

Agency: Commerce, Community and Economic Development**Grants to Named Recipients (AS 37.05.316)****Grant Recipient: Perseverance Theatre****Federal Tax ID: 92-0071124****Project Title:****Project Type: Maintenance and Repairs**

Perseverance Theatre, Inc. - Facility Upgrades

State Funding Requested: \$100,000
One-Time Need**House District: Juneau Areawide (3-4)****Brief Project Description:**

Perseverance Theatre's stage lighting system was designed and installed in 1983, and has received only modest maintenance since that time. This capital request for maintenance and replacement funding would improve the safety of the system, meet current electrical code requirements, and increase the functionality and usable life of the system.

Funding Plan:**Total Cost of Project: \$100,000***There is no other funding needed***Detailed Project Description and Justification:**

A survey of the existing lighting system at Perseverance Theatre is attached. This request is for its replacement and repair.

The 30-year-old dimming system is installed on a raised platform under the audience. These dimmers are obsolete and the rapidly deteriorating condition of the electrical components requires constant costly repair and work-around solutions. During the intervening generation, there have been great technological advances in dimming technology, including increased energy efficiency, safety and decreased cost. The small number of dimmers is also a severe artistic limitation.

Theatrical lighting fixtures are connected to the dimming system through an electrical distribution system that is out of date, unsafe, and doesn't meet code. Most dimmers route through a telephone-type patch panel purchased in 'used' condition back in 1982. The deterioration of the insulated wiring is a safety hazard. This panel requires constant, regular maintenance by a licensed electrician to remain functional. Most dimmers are hardwired to output pigtailed wires that are not code compliant. Further, Perseverance Theatre is a wood-frame building with exposed wood roof trusses in the mainstage theatre. The theatre has no fire suppression installed. Bringing the non-conforming lighting distribution up to code will reduce fire risk and liability in the future.

Repair and Replacement Costs

The two essential maintenance tasks as described above are the replacement of the dimming system and the removal/replacement of the patching/distribution network. Formal quotations for these upgrades were obtained in 2006 from EDI and ETC (two leading electrical contractors for the theatre). EDI's \$84,500 quote included dimming equipment no longer widely used. ETC's \$120,000 quote included dimming and distribution equipment that has become the industry standard. Four years later, the essential maintenance and replacements can still be completed for approximately \$120,000 given advancements in technology and a reduction in the equipment production costs. That cost breaks down roughly as follows:

Dimming System \$45,000
Distribution Network \$30,000
Labor - Removal/Installation/Maintenance \$25,000

Total \$100,000

Perseverance Theatre specified a dimming and distribution solution with a semi-soft installation. This system design minimizes the initial installation costs. Also, in the event the theatre someday moves, all specified elements could be de-installed from the current facility and re-installed in a new or renovated facility at a minimum of labor and material expense.

The system will be put out to bid for both equipment and labor. Perseverance Theatre will proceed with low cost vendors able to provide adequate service and comparable equipment.

Project Timeline:

Upon receipt of capital funding, maintenance and replacement work should be completed not later than June 30th, 2011.

Entity Responsible for the Ongoing Operation and Maintenance of this Project:

Perseverance Theatre

Grant Recipient Contact Information:

Name: Jeffrey Rogers
Address: 914 3rd St
Douglas, AK 99824
Phone Number: (907)364-2421
Email: jeff@perseverancetheatre.org

Has this project been through a public review process at the local level and is it a community priority? Yes No

Perseverance Theatre: Mission and History

Perseverance Theatre (PT) is a theatre of place, by for and about Alaskans. We are rooted in the values of community, excellence, and the willingness to take risks.

The Theatre was founded in 1979 by Molly Smith as a theatre by, for and about Alaskans and is led by Artistic Director Art Rotch and Managing Director Jeffrey Rogers. We were born in Juneau—the state’s capital and a community of 30,000 that is only accessible by plane or boat. Nearly thirty years later, we’ve grown into the state’s flagship professional theatre, serving nearly 16,000 artists and audiences annually with classical, contemporary, and world premiere productions on our Main and Second stages; education/training programs for youth and adults; statewide and national tours; the Beyond Heritage Native Festival; and outreach collaborations with statewide artistic and social service groups, ranging from Ilisagvik College in Barrow to Juneau’s Filipino Community. PT is the resident theatre at the University of Alaska Southeast.

We’re a 501(C)(3) organization overseen by a thirteen member board of community members, professionals and artists. Our annual budget is approximately \$1.1 million, comprised of a diversified funding base including the City of Juneau, the State of Alaska, the N.E.A., and long- term foundation supporters including Shubert, Andrew W. Mellon, Rasmuson, the Paul G. Allen Family, national corporations including ConocoPhillips and AT&T, and the generous support of Juneau businesses and individuals. In 2002, PT was one of just seven theaters awarded a \$500,000 endowment challenge grant by the Doris Duke Charitable Foundation through their Leading National Theaters Program. We recently completed our \$1 million campaign and a \$1.1 million facility expansion and renovation project.

PT has premiered over 65 new plays by Alaskan and national playwrights, including recently: *Battles of Fire and Water*, a play by Alaskan Dave Hunsaker exploring the 1802 conflicts between the Russians and the Tlingits; *Yeast Nation (the triumph of life)*, a 2007 musical by Tony-winners Greg Kotis and Mark Hollman; *The Long Season* (2005), a musical by Chay Yew and Fabian Obispo about Filipino Alaskan cannery workers; and *columbinus* (2005), a drama exploring school shootings. The latter two received national coverage in *American Theater* magazine and NPR. Paula Vogel’s 1998 Pulitzer Prize-winning play *How I Learned to Drive* was developed at PT, and our Tlingit-inspired *Macbeth* recently toured to the Smithsonian’s National Museum of the American Indian.

PT was born as a grassroots organization firmly rooted in our community and state. We occupy a unique place in the heart of Juneau’s artistic, cultural and social life and we are committed to developing artists, volunteers, audiences and programming reflective of the Alaskan community. Current outreach projects include groups such as REACH- a group committed to developmentally disabled adults, the Clan Conference, the Alaska Legislature and Goldbelt Heritage Institute, where our educational partnership is creating a teen project designed to build self-esteem in Native youth. The best of our work ripples nationally, and PT’s symbiotic relationship with the community was reflected in a story on NPR’s *All Things Considered* in March 2005, where our World Premiere production *The Long Season* was cited as a prime example of how theaters serve their communities. Reporter Lynn Neary spent a week with us examining PT’s connection to Juneau and our commitment to creating work that rings with an “Alaskan aesthetic.”

Perseverance Theatre
Summary of Activities and Artistic Contributions to Alaska

1) Mainstage Productions: Each year we produce a full season (5-6 plays) of classical, contemporary and world premiere productions, engaging between 200-300 local, Alaskan and national artists, and serving over 15,000 audience members. PT has premiered over 65 new plays by Alaskan and national playwrights, recently including: *Battles of Fire and Water* (2009), a play by Alaskan Dave Hunsaker which explores the 1804 Tlingit and Russian conflict in Sitka; *Yeast Nation* (2007), a musical by Tony-winners Greg Kotis and Mark Hollman; *Raven Odyssey* (2007), a play inspired by Raven stories collected from the five main Alaska Native groups; *The Long Season* (2005), a musical about Filipino Alaskan cannery workers; and *Columbinus* (2005), a drama exploring school shootings. The latter two received national coverage in American Theater magazine and NPR. Paula Vogel's 1998 Pulitzer Prize-winning play *How I Learned to Drive* was developed at PT, and our Tlingit-inspired *Macbeth* toured to the Smithsonian National Museum of the American Indian in March 2007. Each show has Pay As You Can previews and performances as we strive to make theatre accessible to all.

2) Education and Training: Education and training are integral responsibilities for a professional theatre located in our community. Programs include between 500-1,000 artists and participants each season.

- Since 2001, PT has partnered with the University of Alaska Southeast to oversee the Theater department and provide instructors for all theater classes. PT staff member and artist Roblin Gray Davis directs our UAS/PT joint theatre program.
- Company training for Juneau artists is ongoing. We strive to recruit new artists and provide challenging opportunities for ongoing artists in our programs. For example, Company actor Ryan Conarro and Anchorage writer Maia Nolan wrote their first Mainstage play this season, *Eight Stars of Gold*. Many of our new actors learn through experience, and we bring in Outside directors such as Eleanor Holdridge (*Much Ado About Nothing*, *The Crucible*) who excel at working with newcomers to the stage.
- Our Next Generation program provides one-on-one mentorship, guidance, and audition/ portfolio preparation for high school students interested in pursuing a professional career in theater and includes many programs listed below.
- Young Company provides performance training to students aged 10-16. Each semester of workshops concludes with the production of a classic and one entirely developed by the students. FY 09 projects include *The Christmas Carol* and an ensemble-built piece, *General Dilemma*.
- WriteOn, our newest program developed in partnership with Thunder Mountain High School (TMHS). The program will partner 3 playwrights including Alaskans Merry Ellefson and Ishmael Hope with 3 classes (approximately 60 teens). In FY10 students will attend a student matinee of PT's production of *Eurydice* as a springboard for text discussion. Over six weeks, students will study playwriting, and proceed to create, revise and workshop short plays. Two plays from each class will be developed and performed by professional actors during PT's Spring Festival, a festival showcasing new work by emerging voices. The festival will include AK and national playwrights as they workshop and present plays in development.

- PT provides classroom teaching and mentorships as a part of the Global Learning Academy at Thunder Mountain High School. This year included 80 Beginning Acting students.
- STAR (Summer Theatre Arts Rendezvous) is a month-long intensive summer training program for 40 youth aged 10-18, which culminates in three different productions performed at UAS. These were attended by 600 audience members in FY 2009.
- Our Internship program provides the only on-the-job theatre training in the state for a season-long experience in our artistic, production, or administrative departments. Over the last 20 years, we've included 90 interns aged 17-65 from rural and urban Alaska (e.g. Klukwan, Homer, Sitka, Cheva, Hooper Bay, Nome, Anchorage, Fairbanks, Tok) as well as from across the Lower 48.

3) Second Stage Productions: The Second Stage allows us to take risks with developing artists and new material and offers us education and training mechanism for company artists. Each year we present 4-6 shows on the Second Stage. In the 2008-09 season we premiered local writer Bo Anderson's first Perseverance play, *Puppet Play*, and presented *Under the Lintel*, developed by Juneau artists Anni Stokes and Ben Brown.

4) Touring: We have an ongoing commitment to statewide and national touring as we work to share theatre with an Alaskan voice. Alaskan tours have included Kotzebue, Anchorage, Fairbanks, and Dutch Harbor. During the summer of 2009, we toured our Statehood Premiere *Eight Stars of Gold* to the Last Frontier Theater Festival, in Valdez. Perseverance is currently in the planning stages of a 2010 tour of our adaptation of the Grimm's fairy tale, *Hansel & Gretel*. This new musical will feature new arrangements by Alaskan folk guru Bob Banghart.

5.) Outreach and Volunteers:

- Each season we collaborate with various artistic and social service organizations locally and statewide. In the 2008-09 season, for example, Education Director Shona led month-long acting classes with REACH client, culminating in a special sold-out performance of *Little Red Riding Hood* at the Theatre in Douglas as well as for Charter School Students. We collaborated with Goldbelt Heritage Institute in developing a program for Native youth at DZ Middle School designed to build self-esteem and curb the drop-out rate. Participating students performed at the 2009 Clan Conference. We collaborate annually with Sealaska Heritage for our summer youth program, as well as groups including Big Brothers/Big Sisters, the United Way, and the Alaska legislature. We offer ongoing advice, support and equipment loans and donate complimentary tickets to other non-profit and educational groups in Alaska, including the Golden North Salmon Derby, Gustavus School, Alaska Theatre of Youth, and Big Brothers/Big Sisters.
- As a professional theatre rooted in the community, our connections with volunteers are vital to our programs, and over 250 local people donate their time in various ways throughout the season including as ushers, raffle sellers, set builders, actors, and event coordinators. During the 2008-09 season SAGA participants volunteered each month and helped with painting and shoveling.

Internal Revenue Service
District Director

Department of the Treasury

Date: 23 JUL 1981

Our Letter Dated:
August 24, 1979
Person to Contact:
John Sutton
Contact Telephone Number:
(206) 442-5106

▷ Perseverance Theatre Incorporated
168 Sitka Street
Juneau, AK 99801

Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization which is not a private foundation until the expiration of your advance ruling period.

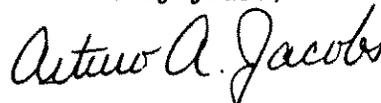
Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Internal Revenue Code, because you are an organization of the type described in section *See below. Your exempt status under section 501(c)(3) of the code is still in effect.

Grantors and contributors may rely on this determination until the Internal Revenue Service publishes notice to the contrary. However, a grantor or a contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act that resulted in your loss of section 509(a)(2) status, or acquired knowledge that the Internal Revenue Service had given notice that you would be removed from classification as a section 509(a)(2) organization.

Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown above.

Sincerely yours,



Arturo A. Jacobs
District Director

*509(a)(2)

Mission (Draft)

Perseverance Theatre's mission is to create an Alaskan theatre of place that embodies the core values of community, excellence and discovery.

Goals Summary

- Make theater that is as compelling and unique as Alaska
- Make theater of place a model for the national theater field.
- Use knowledge gained during our first thirty years to build for the next half-century.

Strategies

1. **Alliances, Branding, and Advocacy.** Forge relationships that help develop and nurture an Alaskan creative economy.
2. **Audience Development.** Expand Perseverance Theatre's audience and supporters through new programming, promotion and education initiatives.
3. **Education and Training.** Promote lifelong learning in the arts while helping to develop Perseverance Theatre's core community of the future.
4. **Staff Development.** Build on Perseverance Theatre's culture of stewardship, its leaders' institutional knowledge, and a more viable level of staff compensation to foster a stronger, more cohesive staff and a planned approach to leadership succession.
5. **Facilities.** Preserve Perseverance Theatre's existing assets while conducting a comprehensive evaluation of long-term needs and opportunities.
6. **Finance.** Make Perseverance Theatre less susceptible to annual budget fluctuations and develop a long-term approach to financial stability.

INTRODUCTION TO THE PLAN

This plan builds on work by a committee of the board and then-Artistic Director PJ Paparelli and then-Producing Director Jeffrey Hermann during 2006 and early 2007. It remained in draft form in summer 2007 when both Jeff and PJ announced plans to take positions at other theatres. After a nation-wide search, the planning process was renewed in conjunction with the new Artistic Director, Art Rotch and the new Managing Director, Elizabeth Davis. Committees of board, staff, and long-term volunteers addressed the six major components of this plan. After committee discussions, staff and board volunteers worked together to develop a draft plan that was presented to the full board for discussion. The plan was adopted at the March 19, 2009 meeting of the Perseverance board of directors.

This long-range plan is a work in process. The initial version establishes broad goals and strategies. Ongoing analysis will result in more detailed action and financial plans.

The plan is designed to:

- Present clear statements of the theatre's mission and core values
- Document specific direction in six key areas of operation
- Provide new staff, prospective board members, funding organizations and others with a description of the theatre's goals, strategies, and major challenges
- Serve as a reference against which future initiatives may be implemented and evaluated

In 1979, Molly Smith and a group of Alaskan theatre artists began an experiment to see whether a professional theatre could operate in Juneau, Alaska. Thirty years and over 300 productions and 60 world premiere's later, the answer to whether professional theatre can survive long-term in Juneau is certainly "yes". Perseverance Theatre has thrived for three decades as Alaska's professional theatre, despite conventional wisdom that said Juneau is too small and too remote to support its caliber of work.

Perseverance has grown into one of Alaska's leading cultural institutions. We serve more than 16,000 people annually with new takes on classics, original productions of contemporary plays, and world premieres by Alaskan and national writers. We are more than just producers of excellent plays. The theatre is a vital part of the fabric of the community, supporting an extensive education program beginning with middle school students, continuing through our partnerships with the high schools, and culminating with our joint training partnership with University of Alaska Southeast. In addition to the school district and the university, local partners include Native organizations like Goldbelt, and Sealaska Heritage Institute, nonprofit agencies like REACH, and Big Brothers/Big Sisters, and Alaskan businesses of all kinds. At the same time, the theatre is an active member of Theatre Communications Group, the national organization serving professional regional theatres.

Perseverance Theatre is a 501c(3) non-profit corporation governed by a 13 member board of directors that hires the theatre's artistic and managing directors. From 1979 to 1998, founding Artistic Director Molly Smith ran the company. When she departed to become the artistic director at Arena Stage in Washington, DC., she was succeeded by Peter DuBois. Peter was Artistic Director from 1998-2003 and is now the artistic director at the Huntington Theatre Company in Boston. Our third artistic director, from 2003 to 2007, was PJ Paparelli. The current artistic director is Art Rotch.

As part of the transition process after Molly left, the board hired Perseverance's first management professional to report directly to the board, Jeffrey Hermann, Producing/Managing Director from 1999-2007. Jeffrey was succeeded by Elizabeth Davis in December, 2008.

Perseverance has produced a five play subscription season every year since 1979. Other programming has included a "second stage" for more experimental work, a variety of education initiatives for young people, a joint agreement to operate the theatre program at the University of Alaska Southeast, a professional internship program to prepare young people for careers in theatre, skills workshops by visiting professionals, a summer production for Alaska visitors, and numerous tours in Alaska and to the Lower 48. Throughout, Perseverance has made it a high priority to give voice to new works, both by and about Alaska and by playwrights from around the country.

OUR APPROACH TO THE FUTURE

Every theatre must balance resources and ambition. Perseverance Theatre is no exception, but what defines the theatre even more is the need to balance imports and exports. As an Alaskan institution, what do we take from Outside, and what is it that only we can supply? These are the central questions as our Alaskan theatre of place enters its fourth decade. Fortunately, we find ourselves uniquely qualified to address them.

Perseverance Theatre's new leadership spent formative years working at the theatre. In addition, they have national and international experience in the field. Art and Elizabeth have returned to Douglas (need to clarify and be consistent, Douglas or Juneau) with deep connections to Alaska, a broader perspective from their time spent Outside, and extensive networks both inside and outside of the state.

Leadership that grew up in the organization and then experienced success nationally is something that was not available to Perseverance Theatre when it was younger. Their presence is a sign of organizational maturity, but it is also the embodiment of Perseverance Theatre's three key goals, below. In our next ten years and beyond we will go farther as both a professional theatre with a national reputation and as a community asset that is a vital part of Alaska's cultural, social, and economic health. We will accomplish that by:

I. Making theater that is as compelling and unique as Alaska.

We've learned that in art, geography is destiny. Our remote hometown continues to drive us to be vital to our Alaskan audience and also innovative and relevant to the larger community of the theater.

II. Making "theater of place" a model for the national theater field.

Perseverance Theatre is a "theater of place" in part because we have no choice. In our three decades we've found our remote and exotic home is a two-fold asset. It is our unique lens into the world, and at the same time, a unique space into which we are able to invite artists from down the street and around the country. Making theatre where we are inexorably tied to the people, land, and spirit of Alaska, while we also make a home for our artists, positions us to be a model for what professional, regional theatre can be.

III. Using the knowledge gained during our first thirty years to build for the next half-century.

When Alaska Natives plan, they often note they are preparing for the "next ten thousand years." Perseverance Theatre doesn't have quite that pedigree, but, after three decades, we believe it is important to plan with a sense of scale that matches our mission and surroundings. Our aim is to secure the benefits of the theater for at least the next fifty years.

Alliances, Branding, and Advocacy

Strategy

- Forge relationships that help develop and nurture an Alaskan “creative economy.”

Rationale

In the post-melt-down economy more than ever, local institutions depend on a web of relationships. Perseverance Theatre serves its community in many ways beyond presenting quality theater, including bringing a variety of people, skills and resources to the state. The theatre also forges mutually beneficial links with other arts and cultural organizations in Juneau and the state, including the Juneau Arts and Humanities Council, KTOO Public Radio, The Sealaska Heritage Institute, Juneau Jazz and Classics, Sitka Summer Music Festival, Cross Sound, Alaska Arts Southeast and the University of Alaska Southeast.

Perseverance has also established strong relationships with many major national and regional foundations, including Shubert, Rasmuson, Paul G Allen, Lila Wallace, Surdna and others. Finally, the theatre regularly works with national institutions such as the Kennedy Center and Smithsonian’s National Museum of the American Indian. These relationships are vital to our work as a cultural mainstay of Alaska.

These alliances are important assets for the theatre, but also for Alaska, itself. The same diversity of support and interdependence that make the theatre a strong organization, make the Alaska economy more resilient and innovative. A truly creative economy does more than encompass the arts; it fully incorporates the creative process into its business and social fabric. Perseverance Theatre will promote and exploit the dynamics of creativity, not just because it’s good for the arts but because it’s essential for the community.

Initiatives

- Continue to promote community and statewide discussion of the concept of a creative economy.
- Identify local partners in business, the arts, education, government and other sectors in order to find ways to work together to strengthen the local arts scene and economy.
- Continue to promote the theatre as an innovative company and publicize our vitality and artistic projects, both locally and nationally, based on the concept of “Juneau’s National Treasure.”
- Identify and improve areas where customer service is weak, based on a broadly inclusive definition of “customer.”

Audience Development

Strategy

- Expand Perseverance Theatre's audience and supporters through new programming, promotion and education initiatives.

Rationale

Thirty years and hundreds of productions and education programs have developed a loyal and actively-involved core audience for Perseverance Theatre. Nevertheless, we know the potential exists to reach new segments of the community. We will continue to find ways to connect with the diverse populations of our city and state, introduce ourselves to new audience groups, and invite them to the theatre.

Informal market research suggests the audience can be expanded, in part, by better outreach, public relations and marketing that is designed to make new audiences more comfortable with our programming. The theatre will combat the misconception that Perseverance Theatre is only for a certain type of audience member. Our aim is to broaden the "theatre-going habit" in a way that benefits both Perseverance Theatre and other arts groups, as well.

Initiatives

- Define the new audience segments we are seeking in order to connect with more of the community.
- Continue to look for opportunities to provide information and experiences for our audiences that augment what we are doing on stage (*The Scene*, newsletter, etc.).
- Define an identity (brand or core marketing concept) that our patrons, supporters and artists are able to articulate easily.
- Use post-show discussions, web and other written materials, and other community networking to develop and maintain a broader dialog and more trusting relationship with the audience. Nurture an environment that invites the audience to help Perseverance find and explore meaningful connections to their lives.
- Identify and nurture Alaskan playwrights and playwrights outside of Alaska who show special potential to speak to Alaskan audiences.

Education & Training

Strategy

- Promote lifelong learning in the arts while helping to develop the skills, talents and interests Perseverance Theatre needs to realize its mission.

Rationale

Perseverance Theatre's mission to create an Alaskan theatre of place has great significance for our education and training efforts. We need ongoing access to artists who collectively understand and represent Alaska while possessing the needed skills to produce work that lives up to our, and our audiences' expectations of quality. Further, education and training activities are key opportunities to understand and expand our potential audience.

Our education program nurtures artists and audiences through artist residencies and student matinee programs that allow young people the opportunity to experience theatre with an Alaskan voice. Perseverance Theatre has a dedicated following of young artists who return to after-school and summer arts programs year after year.

Our training program fills the gap created by our geography. Conservatories and workshops are not easily accessible to our local artists and artisans. By bringing in artists to work in our productions and to provide training opportunities, we inspire and challenge ourselves as well as enlarge the greater Perseverance Theatre community.

Initiatives

Education:

- Continue to offer high-quality education residencies for young artists.
- Develop an affordable and highly accessible student matinee program that will enrich students' education and increase their exposure to the arts.

Training:

- Recruit and prepare a diverse pool of interns for a career in the theatre, with at least 50% Alaskan residents in the program.
- Provide adult workshops and classes taught by visiting artists.
- Build a Theatre Major program at UAS.
- Identify and nurture Alaskan playwrights and playwrights outside of Alaska who show special potential to speak to Alaskan audiences.

Staff Development

Strategy

- Build on Perseverance Theatre's culture of stewardship, its leaders' institutional knowledge, and a more viable level of staff compensation to foster a stronger, more cohesive staff and develop a planned approach to leadership succession.

Rationale

Perseverance Theatre has long attracted dedicated, multi-talented staff members and artists imbued with the ethic that we are all stewards of the theatre. We have managed to run operations with a small, loyal staff and board, often relying on people to accept multiple roles. This has fostered a positive, can-do spirit, but has also created problems with burn-out and unsustainable work loads. We have attracted artists from around the world who often return to Perseverance Theatre and Alaska because we offer a unique blend of risk-taking, a strong sense of community, and Alaskan-influenced art. However, we also have failed to attract or keep promising artists and staff on occasion due to an inability to pay living wages. In moving forward, we will build on existing relationships and dedication, continue to work hard to nurture and promote our artists and other staff, and will seek ways to make working at Perseverance Theatre a more financially-viable proposition for staff and visiting artists.

Initiatives

- Develop a system of staffing that offers market rates of compensation, regular training opportunities and sustainable work demands.
- Develop a system of work distribution that supports our commitment to staff members working as artists.
- Build a supportive, collaborative staff with regular trainings and retreats.
- Promote a culture of shared leadership with frequent discussions and open communication about the work in which we engage.
- Assist in the further development of the board, specifically improving upon internal structures and systems to orient and guide Perseverance Theatre successfully.
- Institute a volunteer corps as an integral part of Perseverance's operations.
- Allocate internships at least 50 percent to Alaskans.

Facilities

Strategy

- Preserve Perseverance Theatre's existing assets while conducting a comprehensive evaluation of long-term needs and opportunities.

Rationale

From its inception, Perseverance Theatre has chosen to own, not rent or borrow, our facilities. As a result, physical stability and real property assets on our balance sheet have been highly beneficial over the previous thirty years. Since making theatre requires capital investment in the form of buildings and equipment, and our ownership of facilities over time has been a benefit, we plan to refine our approach to managing these important assets and to make long-range plans for our facility needs in the future.

Initiatives

- Immediately develop an assessment of maintenance and repair needs for buildings and equipment with a focus on stability, safety and how facilities serve our mission. Update this assessment annually.
- Generate a ten-year program of building and equipment improvements that focus on improving the audience experience and staff's and artists' basic working conditions and productivity.
- Develop a long-term master plan for the theatre's primary physical plant needs, including plans for the future uses of the Douglas and Lemon Creek buildings and estimates of what theatre spaces and support spaces we will need over the next ten years to support our mission.

Finance

Strategy

- Make Perseverance Theatre less susceptible to annual budget fluctuations and develop a long-term approach to financial stability.

Rationale

Perseverance Theatre's annual operating budget is presently about \$1 million dollars. Our financial history can be divided into roughly two periods: Growth from our inception through FY91 (14 years) to a peak budget of \$1.1 million dollars (or \$1.65 million in today's dollars) and a period of fluctuation between FY92 and FY99, after which we settled in the million dollar range.

Perseverance Theatre's income streams divide into two broad categories, earned income (40%) and contributed income (60%). Our earned income comes from tickets, advertising, concessions, tuition and workshop fees, rentals and endowment income. Donations and grants from government and private sources make up our contributed income.

Expenses include: Payroll (\$580,000), Buildings (\$110,000), Production (\$190,000), with the remainder (\$160,000) divided among Office, Marketing and Miscellaneous categories. These proportions have been relatively consistent over recent budget cycles, although as inflation has eroded the buying power of our budget, rising costs have had to be absorbed by reducing the number of staff and artists, and by reducing artists' pay in real dollars over time. (While staff salaries have risen over the past fifteen years they have not kept pace with inflation, necessitating a cut-back in benefits.) Perseverance Theatre has operated for most of the past 15 years without a significant cash reserve, requiring relentless efforts to maintain budget discipline and break even each year. FY '08 was punctuated by a severe cash flow crisis.

Initiatives

- Develop an operating cash reserve and a maintenance fund.
- Maximize existing earned income opportunities. Develop new marketing initiatives to increase ticket sales to 90% capacity. Redesign the program and contact new businesses to increase ad sales. Market education programs to increase enrollment.
- Develop economies of scale. Explore expanding the season (and add up to \$100,000 income to the budget per project) and how to manage added work load.
- Develop new programming. Assess the feasibility of new ventures to support the mission, for example: a summer tourism project, annual holiday show, family subscription series, festival of new plays, etc.
- Develop additional contributed income. Expand the individual donor base, renew discussions with foundations whose support has declined since the endowment drive.

In progress.

Over the past several years, the board and management have periodically discussed how well the theatre's programming embodies its core values. For example:

- Has the programming been considered in light of how it speaks to an Alaskan context? Can those considerations be articulated to the general public?
- How does the programming relate to building audience? In numbers? In diversity? In depth of commitment to theatre in general and Perseverance Theatre in particular?
- Does the programming build the Company? Does the work, taken as a whole, feed the artists and develop the skills and experience of the Company as a whole? Does it makes us stronger as an ensemble and develop experience and skills we can use in future projects?
- Does the programming contribute to the vibrancy of the broader community?

These discussions will continue. However, evaluation of the six strategies in this plan will also include two-to-three qualitative and/or quantitative measures for each strategy. The measures will be tracked at monthly board meetings as appropriate. Board and management will also engage in a minimum of one comprehensive reassessment each year at a strategic planning session. Specifics are currently being developed.

PERSEVERANCE THEATRE – Legislative Request 2/12/2010 Electrical Safety, Compliance, and Functionality Upgrade

Summary:

Perseverance Theatre's stage lighting system was designed and installed in 1983, and has received only modest maintenance since that time. This capital request for maintenance and replacement funding serves to improve the safety of the system, meet current electrical code requirements, and increase the functionality and usable life of the system.

Detailed Project Description and Project Justification:

Following is a survey of the existing lighting system at Perseverance Theatre, located at 914 Third Street in Douglas, Alaska, and a proposal for its replacement and repair.

Electrical Service – Sufficient

The electrical service has ample capacity for an upgrade in the number of dimmers. Subject to expert inspection, the electrical service will not need to be replaced or augmented for this project. The panel is well located to supply a new dimming rack installed in the general area of the existing dimmers.

Dimming System – Obsolete, Deteriorating Functionality

The 30-year-old dimming system is installed on a raised platform under the audience. These dimmers are obsolete and the rapidly deteriorating condition of the electrical components requires constant costly repair and work-around solutions. This system is simply obsolete and fails to take advantage of great technological advances in dimming technology, which includes increased energy efficiency and decreased cost. The small number of dimmers is also a severe artistic limitation. **Replacement of the dimming system is essential at this time.**

Distribution/Patching Network – Unsafe, Incompliant

Theatrical lighting fixtures are connected to the dimming system through an electrical distribution system that is out of date, unsafe, and incompliant. Most dimmers route through a telephone type patch panel purchased used in 1982, and the deterioration of the insulated wiring presents a safety hazard. This panel requires constant, regular maintenance by a licensed electrician to remain functional. Most dimmers are hardwired to output pigtails that are not code compliant. Further, Perseverance Theatre is a wood-frame building with exposed wood roof trusses in the mainstage theatre. The theatre has no fire suppression installed. Bringing the non-conforming lighting distribution up to code will reduce fire risk and liability in the future. **Removing the existing distribution and patching system and installing a code-compliant distribution network is essential at this time.**

Programming System – Sufficient

The console is a ten year old ETC Express 250. It has 2 additional years of useful life, and a suitable replacement will be identified when necessary.

Stage Lighting Fixtures – Insufficient

The current inventory of lighting instruments is comprised of fixtures acquired in 1982, and their usable life has come to an end. The remaining inventory is inadequate for the needs of the theatre space and further innovation in theatrical producing. The acquisition of additional equipment will allow us to phase out older fixtures, lower maintenance costs, and improve the overall artistic quality of our finished product. Stage lighting equipment is affordable and will comprise not more than 15% of the total project costs. **Acquiring additional stage lighting fixtures is desirable at this time.**

Repair and Replacement Costs

The two essential maintenance tasks as described above are the replacement of the dimming system and the removal/replacement of the patching/distribution network. Formal quotations for these upgrades were obtained in 2006 from EDI and ETC (two leading electrical contractors for the theatre). EDI's \$84,500 quote included dimming equipment no longer widely used. ETC's \$120,000 quote included dimming and distribution equipment that has become the industry standard. Four years later, the essential maintenance and replacements can still be completed for approximately \$120,000 given advancements in technology and a reduction in the equipment production costs. That cost breaks down roughly as follows:

Dimming System	\$45,000
Distribution Network	\$30,000
Labor - Removal/Installation/Maintenance	\$25,000
Theatrical Lighting Fixtures	\$20,000
Total	\$120,000

Given the uncertain future of Perseverance Theatre's Douglas facility, we have specified a dimming and distribution solution with a semi-soft installation. All specified elements could be de-installed from the current facility and re-installed in a new or renovated facility at a minimum of labor and material expense. This system design will also minimize the installation costs.

In accordance with disciplined fiscal procedure, a system specification will be put out to bid for both equipment and labor. Perseverance Theatre will proceed with low cost vendors assuming said vendors provide adequate service and comparable equipment.

Project Time-Line:

Upon receipt of capital funding, maintenance and replacement work to be completed within six months; not later than June 30th, 2011.