non-winning playwrights of the past five years to resubmit plays (at no charge) and/or submit new plays for Annual Flagship Festival consideration.
- 5.2 Survey playwrights to understand what they want from ANPF and what would encourage them to submit plays. Use survey results to design a focused outreach effort to get the best new plays submitted to ANPF annually.
- 5.3 Select one or two high-scoring, non-winning plays to perform as stand-alone events.
- 5.4 Solicit new plays for stand-alone performance from ANPF winning playwrights (plays not previously submitted).
- 5.5 Develop working relationships with West Coast artistic directors and playwrights resulting in ANPF's performing dramatic readings of new plays from their affiliated playwrights (including OSF).

## **TOURISM ACTIVITIES**

**'Tourism' means economic activity resulting from tourists.**

**'Tourism promotion' means any of the following activities:**

**(a) Advertising, publicizing or distributing information for the purpose of attracting and welcoming tourists;**

- (b) Conducting strategic planning and research necessary to stimulate future tourism development;**
- (c) Operating tourism promotion agencies; and**
- (d) Marketing special events and festivals designed to attract tourists.**

#### **ANPF Strategic Development, Marketing, Advertising, and Financial Activities:**

- 1.1 Develop and implement a formal written marketing plan designed to increase attendance at each event by 50% or more and bring in new audience members.
- 1.2 Secure grant-writing services resulting in a formal grant program, including research and grant writing.
- 1.3 **Budget for paid artistic director professional (part-time).**
- 1.4 Research, develop, and implement effective **Donor Program** (including underwriting) that will provide between 30% and 50% of annual budget requirements. Acquire appropriate donor management software.
- 1.5 Apply for and receive capacity-building grant that will provide funds for part-time Executive Director for at least three years.
- 1.6 Develop a **strategic plan** and a tactical operating plan and perform regular outcome evaluations.

#### **SUSTAINABILITY ACTIVITIES**

##### **Programs and activities that support and increase local to local purchasing either by businesses or by retail consumers.**

Ashland New Plays Festival purchases all supplies, refreshments, and catering locally. Local bed-and-breakfast inns host our playwrights when they come to Ashland for the Annual Flagship Festival. Local actors from the Oregon Shakespeare Festival and other theater companies perform our readings. Our 45 volunteer play readers all come from the Rogue Valley.

- We hire local bands and solo musicians for our Festival Kickoff Gala event at the Schneider Museum of Art.
- ANPF is a member of the Ashland Chamber of Commerce, with a recurring listing in its annual directory. Our staff works with Dana Preston, operations manager, to promote our events on the Chamber's news page and community calendar. Staff also works side by side with Dana in the T-shirt booth at the annual Ashland MLK Day Celebration.
- Our marketing director has a professional relationship with *Daily Tidings* entertainment editor Laurie Heuston, who works with us to optimize our large-event publicity for coverage in the *Revels*.
- We have a long-time relationship with local entertainment magazine *Sneak Preview*. Editor Curtis Hayden publishes listings for all of our events, regardless of whether we buy advertising space. When we do buy ads, he gives us color for free for being a longtime partner.
- Our announcement of the winning playwrights and/or the Annual Festival consistently receives national media exposure in *The Dramatist* and *American Theatre* magazines.
- Ashland New Plays Festival is listed as one of the top-three reasons to visit Ashland by Fodor's (<http://www.cnn.com/2014/06/12/travel/fodors-top-small-towns/>).
- ANPF is an official supporter of OSF's *Daedalus Project*, Friends of the Ashland Library, and Friends of the Animal Shelter's Puss N Boots Ball, through ongoing annual donations of ANPF Festival Week passes for their silent auctions.
- ANPF has reciprocal social media relationships with What's Happening in Ashland, Rogue Valley Events, Ashland Source Center, Stay Ashland, Southern Oregon Scene, and other local entertainment portals.
- Our longtime partnership with Ashland High School's administration includes two annual scholarships for graduating seniors. Through our relationship with theatre teacher Betsy Bishop, ANPF swaps playbill ads and has an ongoing source for young actors for our flagship festival, which we have needed more years than not. We have rented the AHS theatre as a venue in the past.
- We have a mutual-publicity relationship with Nicole Graham at Siskiyou Center.
- We do an artistic director's tour of 55+ Communities for senior outreach. In 2015 that will include Mountain Meadows and the Rogue Valley Manor, both of which we visited in 2014.
- According to our survey, **20% of our audience stayed overnight** during the October 2014 Festival Week; 63% of respondents said they were more likely to **buy from our sponsoring businesses**.

- Patronage of our audiences during Festival Week:

Restaurants	70%
Retail outlets	42%
Oregon Shakespeare Festival	31%
Other Live Theater	14%
Movie Theater	14%
Galleries	14%
Wineries	6%

5. **Describe how your grant proposal meets and accomplishes the desired outcomes detailed in the Criteria for Evaluation section for each of the Grant categories applied for from the 2012 Policy for Economic, Cultural, Tourism and Sustainability Grants.**

### **ECONOMIC DEVELOPMENT OUTCOMES**

- **Likelihood that employment and businesses being served by the grant will be added in enterprises that rely on innovation, creativity (etc.) or produce a specialty good or service for export.**

In section 2 of Economic Development, Ashland New Plays Festival proposes eight steps in **building infrastructure** to create a more substantial organization, with **wider community involvement**. We have come to realize that many in the Ashland community know nothing about our organization, partly because we run on a shoestring with a large cadre of volunteers, but also because we have little presence in the community until the time of the **Annual Flagship Festival** in October.

In 2014 the ANPF Executive Committee focused on finding new board members who could provide specific expertise to strengthen the organization in the **areas of marketing, development, grant writing, financial analysis, and legal consultation**. These new board members are now in place, and we have a refreshed organizational energy to move forward with our **strategic planning**. ANPF is about to emerge as a **more dynamic presence in Ashland**, with a stronger infrastructure that is the very base from which to move forward. As we also strengthen our cadre of volunteers through recruitment and training, and we more clearly define all job descriptions, our organization will become substantially more effective and sustainable.

- **Likelihood that the proposed activity will support and assist existing businesses within Ashland in expanding or remaining in the community.**

In section 3 of Economic Development, ANPF proposes six activities for *building strategic partnerships*. These include **collaboration with local and regional theaters, including the Southern Oregon University Center for Performing Arts, Camelot Theater, and the Oregon Shakespeare Festival**. While we have no formal organizational relationship, we do encourage communications by board members as potential arises for working together. For example, we work with the **Schneider Museum of Art** in a collaborative effort to reach greater numbers of people who are interested in the arts. In 2012 and 2013, we held our Festival Week Kickoff Gala there, with live music by a local band. The Museum, through its executive director Erika Leppmann, is our SOU sponsor for any events we might hold at the Museum or at SOU's Meese Auditorium in the near future.

We have also developed cooperative arrangements with **local businesses**. For example, Billy Harto, who owns **Thai Pepper and Kobe restaurants** in Ashland and has been in business here since the 1990s, is consulting with ANPF on various strategies to work with the local business community in ways that are mutually beneficial. By building these relationships, all are strengthened, and Ashland's reputation for artistic excellence is a standard bearer for other communities turning to the arts as a foundation for economic development.

When **Fodor's** chose Ashland as one of America's 10 best small towns, ANPF was named as one of the top three reasons to visit. One board member who does our relationship building with SOU has helped us create an **internship position** for an SOU student. We are a member of the **Chamber of Commerce**. Another board member is our liaison to the **Osher Lifelong Learning Institute (OLLI)**. Another board member is in conversation with **THRIVE** about ways ANPF can be more environmentally friendly. Our president is the connection with **Jefferson Public Radio**. Another board member is our connection to **ScienceWorks**. Our staff person, from long association, handles our interactions with **Ashland High School** and administers our longtime scholarship program for two graduating seniors. The proposed collaboration with other cultural entities and the expansion of

ANPF into providing more play readings during other parts of the year will increase our presence in the community and hopefully increase the **public awareness** of this very innovative nonprofit enterprise in Ashland.

- **Likelihood that the proposed activity would support and foster an increase in jobs that are at or above the median income for Ashland.**
- **Likelihood that the proposed activity will increase or support an increase in total employment within Ashland.**

With a stronger organization and better fund-raising capacity, we hope to soon be able to **employ the professionals** we need to create the premiere new plays festival that is our mission. Such professional occupations would fall well above the median income for Ashland and include: **artistic director, executive director, development director, bookkeeper, and office manager. We employ local actors, directors, and stage management personnel, as well as a sound engineer**, for all of our events. We must strengthen our infrastructure, recruit expertise on our board, and enhance our development activities to have the financial capacity that will foster this increase in jobs. Our strategic planning is helping us head in this direction, in line with our mission, and we hope to accomplish this goal in steps as our capacity increases.

**We are in the process of hiring an artistic director** from a field of highly qualified candidates who are seeking the position. To strengthen our Annual Flagship Festival presentations and build a growing repertoire of other cultural and educational events, we will be retaining the services, initially on a part-time basis, of one of these highly qualified theater professionals and expect to utilize a small portion of the grant monies for that purpose.

## **CULTURAL DEVELOPMENT OUTCOMES**

- **Likelihood that the proposed activity will diversify the number, type, or availability to cultural service, activity or program proposed compared with existing local cultural opportunities.**

**ANPF will expand productions to provide more year-round play readings and educational activities:**

- (1) in October 2015, **ANPF 2015**—the Annual Flagship Festival of readings by professional actors of four new plays selected from the 575 scripts submitted and read by 45 volunteer readers;
- (2) a **Spring Festival** in 2016, with a few plays selected for their diversity;
- (3) bi-monthly **ANPF Theatre Talk interviews** with playwrights, directors, and actors; and
- (4) **media interviews** on TV and radio to review the selected plays.

Ashland New Plays Festival also provides **on-site visits to citizens in 55+ communities** (Seniors Tour) to do dramatic readings for those who are unable to attend our public presentations, which would be partially subsidized by the grant monies.

- **Likelihood that the proposed activity ensures long-term access to an important aspect of the visual or performing arts or other local cultural attraction.**

The activities related to improving our **readers' training and appreciation** and the play selection process, in section 2 of the Cultural Development goals, will help ensure that the readers are satisfied with the process and willing to come back year after year. In 2015 there were 575 plays submitted. This is clearly a sign of success, when compared with 175 plays submitted the previous year, but it also represents quite a challenge for the readers. The Reading Committee leadership has focused on offering effective reader training and a clear play selection process to help ANPF sustain the volunteer readers program that is essential to our existence, and we will continue to work on improvements. This is crucial to the long-term success of our organization. The approximately 45 play readers are vital to our operations, and we are seeking new ways to show them our appreciation and retain them as part of ANPF year after year. **The board has formed a committee to explore the creation of a readers' appreciation program.** We would like to include our readers in some special events with the winning playwrights and the Artistic Director. A small token of appreciation, such as ANPF-branded aluminum water bottles, would be one of their perks as readers. Discounted tickets to the Annual Flagship Festival would be a way to encourage their attendance at all performances while also rewarding them for their hard work.

The **45 volunteer readers** who make up ANPF's Play Reading Committee are the very heart of the Ashland New Plays Festival. All but a handful reside in Ashland. A few live in Talent and Medford. One lives in Trail. One reader Skypes in from Baja California. These dedicated individuals devote countless hours to the process of sifting

through the hundreds of plays that are submitted to ANPF each year, seeking out the best of the best, to be presented at ANPF's Annual Festival in October. ANPF's national reputation continues to grow. The best evidence for this lies in the rapid rise in the number of scripts submitted. Having never before received more than 300 submissions in a given year, ANPF's readers are currently considering 575!

- **Degree to which the proposed activity will collaborate with an existing cultural program or will leverage another cultural opportunity.**

In section 5 of the Cultural Development goals, the ANPF goals of **improving playwright relations** will leverage our opportunities to provide the audience with an excellent experience by developing relationships and collaborating with other festival organizations and **identifying best practices**. We will also strengthen relations with the winning playwrights and produce news releases when our winning plays go on to full productions. Our **website** will maintain a history of these successes, as it has been doing. One example of such a **successful collaboration** is the ANPF 2013 winning play *A Question of Words*, which went on to world-premiere full production at **Camelot Theater** in 2015.

We partnered with Nicole Graham of **Siskiyou Center** to enable 25 out-of-state visitors to attend three of our matinee performances at ANPF 2014. The outcome was so successful that Nicole is extending the program this year so that Siskiyou Center visitors can attend all four of our Annual Flagship Festival matinees. The resulting lodging nights, restaurant visits, and other financial impact on local business is significant.

- **Likelihood that the proposed activity will increase access to cultural programs or activities, particularly by those who may not otherwise have access such as low income residents, children, or minority groups.**

Section 4 of the Cultural Development goals addresses our activities related to an **expansion of our audience**, particularly addressing the needs of our **hearing-impaired audience members**. We hope to purchase a new **sound system** that will meet the needs of this dedicated portion of our audience. We aim to continue to maintain very **reasonable prices** for our performances (\$15 per performance) so that they are accessible **to residents at all income** levels. We have also made arrangements with **Southern Oregon University** to provide access to some performances at no charge to **student groups**, by coordinating with professors. We have followed up with special lectures by board members in the classrooms.

ANPF is working with a **local diversity consultant**, who has a national client base. Jacob Herring, PsyD, has offered his services to help our organization with outreach to increase the participation of women and people of color, both as playwrights and in other aspects of our organizational growth. Our goal is to reach communities currently underserved by live performance opportunities. Last season we provided **complimentary tickets** to the entire Honors College at SOU for one performance, and we followed that up with a Saturday-morning **workshop** that included the students, Rachel Warren of the cast, and the playwright, Bob Clyman.

**Need for New Sound System.** ANPF, like many theatre arts organizations in Ashland, has no venue of its own, nor do we have access to a community performing arts center that likely would be equipped with professional sound and lighting systems. Consequently, we have to make do with the limited systems available (if any) in the venues that we rent for our Annual Flagship Festival and other performances and fundraisers throughout the season. When there are sound systems available, they are always inadequate, and more often than not we are not permitted access to make adjustments as needed.

Exacerbating the problem of inadequate and/or no sound system is the fact that our audience demographic is primarily 55 and older (most fall into the 60s and 70s age groups—*see survey stats*). Unfortunately, many have hearing problems and have complained about the lack of adequate sound equipment.

When designing the sound system for ANPF, which has been vetted by three sound engineers/professionals, we took into consideration all of ANPF's specific requirements:

**Need for mobility.** Because we don't have a permanent home venue, we need a sound system that is not only powerful enough but also easily transportable. Considering the need for mobility, the system is designed with an onboard power conditioner. This will guarantee, no matter what venue we may be using, that we will not be at the mercy of power conditions in the house wiring and power supplies. The power conditioner will not only supply clean, stable, and noise-free power but also protect the electronics from damaging power surges.

**Professional requirements.** Most, if not all, of our talent are professionals and most are members of Actors' Equity Association. ANPF makes every effort to maintain a professional environment, not only for our actors and

directors but also for the winning playwrights who come to Ashland from across the United States. To that end we have included in the design a professional wireless microphone system that will enhance our artistic efforts and give maximum flexibility to the actors and directors. ANPF has continuously grown over the past 23 years, and in the past six years we have received a lot of national attention. At this juncture in the organization's existence, we must step up the game and meet the expectations of a much wider audience.

**Power.** The sound system output will satisfy our needs in any venue available in Ashland. It is designed with the future in mind while meeting all of our current requirements. Specifically, the system has 1,600 watts of onboard power amplification that will be delivered through four speakers. This system will meet our needs for years to come and is designed with expandability in mind.

## **TOURISM OUTCOMES**

- **Likelihood that the proposed activity or event will increase hotel/motel occupancy or increase local restaurant and retail business sales.**
- **Likelihood that the proposed activity will increase the total number of jobs in tourism, hotels, restaurants, and retail businesses in Ashland.**
- **Likelihood that the proposed activity will increase hotel/motel occupancy and restaurant/retail business in Ashland in the months of October through April.**

According to our survey, 20% of our audience stayed overnight during the ANPF 2014 Festival Week; 63% of respondents said they were more likely to buy from our sponsoring businesses.

### **Patronage of our audiences during Festival Week**

Restaurants	70%
Retail outlets	42%
Oregon Shakespeare Festival	31%
Other Live Theater	14%
Movie Theater	14%
Galleries	14%
Wineries	6%

### **Also attended our ANPF Theater Talks**

During Festival Week	37%
Other times during the year	52%

We are also looking for ways to grow and leverage our local sponsor base in ways that increase cross-community collaboration. We know that a large percentage of our patrons seek to do business with local sponsors, and we want to increase our outreach in a coordinated effort with our sponsors to expand the ways ANPF contributes to local and regional economic development. One of our board members is concentrating on sponsor communications this year.

## **SUSTAINABILITY OUTCOMES**

- **Likelihood that the proposed activity will contribute to reduced consumption of a critical resource by citizens or businesses in the community. Resources include fuel, electricity, water, land, air, or other natural resources.**

Ashland New Plays Festival continues to use available venues in the heart of Ashland so that our audience members do not have far to travel. While we have considered potential venues that would suit our needs farther from town, we have consistently chosen venues, such as the Rogue Valley Unitarian Universalist Fellowship, that are easily accessed by our audience.

- **Likelihood that the proposed activity will be “transferable.” That is, the lessons and experiences gained through the program or activities can be transferred to another resource, organization, or community.**

The community has the opportunity to discover how effective play readings can be and, as a result, more organizations in the community have provided play readings. An example of this, the theatre group called Thanks for the Memories put on a play reading in the Ashland Community Center this fall. We shared equipment for their

production. We collaborate with Ashland Contemporary Theater as well. We lend them microphones and other equipment needed for their presentations. By sharing our resources, we strengthen one another.

- **Likelihood that the proposed activity will reduce citizen or business dependence on food, goods or services shipped in from outside the Rogue Valley, i.e. “buy local” efforts.**

Ashland New Plays Festival uses local actors as performers for all events. We also advertise locally in such places as the Camelot Theater playbill, the Ashland High School Theatre playbill, *Sneak Preview*, and the *Ashland Daily Tidings* newspaper. Refreshments and wine offered at our events are all locally sourced. We use local vendors as caterers for all of our celebrations. Many local businesses contribute to our efforts by providing housing to our playwrights. Next year the following bed-and-breakfasts inns will host housing for our playwrights: Arden Forest Inn, Ann Hathaway’s Cottage, Joe’s Cottage, The Iris Inn, and Mary Pat Power/Hollis Greenwood.

- **Degree to which the proposed activity provides quality sustainability related educational opportunities to the community.**

An important component of our mission is education. Ashland New Plays Festival provides the opportunity for winning playwrights of unproduced plays to hear them performed before a live audience. The talkbacks that follow are a rich theatrical experience for audiences, and the guest playwrights look to our sophisticated playgoers for responses to their works and suggestions for improvements. In our ANPF Theater Talk interviews, audience members learn more about the process of writing, producing, directing, and acting in plays. During our Annual Flagship Festival, we offer playwriting workshops for local writers. Each year ANPF offers two scholarship to graduating seniors of Ashland High School, who must provide, as part of their application, an original monologue showing their interest in the performing arts.

6. **If you do not receive the full amount of your request, describe how your organization would use a smaller amount of funds in each of the categories being applied for.**

If we do not receive the full amount requested, we may **delay the purchase of the sound system** and **cut back** on some of the planned ANPF Theater Talk events. Our priority must be the Annual Flagship Festival in October (ANPF 2015), but we do feel that the other events will help feed the main event by raising our local profile and ability to maintain a year-round presence in the community. We also feel that our audience will very much appreciate a new sound system, as many have expressed difficulty hearing the actors with the outdated sound system in our principal venue.

7. **Describe what, if any, actions your organization takes in developing and securing other revenue sources beyond the City of Ashland Economic, Cultural, Tourism and Sustainability Grants. (both one time and ongoing revenue sources)**

Our only current sources of funds are the **ticket receipts** from productions, some individual donations, and previous grants from the City of Ashland. We will begin to pursue other **grant opportunities** as we identify them. As part of our strategic planning, we have focused our attention on **fund-raising**. One board member is exploring potential grant opportunities and has been attending grant training provided by the Jackson County Cultural Coalition (JCCC). We will submit a grant application to the JCCC for help with partial funding of our activities. The JCCC has a maximum grant of \$2,000. Another potential grant opportunity that has come up through the training is with the Oregon Cultural Trust, which we will explore.

Another board member is focusing on getting **sponsors** for events, and a third board member is working to increase the number of **donors** to Ashland New Plays Festival. Through these efforts we hope to strengthen our infrastructure and enhance our sustainability. The grant from the City of Ashland is critical to our being able to reach out to these additional sources of funding by providing us with a base, as many granting organizations require a match for their funding.

8. **What percentage of your organizations total annual revenue would come from this grant if it were fully awarded?**

The grant of \$25,000, if fully awarded, would amount to 50% of last year's revenue, but it would go toward some capital items, such as a sound system, and some new events, like the year-round ANPF Theatre Talks, that we could not have afforded out of last year's revenue. We just barely covered our costs last year. This grant will allow us to **strengthen our infrastructure and expand our offerings** in the hope that it will help our revenue grow substantially next year and in the near future, putting us on a more sustainable footing.

9. **Describe your organization's strategies and efforts to minimize administrative overhead costs for your organization in general and for the specific programs, activities or events being applied for in this application, including collaboration and/or leveraging of other partner organizations.**

Ashland New Plays Festival **operates almost entirely on the work of volunteers**. We have a cadre of 45 volunteer readers who read the plays submitted for the Annual Flagship Festival. For ANPF 2015, 575 plays were submitted, of which four will be selected. The work **of our volunteer readers** sustains the organization, and this year they've been challenged with reading many more plays than ever before. The State of Oregon identifies the in-kind value of volunteer work at \$21 per hour. Our 45 readers each read and evaluate 40 plays. At two hours' average per play, the volunteer hours of our readers totals 3,600 hours, with an **in-kind value of \$75,600!** We have one part-time staff member in charge of marketing and promotions and one part-time bookkeeper currently. We do hope to eventually hire additional much-needed professionals, such as an artistic director, an executive director, and an office manager. **Our Board of Directors consists entirely of volunteers who head up working committees** such as: Executive, Reading, Production, Development, Donors, Sponsors, Grants, Marketing, Playwright Relations, Finance, Nominating, Strategic Planning, Bylaws and Policies, and other ad hoc committees as needed. **Ours is truly a working board**. We have **very low overhead costs**, as we don't maintain an office space and we rent relatively inexpensive venues for our productions.

10. **Describe data collection and reporting systems that will be utilized for gathering the data for the outcomes on the use of the grant funds (please reference criteria for evaluation and reporting requirements detailed in the 2012 Policy for Economic, Cultural, Tourism and Sustainability Grants)**

We conduct an **exit survey** after the Annual Flagship Festival, which provides us with data about the demographics, participation in local business, and interests of our audiences. We track our revenues and expenses with QuickBooks and have hired a bookkeeper to help with **financial data collection and reporting**. Our staff maintain a **website** and report on the productions, as well as follow up with playwrights as they go on to further successes in awards and full production. We also have demographic information of our followers provided by Facebook.

11. **What are the current insurance coverage limits on your organizations general liability insurance coverage for bodily injury, personal injury, and property damage?**

Per occurrence: \$1 million

Aggregate limit: \$2 million

I understand that a grant may be conditioned on submission to the City of a Certificate of General Liability Insurance in the amount of up to **\$2,000,000** naming the City of Ashland, its officers and employees as additional insured.

I also certify that the undersigned has legal authority to submit the above information on behalf of the organization named above.

Names (print)

James Pagliasotti  
James Pagliasotti

Michele Lansdowne  
Michele Lansdowne



James Pagliasotti, President

*Michele Lansdowne (signed in the original copy)*  
Michele Lansdowne, Board Member

**ADDITIONAL SUBMITTAL INFORMATION AND REFERENCE MATERIALS:**

1. List of Board Members and Contact Information
2. Customer Demographic Profile
3. Grant Budget
4. IRS Letter of 501(c)(3) Status
5. Confirmation of IRS 990 tax filing
6. Ashland New Plays Festival Bylaws
7. Previous Year Financial Statement
8. Sound System Proposal: Equipment Detail
9. Final Report Format

**Applicant Organization Board Member Information Reporting Sheet**

Name	Address	Phone	Occupation	Title	Years in Office
James Pagliasotti	PB Box 598 Ashland, OR 97520	541 488-5188	Entrepreneur	President	2
Tilly Gibbs	5555 Beaton Lane Ashland, OR 97520	541 552-9948	Retired	Vice-President	6
Nina Winans	500 Holly St Ashland, OR 97520	541 488-9420	Retired	Secretary-Treasurer	2
Gray McKee	9572 Wagner Creek Rd Talent, OR 97540	541 535-6329	Retired	Director	5
Sunny Anderson	257 N. Laurel St Ashland, OR 97520	541 708-5112	Retired	Director	3
John Rose	988 Starlite Pl Ashland, OR 97520	541 910-4190	Retired	Director	3
William Faiia	361 W Hersey St Ashland, OR 97520	541 488-1496	Owner B&B	Director	6
Michele Lansdowne	752 Terrace St Ashland, OR 97520	541 630-0061	Retired	Director	1
Debi Dietrich	4490 Foots Creek Rd Gold Hill, OR 97525	541 210-0240	Financial Consultant	Director	1
Phyllis Fernlund	2009 Crestview Dr Ashland, OR 97520	541 513-0008	Retired	Director	1
Roger Pearce	1010 Morton St Ashland, OR 97520	206 226-1623	Retired	Director	1

## City of Ashland Customer Demographic Profile

The primary goal of the grant award process is to allocate funds to organizations that are providing economic, tourism, cultural and/or sustainability programs, services or events that reach a demographically diverse customer base, both locally and from outside our region. The following questions are intended to provide guidance for the possible types of customer demographics that would help the grant review/award sub-committee understand the customer types that your application would likely reach.

**\* If your organization tracks this data or other related data, in other formats, please feel free to submit that format directly. This form is provided as a template and is not required to be completed in this format, but customer demographic information is an application submittal requirement.**

Organization Name:     Ashland New Plays Festival    

Program/Event Name:     Ashland New Plays Festival    

For the Twelve month period of:     2014    

**I. Customer Age (percentage)**

Youth 0 to 17 years	<u>        </u>
Adult 18 to 39 years	<u>    2%    </u>
Adult 40 to 64 years	<u>   36%   </u>
Adult 65 and over	<u>   62%   </u>
Unknown	<u>        </u>
<b>Total</b>	<b><u>   100%   </u></b>

**II. Staff and Board Residence (percentage)**

Ashland	<u>   75%   </u>
Rogue Valley	<u>   25%   </u>
Other	<u>        </u>
<b>Total</b>	<b><u>   100%   </u></b>

**II. Customer Residence (percentage)**

Ashland	<u>   60%   </u>
Rogue Valley	<u>   20%   </u>
Other (within 50 miles)	<u>        </u>
Other (greater than 50 miles)	<u>   20%   </u>

**III.** Of the Customers identified above, what percent do you estimate stayed overnight to attend your program, service or event?    20%   

**IV. Additional Pertinent Data From Our Survey:**

63% of respondents said they were more likely to buy from our sponsoring businesses.

**Patronage of our audiences during Festival Week**

Restaurants	70%
Retail outlets	42%
Oregon Shakespeare Festival	31%
Other Live Theater	14%
Movie Theater	14%
Galleries	14%
Wineries	6%

**Also attended our ANPF Theater Talks**

During Festival Week	37%
Other times during the year	52%

**CITY OF ASHLAND  
GRANTS PROGRAM BUDGET**

Please use this form to identify costs associated with the program, activity or event that you are requesting funds for. This form is provided as a template to use. If your organization tracks grant related financials in a different reporting format, please submit in that format if you choose.

APPLICANT/ORGANIZATION: ASHLAND NEW PLAYS FESTIVAL

PROGRAM/EVENT TITLE: ASHLAND NEW PLAYS FESTIVAL and THEATER TALKS

PROJECT PERIOD: July 1, 2015\_ to June 30, \_2016

<b>REVENUE</b>		
City of Ashland Grant Funds		\$25,000
Jackson County Funds / Identify:		\$0
Other State or Federal Funds / Identify:		\$0
Other Funds / Identify Ticket Sales		\$18,000
Other Funds (cont.) Donations		\$10,000
Script Fees		\$ 8,000
<b>TOTAL REVENUE</b>		<b>\$61,000</b>
<b>EXPENDITURES</b>		
<b>A. PERSONAL SERVICES (List costs by job title or function)</b>		
Total Salaries	% of time to project	\$15,400
1. Contract Services	%	
2.	%	
3.	%	
4.	%	
Total Benefits		\$
1.		
2.		
3.		
4.		
<b>TOTAL PERSONAL SERVICES</b>		<b>\$</b>
<b>B. MATERIALS &amp; SERVICES:</b>		
Event Costs		\$38,000
Operations		\$ 3,340
Sound System-Capital Expenditure		\$ 4,000
		\$
<b>TOTAL MATERIALS &amp; SERVICES</b>		<b>\$</b>
<b>TOTAL EXPENDITURES</b>		<b>\$60,740</b>

INTERNAL REVENUE SERVICE  
P. O. BOX 2508  
CINCINNATI, OH 45201  
DEPARTMENT OF THE TREASURY

Date: **FE8 05 2010** Employer Identification Number:

30-0554983

DLN:

17053334304029

Contact Person:

JENNIFER NICOLIN ID# 95152

Contact Telephone Number:

(877) 829-5500

Accounting Period Ending:

December 31

Public Charity Status:

509 (a) (2)

Form 990 Required:

Yes

Effective Date of Exemption:

July 13, 2009

Contribution Deductibility:

Yes

Addendum Applies:

No

ASHLAND NEW PLAYS FESTIVAL

BOX 3314

ASHLAND, OR 97520

Dear Applicant:

We are pleased to inform you that upon review of your application for tax exempt status we have determined that you are exempt from Federal income tax under section 501(c) (3) of the Internal Revenue Code. Contributions to you are deductible under section 170 of the Code. You are also qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Code. Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records. Organizations exempt under section 501(c) (3) of the Code are further classified as either public charities or private foundations. We determined that you are a public charity under the Code section(s) listed in the heading of this letter.

Please see enclosed Publication 4221-PC, Compliance Guide for 501(c) (3) Public Charities, for some helpful information about your responsibilities as an exempt organization.

Letter 947 (DO/CG)

## Here's the confirmation that the 990 was filed.

----- Forwarded message -----

From: Elizabeth von Radics <vonrad@live.com>

Date: Tue, Jan 20, 2015 at 12:29 PM

Subject: FW: Form 990-N E-filing Receipt - IRS Status: Accepted

To: Nina Winans <ninawinans@gmail.com>

> From: epostcard@urban.org

> To: info@ashlandnewplays.org

> Date: Tue, 20 Jan 2015 12:44:58 -0500

> Subject: Form 990-N E-filing Receipt - IRS Status: Accepted

>

> Organization: **ASHLAND NEW PLAYS FESTIVAL**

> EIN: 30-0554983

> **Submission Type: Form 990-N**

> Year: 2014

> Submission ID: 7800582015020cj37500

> e-File Postmark: 1/20/2015 12:39:09 PM

> Accepted Date: 1/20/2015

>

> **The IRS has accepted the e-Postcard described above. Please save this receipt for your records.**

> Thank you for filing.

> e-Postcard technical support

> Phone: 866-255-0654 (toll free)

> email: ePostcard@urban.org

**BYLAWS  
of  
ASHLAND NEW PLAYS FESTIVAL**

**ARTICLE 1  
Name and Offices**

**1.1 Name.**

The name of this corporation is Ashland New Plays Festival, which is registered as a public benefit corporation of the State of Oregon.

**1.2 Office**

The principal office of the organization is located in Jackson County, Oregon. The organization may also have offices at other places, within or outside Oregon, as its business activities may require and as the Board of Directors may designate.

**ARTICLE 2  
Purpose and Powers**

**2.1 IRC Section 501(c) (3) Purpose**

This organization is organized exclusively for one or more of the purposes as specified in Section 501(c)(3) of the Internal Revenue Code, including, for such purposes, the making of distributions, including distributions upon dissolution, to organizations that qualify as exempt organizations under Section 501(c)(3) of the Internal Revenue Code.

**2.2 Public Benefit Purposes**

Specific objectives and purposes of this organization include:

- 2.2.1 to organize and sponsor a new plays festival;
- 2.2.2 to organize, sponsor, and advocate playwriting, seminars, labs, workshops, and/or any other activities which will help promote the development of playwriting;
- 2.2.3 to foster communication and cooperation among theatre organizations in the region;
- 2.2.4 to develop sources of funding in support of play development, and other artistic endeavors.

**2.3 Powers**

The organization shall have all powers granted under Oregon law to do any lawful acts that are necessary or convenient to affect its purpose.

**ARTICLE 3  
Membership**

**3.1 Members**

The corporation shall have no members who have any right to vote or title to or interest in the corporation or its properties.

**ARTICLE 4**  
**Board of Directors**

**4.1 Number of Directors**

The organization shall have a board of directors consisting of at least three (3) and no more than fifteen (15) directors, and collectively they shall be known as the Board of Directors. Within these limits, the Board of Directors may increase or decrease the number of directors, including for the purpose of staggering the terms of directors.

**4.2 Qualifications**

Directors shall be 18 years of age or older, and shall have an interest in art, education, and the community, where possible. The Board President may appoint a committee of the Board of Directors for the purpose of reviewing potential new directors and nominating those persons to the full Board of Directors for decision.

**4.3 Powers**

Subject to the laws of State of Oregon, all corporate powers shall be exercised by or under the authority of the Board of Directors; and the Ashland New Plays Festival shall be managed under the direction of the Board of Directors.

**4.4 Duties**

It shall be the duty of the directors to:

- 4.4.1 Perform any and all duties imposed on them by law, the Articles of Incorporation, or by these Bylaws;
- 4.4.2 Appoint and remove, employ and discharge, and prescribe the duties of all officers, agents, and employees of this organization;
- 4.4.3 Supervise all officers, agents and employees of this organization to assure that their duties are performed properly;
- 4.4.4 Meet as such times and places as required by these Bylaws;
- 4.4.5 Register their addresses, both postal and electronic, and telephone numbers with the Secretary of the organization.

**4.5 Terms**

Each director shall hold office for a period of three years. Each director is eligible for one renewal term of three years. At the conclusion of two consecutive terms, a director must vacate his or her position for a minimum of one year before re-election may take place. The term of office shall be considered to begin immediately at the conclusion of the Board meeting at which the director was elected and end at the end of that same month three years and six years hence respectively.

#### **4.6 Compensation**

Directors shall serve without compensation. They may be allowed reasonable advancement or reimbursement of expenses incurred in the performance of their duties subject to policies adopted by the Board of Directors.

#### **4.7 Meetings**

4.7.1 Location. Meetings shall be held at whatever place may be designated by the Board of Directors or by the authority of the Executive Committee as delegated by the Board of Directors. Meeting places shall be chosen so as to reasonably maximize the attendance of the directors.

4.7.2 Times. Meetings shall be held at a time designated by the Board of Directors or by the Executive Committee as delegated by the Board of Directors. Meeting times shall be chosen so as to reasonably maximize the attendance of the directors. It is anticipated that there will be a minimum of six standard meetings each year.

4.7.3 Additional meetings. In addition to the foregoing, a special meeting of the Board may be called by any two (2) directors of the Board of Directors, or as otherwise allowed by the Oregon Nonprofit Corporation Act.

4.7.4 Notice of meetings. Standard meetings must be preceded by at least two (2) calendar days notice to each director of the date, time and place of the meeting and received at the postal or electronic address, or telephone number, provided to the Secretary. A special meeting must be preceded by at least two (2) work days notice to each director of the date, time, place, and the purpose of the special meeting and received at the postal or electronic address, or telephone number, provided to the Secretary.

4.7.5 Waiver of notice. Any Director may waive notice of any meeting, in accordance with Oregon law.

#### **4.8 Quorum**

A quorum shall consist of a majority of the members of the Board of Directors in office immediately before the meeting begins. No corporate action may be taken by the Board at any meeting at which a quorum is not present.

#### **4.9 Majority Action**

Every act or decision done or made by a majority of the directors present at a meeting duly held at which a quorum is present is the act of the Board of Directors, unless the Articles of Incorporation, these Bylaws, or provisions of law require a greater percentage or different voting rules for approval of a matter by the Board of Directors. At the discretion of the Board of Directors, a director may participate in a standard or special meeting through the use of any means of communication by which all directors participating may simultaneously hear one another and participate in the meeting, such as conference call or video conference.

#### **4.10 Action by Consent**

The Board of Directors may take action without a meeting if all directors then in office consent in writing to the action being taken. An email transmittal from a director may serve as a written consent.

#### **4.11 Hung Board Decisions**

On the occasion that Board of Directors is unable to make a decision based on a tied number of votes, the corporate President shall have the power to swing the vote based on his/her discretion.

#### **4.11 Conduct of Meetings**

Meetings of the Board of Directors shall be presided over by the President, or if no such person has been so designated or, in his or her absence, by the Vice-President or, in the absence of each of those persons, by a chairperson chosen by a majority of the directors present at the meeting. The chairperson shall appoint a person to take the minutes.

#### **4.12 Vacancies**

4.12.1 Resignation. Any director may resign effective upon giving notice to the President, the Secretary, or the Board of Directors. Resignation is immediately effective unless the notice specifies a later time for the effectiveness of such resignation. No director may resign if the organization would then be left without a duly-elected director or directors in charge of its affairs, except upon notice to the Department of Justice of the State of Oregon.

4.12.2 Removal. Directors may be removed from office, with or without cause, by a vote of a majority of the then-serving Board of Directors, or in accordance with the laws of State of Oregon.

4.12.3 Less than Minimum Number. If the number of directors in office at any given times is less than the minimum number required by Section 4.1 above, a vacancy on the Board of Directors may be filled by approval of a majority of the directors then in office, or by a sole remaining director, in order to reach the minimum number of directors required to transact business.

#### **4.13 Non-Liability**

Except as required under Oregon law, a director shall not be personally liable for the debts, liabilities, or other obligations of the corporation.

#### **4.14 Indemnification**

The directors and officers of the corporation shall be indemnified by the organization to the fullest extent permissible under Oregon law.

#### **4.15 Insurance**

Except as may be otherwise provided under provisions of law, the Board of Directors may adopt a resolution authorizing the purchase and maintenance of insurance on behalf of any agent of the organization (including a director, officer, employee, or other agent of the organization) against liabilities asserted against or incurred by the agent in such capacity or arising out of the agent's status as such, whether or not the organization would have the power to legally indemnify the agent against such liability under Oregon law.

#### **4.16 Public Statements**

The Board of Directors shall have the right of approval of all public statements representing the position of the corporation. The Board or Directors may choose to delegate the exercise of this right to one or more officers or committees.

#### **4.17 Advisory Board**

The Board of Directors may authorize an Advisory Board, consisting of persons who want to support the organization without being involved in its day-to-day operations. The Advisory Board has no designated powers or duties and does not vote in the organizational governance.

## **ARTICLE 5**

### **Officers**

#### **5.1 Designation of Officers**

The officers of the corporation shall be a President, a Vice-President, a Secretary, and a Treasurer. The organization may also have other offices with such titles as may be determined by the Board of Directors. One person may hold two or more offices, but no officer may act in more than one capacity where action of two or more officers is required for approval of financial transactions.

#### **5.2 Qualifications**

Any individual of suitable age and experience may serve as an officer of this corporation.

#### **5.3 Election and Terms of Officers**

Officers shall be elected by the Board of Directors, at any time, and each officer shall hold office until he or she resigns or is removed or is otherwise disqualified to serve, or until his or her successor shall be elected and qualified, whichever comes first.

Election of officers shall take place annually during a meeting designated for that purpose by the Board of Directors. New officers shall be elected by a quorum exclusive of the candidate. Current officers must be re-elected by a quorum exclusive of the candidate.

#### **5.4 Removal and Resignation**

Any officer may be removed, either with or without cause and at any time, by the Board of Directors by a vote of the majority of the then-sitting directors. Any officer may resign at any time by giving written notice to the Board of Directors or to the President or the Secretary of the corporation. Any such resignation shall take effect at the date of receipt of such notice unless a later date is specified in the notice.

#### **5.5 Vacancies**

Any vacancy caused by the death, resignation, removal, disqualification, or otherwise, of any officer shall be filled by the Board of Directors. In the event of a vacancy in any office other than that of the President, such vacancy may be filled temporarily by appointment by the President until such time as the Board shall fill the vacancy.

## **5.6 Duties of President**

The President shall be the chief executive officer of the organization and, subject to the control of the Board of Directors, shall supervise and control the affairs of the organization and the activities of the officers. He or she shall perform all duties incident to his or her office and such other duties as may be required by law, by the Articles of Incorporation, or by these Bylaws, or which may be prescribed from time to time by the Board of Directors. The President shall preside at all meetings of the Board of Directors. He or she shall, in the name of the organization, execute such deeds, mortgages, bonds, contracts, checks or other instruments which may be authorized by the Board of Directors.

## **5.7 Duties of the Vice-President**

In the absence of the President, or in the event of his or her inability or refusal to act, the Vice-President shall perform all the duties of the President, and when so acting shall have all the powers of and be subject to all the restrictions on, the President. The Vice-President shall have other powers and perform such other duties as may be prescribed by law, by the Articles of Incorporation, by these Bylaws, or as may be prescribed by the Board of Directors.

## **5.8 Duties of the Secretary**

The Secretary shall:

5.8.1 Certify and keep at the principal office of the organization, or at such other place as the Board of Directors may determine, the original or a correct copy of these Bylaws as amended or to date.

5.8.2 Keep or cause to be kept at the principal office of the organization or at such other place as the Board of Directors may determine, a book of minutes of all meetings of the Board of Directors, recording therein the time and place of holding, how called, how notice thereof was given, the names of those present or represented at the meeting, and the proceedings thereof.

5.8.3 See that all notices are duly given in accordance with the provisions of these Bylaws or as otherwise required by law.

5.8.4 Be custodian of the records of the organization.

5.8.5 Exhibit at all reasonable times to any Director of the organization, or to his or her agent or attorney, on request therefore, the Bylaws and the minutes of the proceedings of the Board of Directors of the organization.

5.8.6 Be custodian of the records required to be retained by the Oregon Nonprofit Corporations Act.

5.8.7 Perform all duties of Secretary as required by Board-adopted policies.

## **5.9 Duties of the Treasurer**

The Treasurer shall:

5.9.1 Have charge and custody of and be responsible for, all funds and securities of the organization and deposit all such funds in the name of the corporation in such depositories as shall be selected by the Board of Directors.

5.9.2 Receive and give receipt for, and disburse the funds of the organization as directed by the Board of Directors, keeping proper vouchers for such receipts and disbursements.

5.9.3 Perform all duties of Treasurer as required by policies adopted by the Board of Directors.

## **ARTICLE 6** **Committees**

### **6.1 Appointment of Committees**

The Board of Directors, by a resolution of a majority of the directors then in office, may designate and delegate authority of the Board of Directors to one or more committees. Each such committee with delegated authority, shall consist of one or more directors and non-board members as needed, to serve at the pleasure of the Board of Directors. To the extent provided in the resolution of the Board of Directors, the authority of the Board of Directors may be delegated to a committee, except that no committee may:

6.1.1 take any final action on matters which also requires Board of Directors under governing law;

6.1.2 fill vacancies on the Board of Directors of in any committee which has the authority of the board;

6.1.3 amend or repeal Bylaws or adopt new Bylaws;

6.1.4 amend or repeal any resolution of the Board of Directors which by its express terms is not so amendable or repealable;

6.1.5 appoint any other committees of the Board of Directors or the members of these committees;

6.1.6 expend corporate funds to support a nominee for director; or

6.1.7 approve any transaction in which a director or officer has a conflict of interest, or which is otherwise defined as a conflict of interest in a conflict of interest policy adopted by the Board of Directors, without compliance with the corporation's conflict of interest policy.

## **6.2 Executive Committee**

The Executive Committee shall consist of the elected officers, including President, Vice President, Secretary and Treasurer. Other directors may be asked to participate in specific Executive Committee meetings. The Executive Committee shall keep regular minutes of its proceedings, file them with the corporate records, and report the same to the Board of Directors as the Board of Directors may require. The Board of Directors may delegate such authority of the Board of Directors to the Executive Committee as the Board of Directors deems appropriate within the limits stated in Section 6.1 above.

## **6.3 Meetings and Actions of Committees With Delegated Authority**

Meetings and actions of committees to which the Board of Directors has delegated authority shall be governed by the same provisions of these Bylaws governing meetings and actions of the Board of Directors.

## **6.4 Other Committees**

Nothing in this Article prevents the Board of Directors from appointing other committees that do not have delegated authority of the Board of Directors to advise the Board of Directors or to work under its direction.

# **ARTICLE 7**

## **Deposits and Funds**

### **7.1 Execution of Instruments**

The Board of Directors may authorize any person to enter into a contract or execute any instrument in the name of the corporation. Unless so authorized, no person shall have any power to bind the organization in any financial matter.

### **7.2 Checks and Notes**

Any evidence of indebtedness of the organization shall be approved by the Board of Directors (or the officer or Committee to which the Board of Directors has delegated such authority) and signed by the President, and in his or her absence, by the Treasurer.

# **ARTICLE 8**

## **Records**

### **8.1 Maintenance of Records**

The corporation shall keep at its principal office or at such other place as the Board may determine:

- 8.1.1 Minutes of all meetings of the Board of Directors and Committees of the Board;
- 8.1.2 Adequate and correct books of account;
- 8.1.3 A copy of the organization's Articles of Incorporation and Bylaws, as amended to date;
- 8.1.4 Such other records as required by the Oregon Nonprofit Corporations Act.

### **8.2 Directors' Inspection Rights**

Each director shall have the right at any reasonable time to inspect and copy the records of the corporation specified above.

### **8.3 Reports**

The Board of Directors shall cause any report required by law to be prepared and delivered, in a timely fashion, to the appropriate governmental entity.

# **ARTICLE 9**

## **501(C)(3) Tax-Exemption Provisions**

### **9.1 Limitation on Activities to Meet Exclusivity Provisions of IRC 501(c)(3)**

No substantial part of the activities of this organization shall involve lobbying or the attempt to influence legislation or other activities not in accordance exclusivity requirements regarding charitable, educational or other permissible purposes of Section 501(c)(3) of the Internal Revenue Code.

### **9.2 No Private Inurement**

No part of the net earnings of this organization shall inure to the financial benefit of its directors, officers, or other private persons, except that the organization shall be empowered to pay reasonable compensation for services rendered and to make payments in furtherance of the purposes of this organization.

### **9.3 Distribution Upon Dissolution**

Upon the dissolution of this corporation, all assets remaining after payment of all debts and liabilities shall be distributed for one or more exempt purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code or shall be distributed to the federal government, or to a state or local government, for a public purpose. Such distribution shall be made in accordance with all applicable provisions of the laws of the State of Oregon.

## **ARTICLE 10 Amendment of Bylaws**

Except as provided in law, any of these Bylaws may be altered, amended, or repealed and new Bylaws adopted by the Board of Directors upon approval of a majority of the then-serving directors.

*[Certification on following page]*

## CERTIFICATION

I do hereby certify that the above stated Bylaws of Ashland New Plays Festival were duly approved by the Board of Directors of Ashland New Plays Festival on the 9th day of February 2015, and constitute a complete copy of the Bylaws of said corporation.



By: \_\_\_\_\_

Title: President, Ashland New Plays Festival

Printed Name: James Pagliasotti

Date: February 11, 2015

As Amended February 9, 2015.

## Previous-Year Financial Statements: Ashland New Plays Festival

### Ordinary Income/Expense

#### Income

43400 · Direct Public Support	
43440 · Gifts in Kind - Goods	116.00
43450 · Individual Contributions	10,262.00
43500 · Underwriting	<u>1,582.00</u>
Total 43400 · Direct Public Support	11,960.00

44800 · Indirect Public Support	
44820 · Grants	<u>6,700.00</u>
Total 44800 · Indirect Public Support	6,700.00

45000 · Investments	
45030 · Interest-Savings, Short-term CD	<u>18.73</u>
Total 45000 · Investments	18.73

47200 · Program Income	
47201 · Annual Flagship Festival	
47202 · Ticket Sales	15,845.00
47204 · Script Fees	2,865.00
47205- · Playbill Ads/Sponsorships	<u>600.00</u>
Total 47201 · Annual Flagship Festival	19,310.00

47250 · Special Events	
47251 · Theatre Talks	1,150.00
47253 · Summer Event	3,650.00
47254 · Winter Event	1,730.00
47280 · Playbill ads/Sponsorships	<u>400.00</u>
Total 47250 · Special Events	<u>6,930.00</u>

Total 47200 · Program Income	26,240.00
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48000 · Merchandise Income	346.00
48500 · Concessions Income	<u>836.00</u>

Total Income	<u>46,100.73</u>
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Gross Profit	46,100.73
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#### Expense

60900 · Business Expenses	
60920 · Business Registration Fees	<u>75.00</u>
Total 60900 · Business Expenses	75.00

61000 · Promotion and Advertising	
61100 · Website	1,394.01

61200 · Database/Newsletter	486.56
61300 · Advertisements	913.00
61500 · Other Promotional Costs	<u>817.32</u>
Total 61000 · Promotion and Advertising	3,610.89
62100 · Contract Services	
62150 · Outside Contract Services	<u>8,999.00</u>
Total 62100 · Contract Services	8,999.00
62800 · Facilities and Equipment	
62840 · Equip Rental and Maintenance	<u>448.39</u>
Total 62800 · Facilities and Equipment	448.39
63000 · Annual Flagship Festival	
63500 · Festival Site Fees	1,779.48
63501 · Festival Artists Compensation	4,800.00
63504 · Festival Gifts	104.55
63505 · Festival Playwright Stipends	5,000.00
63506 · Festival Kick-off Event Fees	83.38
63507 · Festival Script Copies	143.52
63508 · Festival Printing	1,200.85
63509 · Festival Equipment Rental	562.50
63510 · Festival In-Kind Donations	882.00
63700 · Festival Playwright Entertain	<u>1,172.18</u>
Total 63000 · Annual Flagship Festival	15,728.46
64000 · Special Events	
64100 · Theatre Talk Costs	
64101 · TT Site Fees	120.00
64102 · TT Artists Compensation	100.00
64104 · TT Printing	104.00
64105 · TT Equipment Rental	511.95
64106 · TT Contractor- Marketing	<u>250.00</u>
Total 64100 · Theatre Talk Costs	1,085.95
64300 · Summer Event Costs	
64301 · SuE Site Fees	310.63
64302 · SuE Artists Compensation	1,010.00
64304 · SuE Rights	140.40
64305 · SuE Script Copies	70.43
64306 · SuE Printing	420.82
64307 · SuE Equipment Rental	510.00
64308 · SuE Contractor- Marketing	<u>400.00</u>
Total 64300 · Summer Event Costs	2,862.28
64400 · Winter Event Costs	
64401 · WE Site Fees	502.00

64404 · WE Rights	150.00
64406 · Winter Event Printing	299.25
64408 · WE Contractor- Marketing	<u>500.00</u>
Total 64400 · Winter Event Costs	<u>1,451.25</u>
Total 64000 · Special Events	5,399.48
64500 · Scholarships	0.00
64650 · Concessions Costs	
64651 · Concessions - In Kind	116.00
64650 · Concessions Costs - Other	<u>276.24</u>
Total 64650 · Concessions Costs	392.24
64700 · Reader Events	
64701 · Reader Kick-Off Event	463.00
64702 · Reader Trainings	317.82
64703 · Reader Appreciation Event	<u>499.27</u>
Total 64700 · Reader Events	1,280.09
64750 · Reader Printing	1,315.78
65000 · Operations	
65020 · Postage, Mailing Service	407.70
65030 · Printing and Copying	353.20
65040 · Supplies	134.71
65050 · Telephone	449.63
65060 · Dues and Subscriptions	<u>185.00</u>
Total 65000 · Operations	1,530.24
65100 · Other Types of Expenses	
65120 · Insurance - Liability, D and O	973.00
65140 · Gifts	76.70
65160 · Other Costs	<u>338.95</u>
Total 65100 · Other Types of Expenses	1,388.65
68300 · Travel and Meetings	<u>152.72</u>
Total Expense	<u>40,320.94</u>
Net Ordinary Income	<u>5,779.79</u>
Net Income	<u><u>5,779.79</u></u>

## ANPF Sound System Proposal

Item	Quantity	Part #	Weight	Source	Regular Price	Total Item Cost
Sound Board/Mixer	1	<a href="#">Europower PMP6000</a>	29 lbs*	<b>123DJ.com</b>	\$1,000	\$599.99
Power Supply	1	<a href="#">PL-Plus DMC</a>	<b>4.8 lbs*</b>	Amazon	\$599.00	\$229.95
Rack Lamp	1	<a href="#">Furman GN-LED</a>	<b>N/A</b>	Amazon	\$35.96	\$35.96
Wireless Microphone system:	2	<a href="#">GTD Audio G787L</a>	Total of 24 lbs*	Amazon	\$999.00	\$658.00
	1	<a href="#">GTD Audio G-787HL</a>			\$999.00	\$329.00
Mobile Rack	1	<a href="#">Griffin Pro-Audio Rack</a>	<b>19 lbs*</b>	Amazon	\$169.99	\$70.95
Rack Screws	1	<a href="#">PTSW25 Rack Screws</a>	<b>N/A</b>	Amazon	\$9.08	\$9.08
Speakers	4	<a href="#">EUROLIVE B215XL</a>		<b>123DJ.com</b>	\$399.99	\$879.96
Speaker Stands	2	<a href="#">123DJ Speaker Stand and Bag Pack(pair)</a>		<b>123DJ.com</b>	\$159.99	\$139.98
Cables	2	<a href="#">GLS Audio 6ft Patch Cable</a>		Amazon	\$69.99	\$79.98
Speaker Wire	1	<a href="#">Pyle Pro PSCBLF500</a>		B&H	\$399.99	\$199.99
Phono Plugs	8	<a href="#">1/4" Phono Plugs</a>		<b>MarkerTek.com</b>	\$5.15	\$31.68
<b>TOTAL</b>			<b>*76.8 lbs</b>		<b>\$7271.93</b>	<b>\$3,125.63</b>

## FINAL REPORT FORMAT

### III. GRANT REPORTING

Grant award recipients shall submit a written report to the City of Ashland at the end of grant period. Report requirements include:

#### Report Content

1. Financial summary of the utilization of grant funds towards the objectives set forth in the grant award application.
2. Statistical summary of the positive economic, cultural or sustainability impacts associated with the utilization of grant funds based on the scoring categories used to make the grant award. Applicants should provide actual data on one or more of the following outcomes:
  - Number of actual jobs created as a direct result of the City grant.
  - Number of new business licenses issued as a direct result of the City grant.
  - Median wage of actual jobs created as a direct result of the City grant.
  - Number of people who travelled to Ashland from over 50 miles away as a direct result of activities.
  - Number of additional overnight stays in Ashland transient lodging businesses as a direct result of the City's grant.
  - Number of additional events offered in Ashland as a direct result of the City's grant.
  - Number of additional people who attended a cultural event in Ashland as a direct result of the City's grant.
  - Number of additional children, seniors, or low income residents who attended a cultural event in Ashland as a direct result of the City's grant.
  - Amount of conservation or reduction in use of a critical natural resource by Ashland residents, businesses or visitors that is directly attributable to the grant. Document the resource and the evidence that the grant activity resulted in its conservation.
3. Any other program or activity specific data associated with the grant award.

#### Report Submittal

1. End of Grant report shall be submitted to the City Administrator's Office by October 1st following the end of the grant award period (July 1-June 30).
2. Failure to submit an acceptable End of Grant report by the required due date disqualifies the grantee from future grant application eligibility.