

AGREEMENT FOR CULTURAL FUNDING

THIS AGREEMENT FOR CULTURAL FUNDING (“Agreement”) is entered into as of the date written below between the City of Bainbridge Island, a Washington state municipal corporation (“City”), and Bainbridge Performing Arts, a Washington State nonprofit corporation, (“Service Provider”).

WHEREAS, the City desires to assist the Service Provider by providing funds for general operating support; and

WHEREAS, the Service Provider has the expertise and experience to provide such services and is willing to do so in accordance with the terms and conditions of this Agreement.

NOW, THEREFORE, in consideration of the mutual covenants, conditions, promises, and agreements set forth herein, it is agreed by and between the City and the Service Provider as follows:

1. SERVICES BY SERVICE PROVIDER

The Service Provider shall provide the services as defined in this Agreement and as necessary to accomplish the scope of services attached hereto as **Attachment A** and incorporated herein by this reference as if set forth in full. The Service Provider shall furnish all services, labor, and related equipment to conduct and complete the work, except as specifically noted otherwise in this Agreement. The scope of services set forth in **Attachment A** shall also include a project budget for the services to be performed for the City under this Agreement.

The Service Provider, in its activities and promotional materials, shall acknowledge financial support from the City related to the work and services funded by this Agreement.

2. TERM AND TERMINATION OF AGREEMENT

A. This Agreement shall become effective upon execution by both parties and shall continue in full force until December 31, 2023, unless sooner terminated by either party pursuant to the terms of this Agreement. The terms of this agreement shall cover activities performed by the Service Provider between January 1, 2022 through December 31, 2023.

B. This Agreement may be terminated by either party without cause upon thirty (30) days’ written notice to the other party. In the event of termination, all finished or unfinished documents, reports, or other material or work of the Service Provider pursuant to this Agreement shall be submitted to the City, and the Service Provider shall be entitled to just and equitable compensation at the rate set forth in Section 3 for any satisfactory work completed prior to the date of termination.

3. PAYMENT

- A. The City shall pay the Service Provider Fifteen Thousand Dollars (\$15,000) for all services performed under this Agreement, to be billed quarterly.
- B. The Service Provider shall submit, in a format acceptable to the City, quarterly invoices for services performed in a previous quarter. Quarterly invoices shall be accompanied by information as described in Section 4 of this Agreement. The Service Provider shall maintain time and expense records and provide them to the City upon request.
- C. The City shall pay all invoices by mailing a City check within sixty (60) days of receipt of a proper invoice from the Service Provider.
- D. If the services rendered do not meet the requirements of this Agreement, the Service Provider shall correct or modify the work to comply with this Agreement. The City may withhold payment for such work until it meets the requirements of this Agreement.

4. REPORT ON EXECUTION OF SERVICES

- A. The Service Provider shall submit a quarterly report to accompany each quarterly invoice for the first, second, and third quarters of both 2022 and 2023. The quarterly report shall provide information on the metrics specified in **Attachment A**.
- B. For the fourth quarter of 2022, the Service Provider shall submit to the City an annual report for 2022 prior to or accompanying its fourth quarter invoice for 2022. The annual report for 2022 will be due on January 16, 2023 and shall include the information requested in the report format provided as **Attachment B** to this Agreement.
- C. For the fourth quarter of 2023, the Service Provider shall submit to the City a final report for 2022-23 prior to or accompanying its fourth quarter invoice for 2023. The final report for 2022-23 will be due on January 15, 2024 and shall include the information requested in the report format provided as **Attachment C** to this Agreement.

5. INSPECTION AND AUDIT

- A. The Service Provider shall maintain all books, records, documents, and other evidence pertaining to the costs and expenses allowable under this Agreement (“books and records”) in accordance with generally accepted accounting practices.
- B. All books and records required to be maintained by this Agreement shall be subject to inspection and audit by representatives of the City and/or the Washington State Auditor at all reasonable times, and the Service Provider shall afford the proper facilities for such inspection and audit.
- C. Representatives of the City and/or the Washington State Auditor may copy any books and records if necessary to conduct or document an audit.

D. The Service Provider shall preserve and make available all books and records for a period of three (3) years after final payment under this Agreement.

E. In the event any audit or inspection identifies any discrepancy in the books and records, the Service Provider shall provide the City with appropriate clarification and/or financial adjustments within thirty (30) calendar days of notification of the discrepancy.

6. INDEPENDENT CONTRACTOR

A. The Service Provider and the City understand and expressly agree that the Service Provider is an independent contractor in the performance of each and every part of this Agreement. The Service Provider expressly represents, warrants, and agrees that its status as an independent contractor in the performance of the work and services required under this Agreement is consistent with and meets the six-part independent contractor test set forth in RCW 51.08.195. The Service Provider, as an independent contractor, assumes the entire responsibility for carrying out and accomplishing the services required under this Agreement. The Service Provider shall make no claim of City employment nor shall the Service Provider claim any related employment benefits, social security, and/or retirement benefits.

B. The Service Provider shall be solely responsible for paying all taxes, deductions, and assessments, including but not limited to federal income tax, FICA, social security tax, assessments for unemployment and industrial injury, and other deductions from income which may be required by law or assessed against either party as a result of this Agreement. In the event the City is assessed a tax or assessment as a result of this Agreement, the Service Provider shall pay the same before it becomes due.

C. The City may, during the term of this Agreement, engage other independent contractors to perform the same or similar work that the Service Provider performs hereunder.

D. The Service Provider shall obtain a business license and, if applicable, pay business and occupation taxes pursuant to Title 5 of the Bainbridge Island Municipal Code.

7. NONDISCRIMINATION AND COMPLIANCE WITH LAWS

A. The Service Provider agrees not to discriminate against any employee or applicant for employment or any other person in the performance of this Agreement because of race, creed, color, national origin, marital status, sex, sexual orientation, age, disability, or other circumstance prohibited by federal, state, or local law or ordinance, except for a bona fide occupational qualification.

B. The Service Provider shall comply with all federal, state, and local laws and ordinances applicable to the work to be done under this Agreement.

C. Violation of this Section 7 shall be a material breach of this Agreement and grounds for cancellation, termination, or suspension by the City, in whole or in part, and may result in ineligibility for further work for the City.

8. OWNERSHIP OF WORK PRODUCT

All data, materials, reports, memoranda, and other documents developed under this Agreement, whether finished or not, shall become the property of the City and shall be forwarded to the City in hard copy and in digital format that is compatible with the City's computer software programs.

9. GENERAL ADMINISTRATION AND MANAGEMENT

The City Manager of the City, or their designee, shall be the City's representative, and shall oversee and approve all services to be performed, coordinate all communications, and review and approve all invoices under this Agreement.

10. HOLD HARMLESS AND INDEMNIFICATION

A. The Service Provider shall defend, indemnify, and hold the City, its officers, officials, employees, and volunteers harmless from any and all claims, injuries, damages, losses, or suits including attorneys' fees, arising out of or resulting from the acts, errors, or omissions of the Service Provider in performance of this Agreement, except for injuries and damages caused by the sole negligence of the City.

B. Should a court of competent jurisdiction determine that this Agreement is subject to RCW 4.24.115, then, in the event of liability for damages arising out of bodily injury to persons or damages to property caused by or resulting from the concurrent negligence of the Service Provider and the City, its officers, officials, employees, and volunteers, the Service Provider's liability, including the duty and cost to defend hereunder, shall be only to the extent of the Service Provider's negligence. It is further specifically and expressly understood that the indemnification provided herein constitutes the Service Provider's waiver of immunity under Industrial Insurance, Title 51 RCW, solely for the purposes of this indemnification. This waiver has been mutually negotiated by the parties. The provisions of this section shall survive the expiration or termination of this Agreement.

C. The City's inspection or acceptance of any of the Service Provider's work when completed shall not be grounds to void, nullify, and/or invalidate any of these covenants of indemnification.

D. Nothing contained in this Agreement shall be construed to create a liability or a right of indemnification in any third party.

11. INSURANCE

The Service Provider shall maintain insurance as follows and as further described in Attachment D:

- Commercial General Liability as described in Attachment D.
- Directors and Officers Liability as described in Attachment D.
- Automobile Liability as described in Attachment D.
- Workers' Compensation as described in Attachment D.
- None.

12. SUBLETTING OR ASSIGNING CONTRACT

This Agreement, or any interest herein or claim hereunder, shall not be assigned or transferred in whole or in part by the Service Provider to any other person or entity without the prior written consent of the City. In the event that such prior written consent to an assignment is granted, then the assignee shall assume all duties, obligations, and liabilities of the Service Provider as stated herein.

13. EXTENT OF AGREEMENT/MODIFICATION

This Agreement, together with attachments or addenda, represents the entire and integrated Agreement between the parties and supersedes all prior negotiations, representations, or agreements, either written or oral. This Agreement may be amended, modified, or added to only by written instrument properly signed by both parties.

14. SEVERABILITY

A. If a court of competent jurisdiction holds any part, term, or provision of this Agreement to be illegal or invalid, in whole or in part, the validity of the remaining provisions shall not be affected, and the parties' rights and obligations shall be construed and enforced as if the Agreement did not contain the particular provision held to be invalid.

B. If any provision of this Agreement is in direct conflict with any statutory provision of the State of Washington, that provision which may conflict shall be deemed inoperative and null and void insofar as it may conflict, and shall be deemed modified to conform to such statutory provision.

15. FAIR MEANING

The terms of this Agreement shall be given their fair meaning and shall not be construed in favor of or against either party hereto because of authorship. This Agreement shall be deemed to have been drafted by both of the parties.

21. COUNTERPARTS

This Agreement may be executed in one or more counterparts, each of which shall be deemed an original, but all of which shall constitute one and the same Agreement.

IN WITNESS WHEREOF, the parties have executed this Agreement as of the later of the signature dates included below.

BAINBRIDGE PERFORMING ARTS

CITY OF BAINBRIDGE ISLAND

Date: **March 3, 2022**

Date: 2/24/22

By: 

By: 

Name: **Dominique Cantwell**

Blair King, City Manager

Title: **Executive Director**

Tax I.D. #: **98-6051498**

ATTACHMENT A
SCOPE OF SERVICES

BAINBRIDGE PERFORMING ARTS

2022-2023 Cultural Funding Proposal Narrative

About Your Organization

(Note: If you are submitting this application through a fiscal sponsor, please complete the Proposal Narrative referencing your proposed project, not the work of the fiscal sponsor.)

1) Mission Statement

Describe your organization's mission.

The mission of Bainbridge Performing Arts (BPA) is to promote appreciation of and participation in the performing arts to build, educate, and inspire our vibrant, creative community.

We envision an inclusive and connected community in which we spark joy and change lives by creating a “brave space” for the pursuit of equitable, creative, and educational experiences.

At BPA, we value imagination, diversity, accessibility, transparency, inclusion, sincerity, respect, equity, equality, joy, responsibility, and leadership in the course of our creative exploration of the performing arts. We believe unequivocally that Black lives matter.

BPA began in 1956, with a handful of volunteers, as Bainbridge Light Opera. For thirty-seven years, the company performed wherever it could - schools, lodges, a circus tent, a converted grocery store - until, in 1993, the 245-seat BPA performing arts theater was built. In non-pandemic years, its year-round offerings include four to five main-stage theatre productions, a monthly improv group, Bainbridge Symphony Orchestra (BSO) concerts, a variety of dance, music, and multidisciplinary events, and both youth and adult theatre schools. The BPA lobby serves as a commission-free gallery for local visual artists and BPA provides a venue, co-sponsorship, and technical and administrative support for performing arts productions by organizations and artists from the greater-Puget Sound area and beyond.

During the closures necessitated by Covid-19 mandates, BPA continued to keep our community connected without missing a beat. We produced a series of video and audio recordings (which became the globally-accessible “Bainbridge Pod Accomplice”) that featured performances of classic radio plays, adaptations of beloved theatrical works, music from Bainbridge Symphony Orchestra and local musicians, and interviews with actors, directors, writers, and special guests. During the 2021 summer, BPA offered a weekly “Live on the Lawn” series – free, outdoors, and open to all – that included music and dance productions, improv comedy, and a musical play especially for young audiences. All of this was made possible in part by the support of the City of Bainbridge Island’s cultural funding.

BPA functions with the support of community volunteers: professional and amateur theatre artists, musicians, dancers, and educators from Bainbridge Island; as well as performers from throughout the Northwest. In a typical year, BPA welcomes over 15,000 visitors.

2) Past Funding

If you received Cultural Funding in a previous cycle, in two or three sentences, briefly describe what City funding helped you accomplish and the status of your funded work to-date.

BPA received \$30,000 in operational support funding in the 2018-2019 Cultural Funding cycle and again in the 2020-2021 funding cycle. Unrestricted funding in both of these funding cycles was used to support every one of our core programs from theatre and symphony to education, along with salaries for the staff that make our performing arts magic happen - an especially crucial source of support that ensured our continued production capacity during Covid-19 closure.

About Your Request

Your answers to each of the six sections below should address the bulleted questions relevant to your proposal.

1) Proposal Statement of Purpose.

Succinctly describe the cultural project or activities for which you are seeking funding. Include a brief timeline of major milestones during the period of the proposal, including date(s), time(s) and location(s), if appropriate.

BPA seeks \$30,000 in funding for general operation support for the parts of its 2022 and 2023 seasons that fall within the funding cycle (calendar years 2022 and 2023). BPA's seasons runs from September 1 through August 31, so the applicable time period for funding would be January 1, 2022, through August 30, 2023.

What are your primary goals and objectives for your project or your organization as a whole (if requesting general operating support) during the funding period?

Thanks to a bequest from longtime patron Frank Buxton, Bainbridge Performing Arts is renovating and adding new features to its 28-year-old building. The remodel will be built to LEED Silver standards and incorporate lessons learned from the pandemic, including improved ventilation, filtration, and air circulation, plus easy to clean surfaces. The result will be an energy efficient, accessible, state-of-the-art performing arts center that will continue to serve our region for many years to come. However, this doesn't mean that we're going dark for the next two years - it just means that our productions are going to look a little bit different in the interim!

From October 2021 to Spring 2023, BPA will move production of its live performances to Theater 3 of Bainbridge Cinemas at the Pavilion during the renovation of what will be re-named "The Buxton Center for Bainbridge Performing Arts." Theatergoers of both stage and screen might return to the Pavilion after a long intermission due to Covid-19 to catch the latest blockbuster one night and The EDGE Improv or a concert from Bainbridge Symphony Orchestra the next - we aim to partner in creating a genuine hub of community.

BPA plans to produce a variety of concerts, small plays, improv shows, and more at Bainbridge Cinemas until 2023, when the new Buxton Center is scheduled for its grand opening. However, we will always put the health and safety of our patrons, performers, and staff above all else, and will only produce events in a manner that follows the latest health guidelines - something that we planning for with confidence.

Due to ongoing Covid-19-related uncertainties surrounding indoor theater events, our earned income during this period will be also be uncertain while our expenses will now include rental of the Bainbridge Cinema stage. COBI funding during this time will be critical in making it possible for us to continue to engage, entertain, and inspire the Bainbridge Island community.

Who is involved in the project or activities and why? List key participants or partners and their qualifications.

The BPA staff and board of trustees (see attached list) are primarily involved in the planning and implementation of the many BPA activities carried out each year in support of its mission. They are assisted by an advisory committee, community volunteers, and generous donors. Key partners and collaborators include the Bainbridge Island businesses that serve as event sponsors, the Bloedel Reserve where we present Shakespeare each summer, our non-profit "Spotlight" collaborators, and other organizational members of the Bainbridge Island cultural community. Whether you are onstage, backstage, in the audience, a restaurateur, or just someone whose life is touched by the messages delivered by our work, we consider you, and every other member of our community, to be a partner in the reach and impact of the performing arts.

What will City funding allow you to accomplish and if you do not receive funding, what will you not be able to do?

As stated above, COBI funding will make it possible for BPA to present a full season of theater, music, comedy, and more to the Bainbridge community while under the restrictions necessitated by the pandemic. Without significant support from COBI, other grants, and members of the community, our production capacity and staff will continue to be dramatically reduced.

2) Advance Community Objectives of the Cultural and/or Economic Elements

Clearly describe how the proposed project or activities will contribute to advancing one or more of the community objectives, goals and visions of the Comprehensive Plan's Cultural Element and/or Economic Element. Be sure to explain which objective or objectives will be addressed.

GOAL CUL-1. Support, protect and enhance the value of the arts and humanities as essential to education, quality of life, economic vitality, broadening of mind and as treasure in trust for our descendants.

Policy CUL 1.1. Support the coordination of marketing strategies with arts, business and tourism organizations to promote cultural events. BPA coordinates its publicity efforts with a number of partners on and off island. Our events are regularly featured in Bainbridge Island Magazine, Currents, the Chamber of Commerce's online calendar, City Arts, Seattle Gay News, West Sound Home and Garden, over 30 other press outlets, and in corresponding playbills of numerous other production companies. BPA also receives publicity support from the Bainbridge Island Review, Kitsap Sun/Bainbridge Islander, Bainbridge Community Broadcasting, and AXS.

Policy CUL 1.3. Employ a variety of technologies to market cultural events to residents and for off-Island visitors. In addition to press releases and photos to local newspapers, BPA uses its website and extensive email list to market its events, plus Facebook and other social media. It also publicizes its events through Bainbridge Island Broadcast podcasts, Puget Sound-area theatre news media, event listings and websites, professionally designed posters, and "viral" initiatives that get everyone talking about our shows.

Policy CUL 1.4. Maintain cooperative working relationships with the Island's cultural institutions. BPA has a long history of collaborating with other Bainbridge Island cultural and nonprofit organizations to broaden access to the arts and humanities on Bainbridge, to provide creative and multidisciplinary events to the Bainbridge community, to avoid duplication of services, and to further the missions of all of the organizations. Examples include Bainbridge Dance Company, which stages its annual student performances at BPA and often provides dancers for BPA shows; Island Theatre, which performs its annual Ten-Minute Play Festival at BPA; and the Bainbridge Chorale, which collaborates with the Bainbridge Symphony Orchestra in special concerts. BPA also works with the Bainbridge Island School District to provide special performances of BPA shows to students. Individual shows have also fostered partnerships with other organizations, such as the BPA production of *Snow Falling on Cedars*, which involved the Bainbridge Island Historical Society, the Bainbridge Island Japanese-American Community, and the Bainbridge Public Library. Recent island-based "Spotlight" partners, whose missions align with important work on our stage have included Bainbridge Youth Services, Bainbridge Pride, and Kitsap Immigrant Assistance Center. The BPA lobby gallery is a participant in the monthly First Friday Gallery Walks in downtown Winslow. BPA is also an active member of the Arts & Humanities Bainbridge Cultural Representatives group and Directors' Forum.

Policy CUL 1.5. Support the emergence of cultural spaces Island-wide especially in designated centers where they are accessible to a broad range of people encouraging both informal and planned gatherings and recreation. As mentioned above, BPA is embarking on a major renovation and expansion of its 28-year-old performing arts and community center that will take place between November 2021 and summer 2023. During the renovation, it is renting a stage in Bainbridge Cinemas at the Pavilion, where it looks forward to welcoming the Bainbridge community to a full season of concerts, small plays, improv shows, and more. Thanks to Bainbridge Cinemas' existing infrastructure, concessions such as popcorn and soft drinks will be available before the show. After the performance, the Pavilion's many dining options will make for an exciting night out.

With the opening of the newly remodeled Buxton Center for Bainbridge Performing Arts in the summer of 2023, Bainbridge Islanders can once again come together to be entertained, inspired, and educated in an energy efficient, accessible, state-of-the-art performing arts center.

CULTURAL ACTIVITY AND ECONOMIC VITALITY

GOAL CUL-2. Preserve and promote the distinctive character, history, traditional cultures and institutions of Bainbridge Island and take advantage of the Island's cultural stature within the dynamic economy of the Puget Sound region.

Policy CUL 2.4. Encourage local support for a creative and economic environment that enables individual artists to live and work in the community. In addition to its administrative and technical staff, BPA provides contract employment for directors, orchestra conductors, choreographers, guest Theatre School teachers, costume designers, and other crew, plus performance opportunities for actors, dancers, musicians, and other performers of all ages. Most employees and participating artists are from Bainbridge Island. Besides youth and teen classes, BPA's Theatre School provides ongoing professional development workshops for both new and seasoned adult actors. The BPA Lobby Gallery provides commission-free monthly gallery space to local visual artists - though this function will be on hold during our tenure at the Pavilion. Finally, BPA provides guidance and staff support to local playwrights in the development and staging of new works.

Policy CUL 2.6

Foster a climate that enhances the Island's national reputation as a center of artistic excellence. BPA's ambitious artistic team has emerged as a regional leader in amateur theatre. Its 2015 production of *The Kentucky Cycle* drew such acclaim that its playwright, Tony and Pulitzer Prize award winner, Robert Schenkkan, attended a performance and gave a special on-stage lecture to guests. Further, he gave BPA a special dispensation to produce his new work, *Building the Wall*, in the spring of 2018. In the fall of 2017, BPA landed the regional premier of *Priscilla, Queen of the Desert* and, in 2019, was among the very first community-based organizations in the region to produce *Roald Dahl's Matilda: The Musical*. Executive Director Dominique Cantwell has been a featured guest on KUOW's Bill Radke and regularly speaks publicly about the transformative power and responsibility of the performing arts. BPA was scheduled to produce *Fun Home*, another community theatre regional premier, when the pandemic required us to close our doors.

HISTORY AND HERITAGE

GOAL CUL-3. Preserve places where the Island's history can be experienced, interpreted, and shared with the general public, in order to deepen an understanding of our heritage and the relationship of the past to our present and future.

Policy CUL 3.1. Promote a sense of respect and appreciation for history and heritage among Island residents by supporting organizations that provide community education programs, school curriculum and oral history programs. BPA seeks opportunities to support and collaborate with Bainbridge history and community education programs and Bainbridge schools. One example is BPA's 2015 production of the play adaptation of Bainbridge Island author David Guterson's novel, *Snow Falling on Cedars*, which dealt with the Japanese internment on Bainbridge Island. Outreach partners included the Bainbridge Island Japanese American Community, the Bainbridge Island Historical Museum, Island Theatre, Educulture, the Bainbridge Island Japanese American Exclusion Memorial, and Humanities Washington. BPA also produces an annual Cultural Outreach performance series that connects global cultures with our own. Our plans to host "Vanishing Bainbridge," a Bainbridge Island Historical Museum photo exhibition by noted Bainbridge photographer Joel Sackett, have, were thwarted by the pandemic.

THE HUMANITIES

GOAL CUL-4. Promote understanding of humanistic inquiry as a foundation for civil society, enjoyment of the arts and lifelong learning.

Policy CUL 4.1. Support community institutions such as libraries and museums which nurture creative thought and expression and exchanges of ideas between Island residents with community discussions. Whenever possible, BPA compliments its productions with outreach programs that focus on the humanities. In addition to the *Snow Falling on Cedars* outreach activities (see Policy CUL 3.1 above), BPA's 2014 production of *The Kentucky Cycle* included a range of free outreach exhibits and events at BPA, the Bainbridge Public Library, and Bainbridge High School that examined the myths of the American past that have created, for better or for worse, the country we are today. The Sunday matinees of BPA's 2013 production of *Distracted* were followed by free community conversations with experts on the impact of our multitasking, ultra-connected, screen-focused lifestyles on our families, our quality of life, and possibly our brains. Its February 2018 production of *Building the Wall* included post-play discussions on America's immigration policy. In 2019, BPA staged *The Revolutionists*, in which France's fight for equality and freedom during the Reign of Terror propels itself to modern

times in a bold comedy accompanied by post-play discussions with its all-female cast. During the pandemic, several Bainbridge Pod Accomplice episodes focused on broad-picture subjects in a wide range from the Covid-19 experience to that of veterans of the armed services.

PUBLIC ART AND COMMUNITY DESIGN

GOAL CUL-5. Create a stimulating visual environment by promoting public art and providing stewardship for the City's public art portfolio.

Policy CUL 5.4. Maintain the artistic aesthetic of Bainbridge Island through inclusion of support for inspiring public spaces. BPA works constantly to improve its facility and the surrounding Town Square plaza. Notable improvements, which will remain after the building renovation, include a marquee to announce BPA events with metal artwork by Bainbridge-based Myorian Studio and a COBI Public Art sculpture, "Pod," in front of the building. The new building will provide even more opportunities for showcasing work by Bainbridge Island artists both in its permanent art collection and monthly lobby exhibits.

ECONOMIC ELEMENT

CIVIC LIFE - GOAL EC-4. Encourage a broad range of civic activities and organizations. Non-profit organizations are a source of employment and other economic benefits for Islanders and utilize many local commercial and service providers. Volunteers also provide significant contributions to the local economy and provide valuable human resources to the community.

Policy EC 4.2. Encourage and recognize individuals, organizations, and businesses that volunteer time and skills to the community. BPA could not exist without its strong cadre of volunteers – actors, musicians, dancers, set-builders, prop and costume creators, front of house assistants – that annually, in non-pandemic years, put in over 12,500 hours. To recognize their support, BPA honors stand-out volunteers each year with inclusion in the "Footlight Society" for those who contribute over 100 hours of service across at least ten performances, bestows the annual "Cederwall Award" to a volunteer who offers conspicuous generosity of his or her time, and gives the annual "Youth Achievement" award to encourage young performers and volunteers to continue to pursue a life in creative philanthropy and community engagement. In addition, Island businesses regularly support BPA through show sponsorship and hands-on volunteer work parties by their employees. Besides learning new skills, BPA volunteers receive complementary tickets to BPA shows, invitations to exclusive BPA parties, and enjoy a strong sense of fun and community.

Policy EC 4.4. Promote Bainbridge Island as a family-friendly community with high quality schools, recreational opportunities and a safe, clean environment. Once the renovated building is open, BPA will once again become a welcoming gathering space for families and community members of all ages. In the interim, we plan to re-launch our theater school program, produce performances for (and by) all ages, and provide wholesome employment opportunities for teens in our box office - all in our deeply cleaned temporary theater home.

PUBLIC/PRIVATE PARTNERSHIPS - GOAL EC-7. Partner with local businesses and business associations on programs and projects to diversify and grow the City's economic make-up, reduce sales leakage, attract spending by visitors, enhance local employment, and increase municipal tax revenues to support local services.

Policy EC 7.2. Focus "buy local" community marketing on consumer spending segments in which there is significant "leakage" and also a strong possibility of recapturing spending. Attendance at a BPA performance encourages plenty of additional "buy local" opportunities. The box office staff is constantly asked to make dining recommendations and sends people to nearby dessert hamlets - many of which will be right next door to us in the Pavilion. The production and educational staff connect students with local vocal and acting coaches, and local artists sell their work in BPA's commission-free gallery. BPA's central downtown location (both temporary and permanent) encourages patrons to walk, shop, and dine throughout Winslow before heading home or to their other lodging nearby.

Policy EC 7.3. Support and enhance social, cultural, artistic, nature based recreational and other learning activities for residents, workers and visitors. The volunteer nature of BPA genuinely demonstrates the *power* of the performing arts. The wealth of talent and generosity with which it is shared by volunteers serves to even better highlight the messages in BPA productions. Shows are programmed to include relevant social and cultural material and audiences are challenged to engage

with the subject matter and with one another in ways that make each performance much more than entertainment. Neighbors share, on and off stage, their experiences and perspectives to draw this community closer together at every turn.

Policy EC 7.5. Continue to support and enhance the arts/culture sector and the visitors that arts and cultural events attract. BPA continues to attract patrons and visitors to our community with a variety of performances and classes that offer something for everyone. Approximately 30% of our guests come from off the island and BPA is delighted to share our increasingly vibrant cultural scene with every one of them.

TOURISM - GOAL EC-11. Tourism is a key sector of the Island's economy and needs to be supported. Bainbridge Island provides unique opportunities for visitors to experience internationally recognized gardens, cultural centers, parks, and recreational events.

Policy EC 11.2. The predominant focus of downtown Winslow is to serve the commercial and social needs of Island residents. A lively, pedestrian-oriented town center that provides a mix of commercial and residential uses creates a potential tourist destination. Located in the heart of Winslow, both the Bainbridge Performing Arts facility and our temporary residence in the Pavilion enhance the quality of life for downtown residents by providing a convenient, fully accessible facility for entertainment, social events, and other community gatherings.

Policy EC 11.3. Support the Island as a visitor destination by preserving and enhancing the unique qualities of our community. Within easy walking distance of the Bainbridge/Seattle ferry terminal, BPA also draws economic activity to the downtown, both through its own performance events, which take place nearly every weekend throughout the year, and related activities such as pre-or post-event dining and shopping. BPA events serve to introduce visitors and newcomers to our exceptional community of talented musicians, dancers, actors, and other performers.

Policy EC 11.4. Encourage multiple-day stays and participation in selected Island events and destinations by off-Island visitors. Although travel activities and spending have declined due to the pandemic and uncertainty about the U.S. economy, studies from the Travel Industry Association of America and the U.S. Chamber of Commerce indicate that "cultural tourists" – those who rank the arts, heritage and/or other cultural activities among their top reasons for traveling – still tend to spend more money, stay longer, and use a hotel or B&B more often than other types of tourists. Over 70 percent of American leisure travelers typically participate in cultural tourism activities.

Visitors to Bainbridge Island are no exception. With its close proximity to downtown restaurants, a BPA event is perfect for a "night on the town" package, while its 64-year history of presenting exceptional community theatre, a professional quality orchestra, and an exciting variety of other performing arts offerings appeal to tourists interested in "mixing with the locals" and experiencing the finest in Bainbridge Island's home-grown culture.

BPA's performing arts events take place year-round. Many of its offerings, such as mainstage plays and BSO concerts, include weekend matinees, make BPA a perfect option for visitors looking for something to do on a cold, wet, Pacific Northwest afternoon or evening - all of which will be held with strict adherence to Covid-19 safety precautions.

ARTS - GOAL EC-12. Continue to promote the arts as a significant component of the Bainbridge Island economy.

Policy EC 12.1. Encourage and support the creative and economic contribution of the arts by implementing the goals and policies of the Cultural Element. See preceding narrative sections.

Policy EC 12.2. Promote the arts community within the region as an economic asset of the Island. See preceding narrative sections.

Describe how the proposed project or activities will encourage the well-being of Bainbridge Island's significant cultural sector. A 2022-2023 Operations Support Fund allocation would allow BPA to safely present, in its temporary location, a season of plays, BSO concerts, improv, and other performing arts events that maintain the high professional quality Bainbridge Islanders have come to expect from their community theatre. It would also help BPA to continue its long tradition of providing technical, venue, and promotional support and co-sponsorship of a diverse array of performing arts offerings from other community organizations and artists, and support its youth and adult theatre schools when they can safely open.

Finally, funding support would allow BPA to strengthen its community collaboration programs and events. As we have for many years, BPA will continue to partner with organizations such as Ovation!, Island Theatre, Bainbridge Dance Center, InD Theatre, Bainbridge Chorale, Bainbridge Youth Orchestra, BYS, Bainbridge Pride, Raising Resilience, the Bainbridge Historical Museum, the Lesser Known Players, and *many* more.

3) Community Impact: Community Needs, Public Benefit, Participation and Access

Describe how the project or activities will provide public benefit to Bainbridge Island residents and visitors.

The many cultural benefits that BPA provides to its community and visitors are described in our answers to question 2 above. An addition, as an easily accessible public gathering place in the community's Cultural Corridor, BPA contributes to the overall social well-being of Bainbridge.

The performing arts can be powerful tools with which to engage communities. They are a means to public dialogue, contribute to the development of a community's creative learning, create healthy communities capable of action, and help build community capacity and leadership.

For over sixty years, BPA has played a significant role in the Island's cultural development. Bainbridge children who have learned stagecraft at BPA have grown up to be confident, creative, independent adults and leaders in many fields. The Bainbridge Symphony Orchestra gives local musicians the opportunity to play in full orchestra concerts. Regional playwrights see their work performed before appreciative audiences, and both new and experienced actors and theatre crew have a chance to create theatre excellence. The renovated Buxton Center will provide increased state-of-the-art access to the magic of the stage for children, performing artists, and growing audiences.

Will there be new opportunities for community participation?

In addition to attendance at BPA performances and hosted events, all community members are encouraged to audition for acting roles, Bainbridge Symphony Orchestra membership, BPA Theatre School participation, stage crew positions, and BPA's many other volunteer opportunities. Further, our space in the Pavilion will be available for collaborative or rental presentations for a wide variety of community partners.

The Buxton Center remodel will include a new, stand-alone studio to be used as a multipurpose space for classes, rehearsals, short-run performances, and extended lobby space for large events. This new space will also be available for rent and for community events and through partnerships with other organizations.

How will you improve access to your proposed project or activities?

Will you offer activities or performances that are affordable or free to the public?

All mainstage shows include a "Pay-What-You-Can" preview. BPA also has an "Open Door" program that provides free or reduced-cost tickets to most events to community members in financial need – no questions asked - through Helpline House. Additionally, tickets for clients of Island Volunteer Caregivers are always just \$5 and their caregivers attend free of charge. Traditionally, tickets for teens have been just \$5 on first Saturdays, and all youth tickets to the Bainbridge Symphony Orchestra continue to be provided free of charge. Our goal is to celebrate and engage our *entire* community!

Will they be accessible to all people, regardless of physical ability?

Bainbridge Cinemas Theatre 3 is handicapped accessible for patrons with mobility issues. It also provides headphones for both hearing and visually impaired audience members. The new Buxton Center for BPA will include an elevator to a second floor with dedicated space for wheelchairs, more comfortable seats with better legroom, two center aisles to facilitate seat access, wheelchair stalls in the restrooms and support bars in all stalls, all of which will vastly improve accessibility for those

with disabilities. A more efficient HVAC system will improve air flow and, for individuals who are hard of hearing, the new facility will include enhancements to the sound system in the form of an infrared hearing amplification system, as well as a loop system. An enlarged foyer will have improved acoustics and will accommodate all theatergoers comfortably, aiding in the flow of patrons within the theater, especially those who rely on mobility-assistance devices. BPA musicians, some of whom have disabilities, have been unable to work some productions because the band area is located on the second floor. An elevator will now permit musicians to access the second floor without climbing stairs. Finally, a separate room on the second floor will provide a safe space for people affected by sensory processing challenges so they may enjoy the shared experience of live theatre.

Will you provide focused outreach to underrepresented communities or underserved segments of the Island's population?

BPA continues to seek diversity in terms of ethnicity, gender, sexual orientation, age, body size, and disability in its actors and crews and often selects plays that explore diversity and inclusion. We embrace every member of our community and seek to make BPA a safe, inclusive, and progressive space in which underserved people are not only welcome, they are very often the brightest of stars.

BPA fosters economic diversity as well. In addition to discounted tickets to teens and pay-what-you-can previews, BPA's Open Door Program provides free and reduced-price tickets to BPA shows and BPA Theatre School classes to anyone with financial constraints.

Describe the audience you will reach and how you will reach them. Will the proposed project or activities reach audiences new to your organization?

BPA welcomes all members of its community to its performances, programs, and events. It is truly our Island's community cultural center, and we are constantly striving to reach out to longstanding friends, island newcomers, and others who may be unfamiliar with BPA alike. We know that a large number of new neighbors have moved to the island during the pandemic and we hope to make them feel very much at home in their new community.

4) Organizational Strength

Explain why you believe you can complete the proposed project or activities within the funding period and are confident in its success. (May include qualifications, past success, leadership, strong partnerships or supporters, taking advantage of an existing event, etc.).

BPA's 64-year history, engaged board of trustees, dedicated staff, generous volunteers, and committed patrons all work in concert to ensure the stability of the organization and its operations. By funding BPA's core needs in this cycle, we can - without qualification - pledge that cultural support will be effectively, judiciously, and quickly invested in this valuable institution.

If you haven't already done so, please briefly explain how your proposal supports your organization's strategic goals.

BPA's strategic goals include serving the community as accountable ambassadors of the arts, improving board operational support, and proactively engaging the community around the work of and opportunities of the facility remodel. By adding financial capacity to serve islanders and visitors alike, we take enormous strides towards achieving these goals!

How do you gather input and feedback your audiences or participants? How do you ensure your work is relevant to the community?

BPA audiences are never shy about letting our staff know how they feel about our productions. We receive feedback via our social media channels, web contact form, occasional surveys, and face to face. We love to have meaningful dialogue about the work that we do and the ways we can better serve this creative community. Our sixty-plus year history of providing our

community with exceptional performing arts experiences that both honor classic theatrical traditions and explore new artistic horizons attests to BPA's relevance to its community.

What steps are you taking to improve the sustainability of the project or activities beyond this period of funding?

For over ten years, BPA has been committed to incrementally building a modest reserve fund to ensure that it can withstand the types of events that can adversely impact performing arts institutions (pandemics, winter storms, artistic risk, economic downturn, competing activities, etc.) and is proud to count itself among the more stable and venerable arts presenters in the region. We were heartened by the outpouring of financial support we received from our donors when, like so many other cultural organizations, we had to close our doors due to Covid-19. We are careful stewards of every hour and every dollar that the community invests in BPA.

5) Achievable Outputs, Outcomes and Assessment

During this two-year funding period:

How many Bainbridge Island residents and visitors do you anticipate that this project or activities will serve?

While BPA would typically serve around 30-35,000 people during a two-year period, we expect the impact of Covid-19 to continue to linger, resulting in smaller audience numbers for many more months. We are hopeful that the Buxton Center, which includes more space throughout for social distancing, improved ventilation and air circulation, ease of cleaning and sanitizing, increased audience seating space, and other health safeguards will encourage both Bainbridge Islanders and visitors to experience the magic of live theatre in our new facility.

How many people will be admitted to a performance, exhibit or activity supported by City funding for free?

Over the course of two years, we anticipate that up to 2,200 people will be admitted free of charge if based upon historical precedent.

What indicators of success or other quantitative metrics will help your organization to track progress and report back to the City on the impact of its funding?

Please identify at least two key metrics and the projected outputs for each.

Estimated number of admissions per quarter: 1000 – 3000 under Covid restrictions, 3,000-5,000 when lifted

Estimated number of services/performances per quarter: (theatre school classes, performances, rentals) 50-150 under Covid restrictions, 200 – 230 when lifted.

What longer term outcomes do you hope to advance or achieve and how will you track your progress?

We hope to maintain and galvanize the stability of one of the island's most venerable non-profits. Our success is built upon our mission, part of which is to build, educate, and inspire community - and the City of Bainbridge Island, along with all of its residents, have always been partners in achieving it. After 66 years, we're proud to be planning now for several more generations of arts lovers!

How do you plan to monitor the progress of this project or your activities during the two-year funding period of 2022-2023?

If we are able to maintain a balanced budget and meet the artistic expectations of our patrons as we both recover from the pandemic and complete a major facility renovation, we will consider grant funds successfully invested.

Briefly describe how often your organization evaluates the overall effectiveness of its programming.

BPA's board and staff debrief after performances to calculate and discuss their artistic, financial, critical, and social impact. Patron and performer feedback is collected and considered, and we plan future seasons around the commitment to meet the cultural needs of our community.

Briefly describe how you believe City funding will impact your organizational capacity and support any other improvements.

As stated above, by focusing Cultural Funding on our core needs, BPA will be able to safely present, in its temporary location, a season of plays, BSO concerts, improv, and other performing arts events that maintain the high professional quality Bainbridge Islanders have come to expect from their community theatre.

How will you incorporate what you learn from this project into your work?

BPA's board and staff are constantly learning from our challenges and breakthroughs by incorporating critical evaluations and tight controls into our ongoing process. The success of this strategy has helped increase our budget by 47% over the last eleven years. We hope that the product of an increase in our operational budget will yield additional earned and contributed income, effectively expanding our capacity to provide better and better for years to come. Further, we learned from the last cycle's award that flexible funding allows for flexible - and continuous - programming. As a result, we were able to turn our Covid "pivot" into a pirouette and are ready for whatever the lingering pandemic may send our way.

(Note: If partial funding is awarded, applicant will be asked to revise Section 5 (above) to match the actual amount awarded in the Service Agreement. Please consider how this might impact your project or activities when making your proposal. The City frequently awards less funding than the amount requested.)

6) Additional Information

Please provide any additional information about your project, leadership, budget or organization that will be helpful to the committee in its review of this proposal.

OPTIONAL WORK SAMPLE

Bainbridge Performing Arts 60th Anniversary Retrospective. A nine-minute film of memorable photos from BPA productions from 1956 through 2016 set to classic show tunes (9 minutes):

<https://vimeo.com/627007265>

BAINBRIDGE PERFORMING ARTS – PROPOSAL BUDGET & BUDGET NARRATIVE

General Operating Support

If you are applying for **general operating support**, please submit your annual operating budget for the current fiscal year, as requested in the Materials Checklist. Additionally, please complete this table:

Suggested Expense Categories	2022 - Year 1			2023 - Year 2			Total Project Budget (Year 1 and 2)
	Total Project Budget Year 1	COBI Cultural Funding Request Year 1	% of Total Project Budget Year 1	Total Project Budget Year 2	COBI Cultural Funding Request Year 2	% of Total Project Budget Year 2	
Human Resources (Staff Salaries, Benefits, Consultant Services)	428,501.35			428,501.35			857,002.70
Space / Facilities	19,926.37			19,926.37			39,852.74
Equipment Purchase*	131,400.00			131,400.00			262,800.00
Travel / Training	- 0 -			- 0 -			
Insurance	Indirect administrative cost			Indirect administrative cost			
Other**	30,808.40			30,808.40			61,616.80
Indirect Administrative Costs	46,601.10			46,601.10			93,202.20
TOTAL	657,236.22	\$7,500	1.1%	657,236.22	\$7,500	1.1%	1,314,474.44

* Production Expenses - \$77,300.00
 Education Program Expenses - \$27,600.00
 BSO Concert Music - \$16,500.00
 Improv, Rentals, and Other Expenses - \$10,000.00

**Marketing - \$5,528.40
 IT Expenses - \$1,080.00
 Development Expenses - \$24,200.00

BAINBRIDGE PERFORMING ARTS – Board of Trustees

Bainbridge Performing Arts is governed by an elected Board of Trustees comprised of thirteen members at present (September 2021). The Board may include no fewer than eleven and no more than twenty-one members. The Board is governed by a president, vice president, secretary, and treasurer. Trustees are elected for a three-year term and are limited to serving only two consecutive terms. Various committees, chaired by Trustees, and which include both Trustee and non-Trustee members, accomplish the goals and objectives of the Board.

Current officers and board members are:

President: Laurie Bauman Arnold – Children’s fiction author

Vice President: Debbie MacLeod – Retired - Former Project Manager at Avid

Secretary: Kami Lee – Retired - human resources administrator, Doctors Without Borders

Treasurer: Bill Magnuson – Retired - Finance and Operations Director of Child Advocates, Inc

BPA Managing Director: Dominique Cantwell (*ex-officio*, non-voting)

Joey Chapman – Membership Development Manager, GSBA (Greater Seattle Business Association, a business chamber for LGBTQ and allied businesses) and community actor

Karen Conoley – Retired - Kitsap County Superior Court judge

John Ellis – Retired - Chairman, Pacific Rim Shipbrokers, Inc. and community actor

Omie Kerr – Retired – Foreign Service Officer, US Department of State

Ella Magal – Retired - fine art gallery owner

Inez Maubane Jones – Executive Director, Bainbridge Island Arts & Humanities Council

Michael Scott – Judge, King County Superior Court; former City of Bainbridge Island council member

Christina Ulloa Purrelli – Film and television actress

BAINBRIDGE PERFORMING ARTS ADVISORY COUNCIL

Kate Carruthers – Attorney, swim coach, retired judge, theatre director

Mark B. Levine – Chairman of the Board, K & L Distributors; lifetime trustee, PONCHO; Chairman Emeritus of the UW School of Drama Advisory Board; board member, 5th Avenue Theatre

Rayne Lacko – Author and journalist

Dinah Manoff – Professional actor, acting coach and author

Dan Rosenberg, Vice President – Director of Wholesale Operations, TRED Automotive (and stand-up comic)

Robert Tull – Retired Clinical psychologist, previous faculty member at Brown University and the University of California, San Francisco, and community actor.

BAINBRIDGE PERFORMING ARTS COMMITTEES

Executive Committee: recommends actions for approval of the full Board and sometimes acts for the Board, within carefully defined boundaries, between meetings.

Finance Committee: responsible for overseeing the financial planning and management of BPA by ensuring that all fiscal aspects of operations are in order.

Development Committee: responsible for supporting the stewardship and fundraising efforts of BPA, and for implementing the development plan.

Board Development Committee: responsible for the recruiting, orientation, and training of Board members.

Program Committee: responsible for selecting the works for the BPA Mainstage Season.

Marketing Committee: responsible for promoting awareness of BPA within the Bainbridge community via the development and execution of a marketing plan.

Facilities Committee: responsible for representing the board and assisting staff in matters of physical plant management.

Bainbridge Symphony Orchestra Committee: BSO has its own advisory committee composed of section leaders, the general manager, conductor, the BPA managing director, and a liaison from the BPA board of directors.

BAINBRIDGE PERFORMING ARTS – STAFF

Dominique Cantwell, Executive Director

Full-time

Dominique Cantwell has worked with the BPA team since 2010. Prior to her tenure here, she worked on political campaigns, in non-profit administration, and enjoyed performing onstage for nearly twenty years. A graduate of Scripps College with a degree in Politics and International Relations, Dominique also holds certificates from the Harvard Kennedy School in Board Governance and Strategic Frameworks for Non-Profits, volunteers for several other island organizations and was named an “Island Treasure” in 2020. She is passionate about building a closer, better community through the experiences shared at BPA and encourages you to reach out any time - this is your community and your theatre!

Deirdre Hadlock, Production Manager

Full-time

Before joining the BPA team and the Bainbridge community Deirdre grew up in Seattle and participated in the thriving theatre scene there, graduating from Cornish College of the Arts’ Performance Production program. As well as stage managing for a variety of theaters, venues and traveling troupes, she has designed sets, props, projections and costumes. Now entering her nineteenth season with BPA, she feels so fortunate to be working with such an amazing team of professionals in a community that values and supports the arts.

Matt Hadlock, Sound Engineer

Contract, Part-time

Matt has been involved with BPA for over 25 years, considers it a second home, and has worked on countless productions under this roof. His jobs and talents include sound design, set construction, running shows, general problem solver, and witty headset banter. Matt’s day job involves working for Help Desk Cavalry, a technology services company located in Kitsap County.

Pam Harlan, BSO General Manager

Volunteer, Part-time

Pam Harlan is delighted to support the BSO in her new capacity as General Manager. A familiar face to BPA patrons, she recently shared the Front of House Manager position with Tiana Sarragossa and previously served on the BPA Board of Trustees (1994 – 1996). Pam has deep roots with Bainbridge Symphony Orchestra, with whom she’s performed as a cellist for more than 16 years. She attended Cornish College of the Arts in the summer of 1969, studying with Raymond Davis and Angela Sokol. Pam’s favorite piece of music is Elgar’s Cello Concerto, and her dream came true when the BSO performed it with Nathan Chan from the Seattle Symphony last season. A native of Poulsbo and resident of Bainbridge Island, Pam’s career spans 23 years with the Department of Commerce/Census Bureau, and one-and-a-half years with the Environmental Protection Agency. She currently works with IslandWood as Administrative Operations Coordinator.

Matt Longmire, Communication and Development Coordinator

Full-time

Matt Longmire is thrilled to be a part of the BPA family after many years of friendship since moving to Bainbridge Island in 2010. With a background in film, marketing, management, and even acting

(Graduate of The American Academy of Dramatic Arts, New York class of 2004), he hopes to bring his experience into this new role. Who knows? He might even end up back on stage someday.

Siobhan Maguire, Operations Manager

Full-time

Born and raised in Dublin, Siobhan attended Trinity College studying Theatre and Production Management. She has been a professional Theatre Practitioner for over twenty years, and has a wealth of experience as a producer and venue manager. Siobhan is delighted to have found a home at BPA where art flourishes and community thrives.

Kathleen Thorne, Community Outreach Coordinator

Contract, Part-time

Kathleen began hanging around BPA in the early 1990's when her two sons were hit with the theatre bug. Eventually, BPA offered her a couple of roles that no one else seemed to want - grant writing, donation records, archives, and poster distribution – plus assisting with audience outreach events, which she has combined into “Community Outreach Coordinator.” A 2009 Island Treasure in the Humanities, she also coordinates Library U programs for the Bainbridge Public Library. You will never see her on the BPA stage!

Mario Alejandro Torres, BSO Music Director & Conductor

Full-time

Mario Alejandro Torres is a conductor, teacher, and performer native to San Pedro Sula, Honduras. For the past two years, he has served in a conducting fellowship with the Seattle Symphony, assisting Maestro Morlot in collaboration with artists such as Hilary Hahn and John Luther Adams. As the Music Director and Conductor of Bainbridge Symphony Orchestra, he has brought a new and exciting sound to the ensemble. Outside of the United States, he has conducted performances with the Eddy Snijders Orchestra in Paramaribo, Suriname, and in his hometown with the professional Chamber Orchestra of San Pedro Sula, and Victoriano Lopez School of Music Choir.

As an advocate for Education, Mr. Torres serves as Assistant Conductor of the University of Washington Symphony Orchestra, where he is a candidate for the doctoral degree in orchestral conducting under the mentorship of David Alexander Rahbee and Seattle Symphony Music Director Ludovic Morlot. His energy and passion to work with young musicians have brought the UW Campus Philharmonia Orchestras to a higher level of artistic performance. He has also held teaching positions at the Victoriano Lopez School of Music in San Pedro Sula, Honduras, and Louisiana Academy of Music in Natchitoches, Louisiana. In his work for social inclusion, Mr. Torres has appeared internationally as a guest conductor and clinician for programs such as The National Music School of Suriname in South America and the Académie Musicale Occide Jeanty in Croix des Bouquets, Haiti.

Mr. Torres holds a Master of Music in Orchestral Conducting from Ithaca College under the mentorship of Jeffery Meyer, and a Bachelor and a Master of Music in Viola Performance from Northwestern State University of Louisiana (NSULA). Mr. Torres completed a professional program with the Youth Orchestra of the Americas' Global Leaders Program, focusing in community leadership, teaching artistry, and social entrepreneurship. Mr. Torres also holds degrees in Computer Information Systems and Business Administration.

Bainbridge Performing Arts

Balance Sheet

As of October 15, 2021

	TOTAL
ASSETS	
Current Assets	
Bank Accounts	
1000 Columbia Checking #2862	96,749.77
1002 Chase Savings	60,199.46
1003 AMB Account Savings #2520	0.00
1007 Columbia MM #6146	365,584.51
1008 UBS Broker Acct	0.00
1019 Suspense	0.00
Total Bank Accounts	\$522,533.74
Accounts Receivable	
11000 Accounts Receivable	0.00
1100.1 Accounts Receivable - Special	0.00
Total 11000 Accounts Receivable	0.00
Total Accounts Receivable	\$0.00
Other Current Assets	
12000 Undeposited Funds	0.00
1201 Accrued Receivables	0.00
1202 Cash on Hand	0.00
1203 Concessions Change	0.00
1205 Employee Cash Advance	0.00
1207 Payroll Corrections	0.00
1208 Reserved Funds	0.00
1209 Prepaid Expenses	0.00
Total Other Current Assets	\$0.00
Total Current Assets	\$522,533.74
Fixed Assets	
15000 Furniture and Equipment	0.00
15001 Land, Buildin,g and Equipment	1,565,541.90
15002 Projection/Software	0.00
15003 Accumulated Depreciation	-1,133,055.00
Total Fixed Assets	\$432,486.90
Other Assets	
18600 Other Assets	0.00
Total Other Assets	\$0.00
TOTAL ASSETS	\$955,020.64

	TOTAL
LIABILITIES AND EQUITY	
Liabilities	
Current Liabilities	
Accounts Payable	
20000 Accounts Payable	0.00
Total Accounts Payable	\$0.00
Other Current Liabilities	
24000 Payroll Liabilities	
2400.1 FICA	0.00
2400.2 FIT Payable	0.00
2400.3 FUTA	0.00
2400.4 L&I	0.00
2400.5 Medic Payable	0.00
2400.6 MedInsure	0.00
2400.7 Payroll Advance	0.00
2400.8 SUI	0.00
Total 24000 Payroll Liabilities	0.00
2500 Accrued Expenses	0.00
2502 Deferred Income	0.00
2503 Direct Deposit Payable	-100.00
2504 Payroll Clearing	7,979.10
2505 Payroll Tax Payable	26,849.62
2506 Sales tax payable	-143.56
2507 Ticket Sales Pass Through Liability	0.00
2508 Ticket Sales Pass Through Paid	0.00
2509 WAMU Loan #0784 (Old 18)	0.00
2510 WAMU LOC #0792 (Old 0026)	0.00
Total Other Current Liabilities	\$34,585.16
Total Current Liabilities	\$34,585.16
Long-Term Liabilities	
27300 AMB Loan #9398	0.00
Total Long-Term Liabilities	\$0.00
Total Liabilities	\$34,585.16
Equity	
30000 Opening Balance Equity {3}	-53.84
32000 Unrestricted Net Assets	552,500.77
32002 Retained Earnings	415,235.27
Net Income	-47,246.72
Total Equity	\$920,435.48
TOTAL LIABILITIES AND EQUITY	\$955,020.64

Bainbridge Performing Arts

Budget Overview: 21-22 BPA Budget - FY22 P&L

September 2021 - August 2022

	Total
Income	
4000 Sponsorships	12,500.00
4010 Contributed Income	326,250.00
4100 Production Revenue	106,600.00
4300 Education Program Revenue	44,000.00
4350 Interest	108.00
4375 Bainbridge Symphony Orchestra	8,000.00
4400 Improv, Rentals, Other Earned Income	14,220.00
0000 Capital Transition Fund	145,559.22
Total Income	\$ 657,237.22
Gross Profit	\$ 657,237.22
Expenses	
6000 Salaries/Benefits Expenses	428,501.35
6100 Administrative Overhead Expense	46,601.10
6200 Facility Overhead Expenses	19,926.37
6300 Marketing Expenses	5,528.40
6400 E. IT Expenses	1,080.00
6500 F. Production Expenses	77,300.00
6600 Education Program Expenses	27,600.00
6700 Development Expenses	24,200.00
6750 BSO Concert Music Expense	16,500.00
6800 Improv, Rentals, and Other Expenses	10,000.00
Total Expenses	\$ 657,237.22
Net Operating Income	\$ 0.00
Net Income	\$ 0.00

BAINBRIDGE PERFORMING ARTS
2020-2021 Major Income Sources

Capital Contributions (Not reflected in operating budget)

Restricted capital gifts from individual donors for building remodel: \$3M + (received)

Restricted capital grant from the State of Washington's Building for the Arts Fund: \$1.6M (pledged)

Sponsorships

Community Businesses and foundations for production support: \$12,750

Contributed Income

Individual Contributors for general operating support: \$509,309.20

Individual Contributors for symphony support: \$22,049

Grants from foundations for general operating support: \$162,500

Grants from One Call for All and service clubs for project and general operating support: \$52,648.75

The City of Bainbridge Island for general operating support: \$30,000

Individuals at the Starry Night gala for general operating support: \$405,903

Earned Income

Theatrical Production Revenue from ticket buyers: \$81,145.61

Education Revenue from students: \$27,140

Symphony Ticket Revenue from ticket buyers: \$8,077

Rentals, Concessions, Misc. Production revenue from rentals, bookings, and sales: \$76,993.27

ATTACHMENT B
REPORT FORMAT FOR 2022 ANNUAL REPORT



2022-2023 Cultural Funding 2022 Annual Report

Directions

Please complete this form, answer the questions below in two pages or less, not including financials, and submit as one PDF with your invoice to rlassoff@bainbridgewa.gov by January 16, 2023. Be candid and specific in your answers. This information helps us understand and account for the impact of our funding on both your organization and the City of Bainbridge Island.

For assistance contact: Ellen Schroer, Deputy City Manager, eschroer@bainbridgewa.gov, 206-780-8619

Organization Information

Organization Name: _____

Contact Person: _____ Position/Title: _____

Email Address: _____

Mailing Address: _____

Address Line 2: _____

City: _____ State: _____ Zip Code: _____

Phone (work or daytime): _____

Award Information

Award Title: _____

Brief Description of Award Purpose: *"To support..."* _____

Total Amount Awarded: \$ _____

Have there been any changes to the scope of service since you received this award?

No Yes (If yes, please explain in narrative section.)

Authorized Signature: _____ Date: _____

Print Name: _____

2022 Annual Report Questions

Dates Covered by Report

From: _____ To: _____

1) Progress

- a) Describe the project or work your organization has completed with Cultural Funding to-date. How is it going?
- b) Briefly describe progress made during the first year of funding against each of the key indicators of success or quantitative metrics that you identified in your proposal and contract and then complete the table below to report your outputs (results of indicators) for 2022.

*Example 1: **Indicator 1:** Increase in ticket sales per quarter/**Output 1:** 25% increase in Q1 over prior year*

*Example 2: **Indicator 1:** Number of performances per quarter/**Output 1:** 100 performances in small theater/**Output 2:** 50 performances on mainstage*

	<u>Output 1</u>	<u>Output 2</u>
Indicator 1: Self-identified key indicator or metric		
Indicator 2: Self-identified key indicator or metric		

- c) Complete the table below with answers **relevant to your funded work in 2022:**

	<u>Output 1</u> Number of Bainbridge Island Residents Served	<u>Output 2</u> Total Number of People Served
Participation: How many people were served?		
Participation: How many new participants or audience members were served?		
Public Benefit: How many people were admitted to a performance, exhibit, class or activity supported by City funding for free?		
Public Benefit: How many reduced-price tickets or scholarships were provided?		

- d) What were the broader goals and objectives for your project or organization for 2022 and have they been achieved? If so, how? If not, why not? Are you on track to meet your goals for 2023? If not, are there any changes needed in evaluation or scope of work?

2) Financials and Financial Narrative

Complete the financial information appropriate to the type of award received:

- a) For general operating support, provide an actual income and expense statement relative to the organizational budget (budget vs. actual) for the first year of funding. Please explain any significant changes to your organization's financial position.
- b) For a project award, provide an actual income and expense statement relative to the project budget (budget vs. actual) for the first year of funding. Please explain any changes and variances.

ATTACHMENT C
REPORT FORMAT FOR 2022-23 FINAL REPORT



2022-2023 Cultural Funding Final Report

Directions

Please complete this form, answer the questions below in two pages or less, not including financials, and submit as one PDF with your invoice to rlassoff@bainbridgewa.gov by January 15, 2024. Be candid and specific in your answers. This information helps us understand and account for the impact of our funding on both your organization and the City of Bainbridge Island.

For assistance contact: Ellen Schroer, Deputy City Manager, eschroer@bainbridgewa.gov, 206-780-8619

Organization Information

Organization Name: _____

Contact Person: _____ Position/Title: _____

Email Address: _____

Mailing Address: _____

Address Line 2: _____

City: _____ State: _____ Zip Code: _____

Phone (work or daytime): _____

Award Information

Award Title: _____

Brief Description of Award Purpose: *"To support..."* _____

Total Amount Awarded: \$ _____

Have there been any changes to the scope of service since you received this award?

No Yes (If yes, please explain in narrative section.)

Authorized Signature: _____ Date: _____

Print Name: _____

2022-23 Final Report Questions

Dates Covered by Report

From: _____ To: _____

1) Results and Impact

- a) Describe the project or work your organization completed with Cultural Funding in 2022-2023. How did it go?
- b) Briefly describe progress made during the second year of funding against each of the key indicators of success or quantitative metrics that you identified in your proposal and contract and then complete the table below to report your outputs (results of indicators) for 2023.

*Example 1: **Indicator 1:** Increase in ticket sales per quarter/**Output 1:** 25% increase in Q1 over prior year*

*Example 2: **Indicator 1:** Number of performances per quarter/**Output 1:** 100 performances in small theater/**Output 2:** 50 performances on mainstage*

	Output 1	Output 2
Indicator 1: Self-identified key indicator or metric		
Indicator 2: Self-identified key indicator or metric		

- c) Have you advanced or achieved the longer terms outcomes mentioned in your proposal, and have the broader goals and objectives for your project or organization been achieved? If so, how? If not, why not? Are there any needed changes in evaluation or scope of work?
- d) What was the overall impact of your project or activities and how did you evaluate its success?
- e) Describe how City funding quantifiably impacted your organization's capacity, if at all. (New sources of funding, new leadership, etc.)
- f) Provide answers **relevant to your funded work for 2022 and 2023 combined:**

	Total
Output: How many community-produced events were held?	
Output: How many classes or workshops?	
Output: How many visual art exhibits?	
Output: How many paid opportunities for artists or creatives were generated?	
Output: Other outputs/impacts of note	

2) Participation and Public Benefit

Provide answers **relevant to your funded work for 2022 and 2023 combined:**

- a) Provide relevant demographic information about people (residents and visitors) served, including any changes to the range, number, etc. of the population your organization typically reaches.
- b) Describe any new supporters, services, programs or partnerships that have developed as a result of City funding.
- c) Complete the table below with answers *relevant to your funded work in 2022 and 2023 combined*:

	Output 1 Number of Bainbridge Island Residents Served	Output 2 Total Number of People Served
Participation: How many people were served?		
Participation: How many new participants or audience members were served?		
Participation: How many volunteers were engaged?		
Public Benefit: How many people were admitted to a performance, exhibit, class or activity supported by City funding for free?		
Public Benefit: How many reduced-price tickets or scholarships were provided?		

3) Lessons Learned

- a) Briefly describe what you’ve learned from the results or impact outlined in the first section and how you will incorporate what you’ve learned from this project or your work during this two-year funding period into your ongoing work?

4) Stories

- a) Share any stories, quotes or other information you feel illustrate the impact of your project or funded activities for your organization, your artists, your supporters and/or the community of Bainbridge Island.

5) Financials and Financial Narrative

Complete the financial information appropriate to the type of award received:

- a) For general operating support, provide an actual income and expense statement relative to the organizational budget (budget vs. actual) for both years of funding. Please explain any significant changes to your organization’s financial position.
- b) For a project award, provide an actual income and expense statement relative to the project budget (budget vs. actual) for the both years of funding. Please explain any changes and variances.

ATTACHMENT D
INSURANCE REQUIREMENTS

A. Insurance Term

The Service Provider shall procure and maintain for the duration of the Agreement insurance against claims for injuries to persons or damage to property which may arise from or in connection with the performance of the work hereunder by the Service Provider, its agents, representatives, or employees.

B. No Limitation

The Service Provider's maintenance of insurance as required by the Agreement shall not be construed to limit the liability of the Service Provider to the coverage provided by such insurance, or otherwise limit the City's recourse to any remedy available at law or in equity.

C. Minimum Scope of Insurance

The Service Provider shall obtain insurance of the types and coverage described below:

1. Automobile Liability insurance covering all owned, non-owned, hired, and leased vehicles. Coverage shall be written on Insurance Services Office (ISO) form CA 00 01 or a substitute form providing equivalent liability coverage.
2. Commercial General Liability insurance shall be at least as broad as ISO occurrence form CG 00 01 and shall cover liability arising from premises, operations, stop-gap liability, independent contractors, and personal injury and advertising injury. The City shall be named as an additional insured under the Service Provider's Commercial General Liability insurance policy with respect to the work performed for the City using an additional insured endorsement at least as broad as ISO CG 20 26.
3. Workers' Compensation coverage as required by the Industrial Insurance laws of the State of Washington.
4. Directors and Officers Liability insurance coverage.

D. Minimum Amounts of Insurance

The Service Provider shall maintain the following insurance limits:

1. Automobile Liability insurance with a minimum combined single limit for bodily injury and property damage of \$1,000,000 per accident.
2. Commercial General Liability insurance shall be written with limits no less than \$1,000,000 each occurrence, \$2,000,000 general aggregate.

3. Directors and Officers Liability insurance shall be written with limits no less than \$1,000,000 per claim and \$1,000,000 policy aggregate limit.

E. Other Insurance Provision

The Service Provider's Automobile Liability and Commercial General Liability insurance policies are to contain, or be endorsed to contain, that they shall be primary insurance as respect to the City. Any insurance, self-insurance, or self-insured pool coverage maintained by the City shall be excess of the Service Provider's insurance and shall not contribute with it.

F. Acceptability of Insurers

Insurance is to be placed with insurers with a current A.M. Best rating of not less than A:VII.

G. Verification of Coverage

Before commencing work and services, the Service Provider shall provide to the person identified in Section 9 of the Agreement a Certificate of Insurance evidencing the required insurance. The Service Provider shall furnish the City with original certificates and a copy of the amendatory endorsements, including but not necessarily limited to the additional insured endorsement, evidencing the insurance requirements of the Service Provider before commencement of the work. The City reserves the right to request and receive a certified copy of all required insurance policies.

H. Notice of Cancellation

The Service Provider shall provide the City with written notice of any policy cancellation within two business days of their receipt of such notice.

I. Failure to Maintain Insurance

Failure on the part of the Service Provider to maintain the insurance as required shall constitute a material breach of contract, upon which the City may, after giving five (5) business days' notice to the Service Provider to correct the breach, immediately terminate this Agreement or, at its discretion, procure or renew such insurance and pay any and all premiums in connection therewith, with any sums so expended to be repaid to the City on demand, or at the sole discretion of the City, offset against funds due the Service Provider from the City.

J. City Full Availability of Service Provider Limits

If the Service Provider maintains higher insurance limits than the minimums shown above, the City shall be insured for the full available limits of Commercial General and Excess or Umbrella liability maintained by the Service Provider, irrespective of whether such limits maintained by the Service Provider are greater than those required by this Agreement or whether any certificate of insurance furnished to the City evidences limits of liability lower than those maintained by the Service Provider.

THIS ENDORSEMENT CHANGES THE POLICY. PLEASE READ IT CAREFULLY.

**ADDITIONAL INSURED - DESIGNATED
PERSON OR ORGANIZATION**

This endorsement modifies insurance provided under the following:

COMMERCIAL GENERAL LIABILITY COVERAGE PART

SCHEDULE

Name Of Additional Insured Person(s) Or Organization(s):

CITY OF BAINBRIDGE ISLAND

280 MADISON AVE

BAINBRIDGE ISLAND, WA 98110

Information required to complete this Schedule, if not shown above, will be shown in the Declarations.

A. Section II - Who Is An Insured is amended to include as an additional insured the person(s) or organization(s) shown in the Schedule, but only with respect to liability for "bodily injury", "property damage" or "personal and advertising injury" caused, in whole or in part, by your acts or omissions or the acts or omissions of those acting on your behalf:

- 1. In the performance of your ongoing operations; or
- 2. In connection with your premises owned by or rented to you.

However:

- 1. The insurance afforded to such additional insured only applies to the extent permitted by law; and
- 2. If coverage provided to the additional insured is required by a contract or agreement, the insurance afforded to such additional insured will not be broader than that which you are required by the contract or agreement to provide for such additional insured.

B. With respect to the insurance afforded to these additional insureds, the following is added to **Section III - Limits Of Insurance:**

If coverage provided to the additional insured is required by a contract or agreement, the most we will pay on behalf of the additional insured is the amount of insurance:

- 1. Required by the contract or agreement; or
- 2. Available under the applicable Limits of Insurance shown in the Declarations;

whichever is less.

This endorsement shall not increase the applicable Limits of Insurance shown in the Declarations.



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