



CMAP

Carrie Morris Arts Production
Strategic Plan
2018-2023

Issued June 2018



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Executive Summary

CMAP was started in 2012 as a way to fund the renovation of a grass roots art and performance space. Since then it has grown to include multiple creative arts programs, place keeping initiatives and professional development opportunities for Detroit-based artists. This strategic plan outlines our short-term and long-term goals for the business from 2018-2023. Though not all-inclusive, we believe this is a strong summary of our driving principles, current and future objectives and the steps we will take to achieve those goals in the next five years.



Our Mission, History & Vision

Our Mission:

Carrie Morris Arts Production is an artist-run non-profit dedicated to providing a forum for contemporary puppetry, multimedia performance and artistic exploration in Detroit. We are dedicated to the creation of, and support for, new works, and to present the highest quality shows for the people of Detroit and Hamtramck in a way that is inclusive, intimate and community-centered. Offering programs for free or on a sliding scale, we strive to provide access to the performing arts across economic and cultural divides while expanding the public's understanding of what performance can be.

Our History:

Incorporated in 2012, we have been working with a long list of artists and arts organizations in the city of Detroit to generate new works and creative experiences for residents. In that time CMAP has facilitated hundreds of programs which include activities ranging from the production of new creative works to training Detroit teens in digital media production to facilitating a laboratory for performing artists to hosting intimate performances in renovated vacant spaces to curating puppetry events for families. We also facilitate short-term residencies and have hosted performances by national and international artists from places that include Minnesota, Chicago, Cleveland, Vermont, Zimbabwe, Mexico, New York and Portland, in addition to sponsoring multiple new works from Detroit's creative community.

CMAP currently works with many venues and neighborhood organizations to co-produce performances, festivals and events across the city. These partners include the City of Hamtramck, the Detroit Land Bank Authority, Allied Media Projects' People In Education program, Sidewalk Detroit, CultureSource, UNIMA International Puppetry association, Global Detroit, University of Michigan's Stamps School of Art and Design and the Brightmoor Alliance, among others. CMAP's programs expand networks for artists living and working in Detroit while allowing national and international artists the opportunity to initiate performances in the area as they learn more about the city and its resources, benefitting current residents and communities.



Our Vision:

- *We will create and curate high-caliber works of theatre and performances that will inspire families as well as art aficionados.
- *We will privilege forms of art that are not mainstream, including puppetry, performance art and spectacle.
- * We will use our work to illuminate and elevate the experiences of our neighbors and our city, supporting the magic that exists in the everyday.
- * Each CMAP production will be an opportunity to explore our individual place in the world as well as our shared journey.
- * We will use all of our tools - performing objects, video cameras, human voices, text, choreography, bodies, space - to tell the stories around us with imagination and truth.
- *We will use the performing arts to contribute to neighborhood stabilization efforts and economic development of the West Campau/East Davidson/Banglatown district.
- *We will be relentless in our pursuit of artistic excellence and in our efforts to share that excellence with residents of our city.



Our Core Values

**We believe in the Value of the Local* - We believe in the beauty of the everyday, and in the power of shared moments between people.

**We care deeply about Equity & Social Responsibility* - We believe that something as small as puppet stories can be a catalyst to incite change. We are inspired everyday by the work we see being done around us, and we have a responsibility to ensure that resources are shared more equitably in this city.

**We practice Honesty & Humility* - We believe in honesty and integrity, and we strive to come from a place of learning instead of talking about what we think we know.

**We strive for Transcendence* - We believe that high art changes the viewer's understanding of themselves and their place in the world, and we can't think of anything better than that to work towards.

**Our work is Generative vs. Cumulative* - We are not a theater where each show is plugged into its spot in the season and the lineup is cumulative rather than generative. We work with our audiences and with CMAP artists to craft each work as an engaging, inspired, visceral creative experience that uses the environment around us as a springboard.

**We prioritize Innovation & Impact* – You will see things at CMAP that you will not see anywhere else. We are not afraid to take risks for the right reasons. CMAP creates work and presents work that expands our understanding of what performance can be.

**Outreach & Engagement is an essential component of what we do.* - We are considered and thorough when planning our performances and how those works will engage our audiences. We do this to ensure that, though we may only produce a few events a year, each of those will be high quality, vetted, resonant and 100% CMAP. We are proud to have earned the respect and admiration of our audiences. Together we will share this performative space for a while.



Our Programs

CMAP advances its mission and values through the following four programs:

Presenting Contemporary Puppetry and Performing Arts

CMAP believes that Detroit residents should have access to the highest-quality performing artists. To this end, we invite national and international companies to present touring works throughout the year, primarily at our Outdoor Summer Series, a biannual series of free performances staged on formerly vacant lots that brings nationally recognized artists to the CMAP neighborhood for performances, workshops and talks. In our 2015-2018 fiscal years, CMAP was the Detroit venue for [Bread and Puppet Theater](#), [Open Eye Figure Theater](#), [Rough House Theater](#) and lauded puppet artist [Bonnie Duncan](#); hosted performances of [Honey Goodenough](#)'s "[Word Play](#)"; and produced the 2017 and [2018](#) Detroit Puppet Slams. CMAP is currently the only arts institution for contemporary puppetry in Detroit.

New Detroit Commissions

CMAP commissions new works to enrich the artistic development of the city, providing support for artists who may not have access to other modes of funding, such as grants or company revenue. We also focus on providing these commissions to artists who are historically underrepresented in the arts community. To date in the 2018-19 fiscal year, 53% of CMAP's commissioned artists were people of color.

Producing the annual [Detroit Fringe Festival](#), a celebration of theatrical talent in Detroit and surrounding suburbs, highlights our commitment to this part of CMAP's mission. The festival produces 12-15 shows each year, with stipends for over 50 artists to show new theatrical work, and includes a commissioning program as well as a professional mentorship program, pairing established artists with emerging professionals in order to get practice-based support. DFF is currently the only Fringe Festival in Detroit. 2015-2018 commissions include works from the [Bangla School of Music](#), the [Black and Brown Theatre](#) Company, spoken word poet Rosemarie Wilson, aka "[One Single Rose](#)" and jazz composer [Molly Jones](#).



Community Collaborations

For CMAP, quality programming means creating works that are not only aesthetically ambitious but that also support the talents, interests and skill sets of Detroit residents. We actively involve local community groups and neighbors in the creation of CMAP performances and the curation of free public events.

Some of our recent *Community Collaborations* works include [The Firefighters](#), a project inspired by and set to CMAP interviews of Detroit firefighters; *O Motherland!* a shadow puppet collaboration with local partners the [Bangla School of Music](#) inspired by and set to traditional Bangladeshi songs; *Dia de los Muertos/Day of the Dead Procession*, a bilingual collaboration with local artists, residents and community organizations in Southwest Detroit resulting in the creation of large-scale processional objects based on the history of Detroit's Dia de los Muertos traditions; and [Zoo Stories, a series of four new commissions developed in collaboration with the Detroit Zoo](#) about the effects of climate change on animals around the world.

Activating Space

CMAP uses its immediate environment as a source of artistic inspiration and community engagement. The CMAP venue— a [renovated Detroit bungalow](#) and 12 formerly vacant adjacent lots — provides a space for intimate performances as well as outdoor spectacles, and has become a point of neighborhood pride. Our 2016 project, [Pedestrian Permeable Architecture](#), is a locally commissioned sculptural fence that acts as property demarcation and public art piece, encouraging neighborhood activity and play while preventing dumping and vandalism. In 2018 we received [funding from the NEA](#) to create Stage 2 of this project in collaboration with [graphic designer Wesley Taylor](#) and [architect Aaron Jones](#), as well as funding from the [Detroit Regional Chamber of Commerce](#) and Detroit Future City to formalize our 1.3 acre outdoor performance area and public green space, creating the [CMAP Amphitheater and Community Commons](#), build outs which will happen summer 2019. Besides CMAP's seasonal programming, both the indoor and outdoor spaces are used for community meetings, neighborhood gatherings and resident-curated film screenings by many organizations and neighbors.



Our Stakeholders

CMAP's primary stakeholders include:

CMAP's neighbors and local arts/culture community

CMAP's programming is part of a greater place keeping initiative that makes our neighborhood not only more exciting and creative but also safer and more livable. Presentation of our annual season of programming continues to provide cultural opportunities for residents who are still dealing with the effects of heavy blight, drug activity and an encumbered municipal infrastructure. As our community experiences the benefits of this kind of programming - which includes increased amenities and local improvements - neighborhood pride grows. We bring residents together through performance events that are multicultural, multilingual, family-friendly and low-cost, providing access to the arts regardless of income levels.

CMAP partners include other arts and cultural organizations, local block club leaders, interfaith groups, neighborhood residents and city administration officials. We promote our shows, in part, via door-to-door flyering, through presentations at community groups, by social media and by word of mouth. Additionally, we hold periodic sessions at community organizations around the neighborhood to promote and gain feedback about our work. This form of outreach is especially important in our area, as many of our neighbors lack internet access and/or home computers. When possible, we employ neighbors to help translate flyers and programs into the non-dominant languages spoken in our neighborhood (Polish, Arabic, Bengali and others) to reach non-native English speakers.

CMAP Staff and Board

CMAP project staff are chosen based on the following criteria: involvement in Detroit performing arts; strong creative portfolios; creative practices lead by and/or including artists of color; entities that CMAP has had a working relationship with for 5 years or more; and experience with similar projects. Individuals are chosen based on a commitment to the arts in Detroit and/or the specific role the performing arts can play in improving communities; experience with community engagement on artistic projects; and artistic and/or administrative excellence in their field. CMAP has a community-first policy when it comes to hiring, employing local residents to help with promotion and fabrication for every show.



CMAP works to have a board that is diverse, inclusive, and representative of the community we serve. Board members represent arts and cultural organizations across Southeast Michigan including Detroit's Brightmoor Alliance, the Detroit Institute of Arts, the Kresge Arts In Detroit program and Sidewalk Detroit, among others.

CMAP Founder

Carrie Morris is a director and performance artist producing work that combines puppetry, multimedia and the gestural language of experimental theater, with an interest in performance that goes beyond the traditional proscenium stage and includes multimedia elements, performing objects, and performance in experimental spaces. Carrie is a Fulbright grantee in the field of performance art for multimedia shadow puppetry in Indonesia, and a [2018 Kresge Fellow in the field of Live Arts](#), with a BFA in directing from NYU and an MFA in studio art from University of Michigan. Her creative work has been seen at the NYC Fringe, the Detroit Institute of Art, Seattle's Annex Theater, Detroit's Dlectricity Festival, as a guest artist with the Grand Rapids Symphony and in April 2019 as one of three local puppeteers cast in [Basil Twist's production of Hansel & Gretel](#) at the Michigan Opera Theater. Her administrative resume includes project management, curation and fundraising for organizations including Sidewalk Detroit, the City of Novi's Cultural Arts Department, CultureSource, Wayne State College for Fine, Performing & Communication Arts, Kresge Arts in Detroit and others, and from 2011-2015 she served as the Program Manager of Puppetry and Performing Arts for the Detroit Institute of Arts. Carrie's work has been supported with funding from the Jim Henson Foundation, the Knight Foundation, the MAP Fund, the NEA and MCACA. She started CMAP, a performance venue in the West Campau/East Davidson/ Banglatown neighborhood of Detroit as a forum dedicated to contemporary puppetry, multimedia performance and artistic exploration for Detroit residents. Her work with CMAP includes collaborations with local organizations to make new puppet works, including the Detroit Fire Department, the Bangla School of Music, and most recently the Detroit Zoo in a commissioned residency to create puppet shows about the effects of climate change.



Our Current Environment

When opening to the public in 2015, we originally proposed to our funders that we would produce two new works in our newly renovated venue. However, due to community response and artistic accessibility, we ended up producing 24 performances that first year – the response was overwhelming – and never completely finishing our renovations, only prioritizing the spaces that served our immediate venue needs. With an increasing demand for accessible space to show and see creative works, we have noted some of the following trends in our history.

Demands for Services:

- *The demand for accessible space for Detroit artists to show work is increasing as development in the city continues to rise, pricing out artists.
- *The offerings of public performances and creative activities will continue to serve as a point of neighborhood pride, engaging residents and serving as a local amenity that can fight the transient nature of some areas of the neighborhood.
- *Professional development opportunities are highly sought after, not only by artists but by local community members and neighbors, who increasingly see the arts as a viable method of economic development and neighborhood stabilization.

Current funding situation & future expectations:

- *Our annual sources of income have migrated from 90% derived from private foundations to a 67-33 percentage split, with 67% of our revenue coming from earned revenue sources and 33% coming from private foundations, individual donations, state and national governmental agencies.
- *Our expectation is that future private foundation interest in Detroit will wane, and that disruptions in national funding processes will make dependence on grants very tenuous. This will have an impact not only on CMAP, but also on arts organizations across the region. This expectation fuels our drive to achieve a minimum 50/50 earned/donated income split in future fiscal years.

Current trends that have positively affected CMAP:

- *In the short term, the recent interest from private foundations in the Detroit arts ecosystem has provided financial support for CMAP's efforts in our neighborhood beyond what we could have raised as start-up money in our early days.
- *The coalescence of community groups and grass-roots networks in our immediate area have allowed CMAP to access a variety of hyper-local resources and support entities ranging from the mayor of Hamtramck to nearby neighbors who want to



participate in our shows. These hyper-local systems of support reinforce the necessity of including a place for local engagement and outreach in our annual programs and operations.

*The City of Detroit's Planning Department has included CMAP, in addition to select other arts and culture organizations in the neighborhood, as a partner in community group meetings to discuss the development of the Campau/Davidson /Banglatown neighborhood framework plan.

*The city's efforts to board up nearby vacant houses has helped curb crime.

Current trends that negatively affect CMAP:

*Because of the great need in the area, there are times when CMAP finds itself choosing between providing arts services and providing social services to our immediate community.

*The gentrification that has been occurring city-wide is also felt in our neighborhood. Over the years several neighbors that we consider collaborators have moved due to increasing rents, and housing instability has increased the population of homeless and transient individuals in the neighborhood.

*The presence of crime in our neighborhood has had a direct effect on our venue and our audiences.

*The trend in primarily project-based foundation support is an unsustainable mode of revenue for year-to-year operations.

Current opportunities for more collaboration and alliances:

*Locally, current contacts have been made with University of Michigan's Center for World Performance Studies, the City of Detroit's Planning Department, Building Bridges Michigan (a local organization dedicated to facilitating immigrant-friendly communities) and Global Detroit who have either been partners on recent projects or who are interested in talking more about future partnerships.

*Nationally, current contacts have been made with Alliance of Artist Communities, an international residency network: On the Boards, a contemporary performing arts presenting organization in Washington known for its cutting edge programs; and the Chicago International Puppetry Festival, a bi-annual international festival unlike any other in the country, all of whom are interested in potential future partnerships, or who have collaborated with CMAP in recent ventures.

*Internationally, representatives from the Fulbright organization and the Indonesian Ministry of Culture and Tourism have been in communication regarding potential future partnerships for collaboration and presentation opportunities.



GOALS – OVERVIEW

Near term: in the next 1-2 years (2018-2019)

1. Diversify our income and create a five year financial sustainability plan.
2. Increase board numbers and opportunities for active board involvement.
3. Increase diversity of CMAP staff, audience & artists.

Mid-term: in year 3-4 (2020-2021)

4. Increase CMAP's original works from 1 every other year to 1-2 per year.
5. Improve our local outreach, increasing our involvement with and connection to our audience/artist community in Detroit and Hamtramck.
6. Complete improvements to the second floor venue at 2221 Carpenter in order to create residency and office space; complete improvements to our outdoor green space, in order to formalize the CMAP Amphitheater and Community Commons.

Long term: in year 5-6 (2022-2023)

7. Expand our creative horizons and professional support for Detroit artists, increasing the creative quality of the shows we are producing internally, and our mentorship of the shows we produce so those artists can use CMAP's resources to reach new heights.
8. Increase artist fees & staff income, moving staff hires from independent contractors to regular employees with tax deductions.
9. Begin an active international exchange program for contemporary puppetry practitioners and performing artists.



GOALS - Detailed

FY 2018-2019, Goal 1:

Diversify our income and create a five year financial sustainability plan.

Where we are at: In FY 2016 we started to implement a shift from a high dependence on foundation grants (which in FY 2015 composed 96% of our total revenue) to a more balanced split between earned and contributed revenue. We used FY 2016 to begin sales of concessions, merch, and actively increase our contracted services (workshops, commissions, and production management services) with the goal of diversifying our revenue streams and improving our economic stability while keeping the majority of our performance offerings at free or pay-what-you-can rates. We set the goal of achieving a 50/50 balance between earned and contributed revenue by the end of FY 2017, and as of our 2018 FY our revenue was at 67% earned and 33% contributed income. From 2016 onward, CMAP's tax filing has been executed by Detroit-based [Stringfellow Accounting Solutions](#); their suggestions of a baseline set of financial policies to clarify the roles and responsibilities for CMAP's essential financial management will be taken to the board for approval at the Winter 2019 board meeting.

Where we want to go: We plan to continue this diversification of revenue over the next few fiscal years, implementing fundraisers, increasing board contributions, exploring corporate contributions and offering CMAP merchandise for sale at events and on the website. Our recent Patronicity fundraiser was a success, funded by over 120 donors and receiving matching support from the Michigan Economic Development Corporation. In addition, through that campaign CMAP secured our first ever business sponsorship of our next Summer Series Program. In 2019-2020 CMAP will contract Stringfellow's business management services to set a 5-year sustainability plan that includes migrating existing independent contractors to employees, setting realistic goals for expanding revenue streams, and establishing an endowment fund.

What it will take: CMAP will plan for a crowdfunding campaign every 2-3 years to build on support from our audience base as a source of revenue, and we have built into our annual budget funding for social media, pr and marketing staff hours for these initiatives. The public reactions to the merchandise offered as rewards to our Patronicity donors has sparked some additional sales, and we will offer some of these items for sale at our upcoming season. Our current development staff has identified prospects for possible additional corporate donors, and will approach these entities during our 2018-19 fiscal year.



GOALS - Detailed

FY 2018-2019, Goal 2:

Increase board numbers and opportunities for active board involvement.

Where we are at: Our current board includes members who are actively invested in and supportive of CMAP's operations, planning and longevity. During the 2016-17 fiscal year, Board President [Katie Grace McGowan](#) (founder of MOCAD's DEPE Space Residency Program & current Managing Director of the Kresge Arts in Detroit program) was instrumental in connecting us to community members that will forward CMAP's plan for sustainability, in addition to donor outreach that generated 18% of our [2018 fundraiser](#) goal. Board Vice President and Development Advisor [Ryan Myers-Johnson](#) (founder and director of [Sidewalk Detroit](#)) advised CMAP leadership about strategic long-term funding initiatives and funder relationships. Our Board Treasurer, Ken Morris, Director of Evaluation at the Detroit Institute of Arts, joined specifically to help develop CMAP's strategic plan.

Where we want to go: CMAP's plan for board development includes the addition of two new members – one to provide leadership for the development of CMAP's educational series, and another who will provide guidance as we expand our touring productions.

What it will take: In the 2018-2019 fiscal year, CMAP will continue to meet one-on-one with board members to execute the specific initiatives described above, and begin conducting annual SWOT evaluations from all board members to help identify areas of weakness and areas board members can provide support. Over fiscal years 2019-2020 and 2020-2021 CMAP will solicit suggestions from current board members for persons who may be a good fit to provide board leadership on the development of CMAP's educational series and guidance as we expand our touring productions, and begin meeting with those prospects during this time frame.



GOALS - Detailed

FY 2018-2019, Goal 3:

Increase diversity of CMAP staff, audience & artists.

Where we are at: Over the past several fiscal years, we have made a committed effort to provide resources and opportunities in our programming for artists who are typically underrepresented in the arts community. In the 2016-17 fiscal year, 48% of CMAP's commissioned/hired artists beyond regular staff were people of color, and in the 2017-18 FY, we estimate those percentages will be over 50%. In 2017 we commissioned Black and Brown Theater Company, whose mission is to produce each performance so that the diversity seen onstage is representative of the racial breakdown found in the city of Detroit, to create the new work '*Listening to Love*', which was staged at our Outdoor Summer Series in June of 2017.

Where we want to go: We would like to reach more residents with our pr materials who are not native english speakers in the coming fiscal year and beyond. CMAP's recent participation in the Building Bridges community group, an initiative led by Welcoming Michigan and Global Detroit with the aim of increasign neighborhood relationships across cultures and cultivating immigrant friendly communities helped solidify relationships with diverse business owners, residents and cultural groups in the area, many of whom have expressed an interest in beign involved in CMAP's further programming. Our upcoming NEA-supported Pedestrian Permeable Architecture project will incorporate specifically designed resident feedback sessions into the design of both our outdoor ampitheater and the sculptural playscape commissioned for it that explores cross-cultural ideas of "what makes a park?"

What it will take: We have allocated more funds that ever before in our 2018-19 fiscal year specifically for translation of program and publicity materials, so that our programs can reach more multi-lingual residents. We will use a portion of our general operating funds this year to provide monthly stipends for our first ever resident-led advisory group, This group will consist of 6-10 local residents meeting monthly to provide feedback and advice on CMAP's programming, assist neighborhood relationships, help promote CMAP's programs to other residents and in local block club meetings and provide stewardship and leadership of CMAP's initiatives within the local community.



GOALS - Detailed

FY 2020-2021, Goal 4:

Increase CMAP's original works from 1 every other year to 1-2 per year.

Where we are at: In FY 2017-18 CMAP was commissioned to create three new works – the interactive *Shadow Puppet Circus Sideshow* installation, *the Nutcracker Silhouettes* and *Wanda & Winky go to California*. Though these new works were smaller in scale, they allow us to showcase the talents of our artistic staff and company members, whose professional acumen in the fields of performance and puppetry are often sought after from other national performing arts companies. A larger percentage of our efforts are focused on hosting works from other companies than on producing our own, and the development of original works will allow us to shift that dynamic.

Where we want to go: Ideally we would like to execute 1-2 large-scale original works (with budgets of \$70,000 and above) per year. Budgets of this size will allow us to be talents of professional puppeteers and performing artists that we have built a network of over the past several years, and allow us the committed time to dive deep into the material we are working with. These larger scale works also focus on adult audiences, dealing with content and pacing that is not necessarily for children. In the 2018-19 FY we have received support from the MAP Fund to create the original work *The Weight of Air On A Body*, a contemporary puppet performance about the physical effects that invisible policies like redlining and disinvestment have had on the city of Detroit. This production will involve performing artists from across the country collaborating with Detroit artists and residents, creating three acts that will premier from Winter 2019-Summer 2021.

What it will take: We will strategize a solicitation campaign format that can be employed to generate commissions and support for the creation of new work, based on a European model where multiple venues split the commissioning fee for a new work that then is toured exclusively to those venues during its premier. Other artists and producers will be consulted for guidance and recommendations in FY 2020 as we lay the groundwork for this plan.



GOALS - Detailed

FY 2020-2021, Goal 5:

Improve our local outreach, increasing our involvement with and connection to our audience/artist community in Detroit and Hamtramck.

Where we are at:

Where we want to go: This takes the form of increased engagement with local block clubs, increased door-to-door flyering and advertisement methods and increased presence within neighborhood events.

What it will take:



GOALS - Detailed

FY 2020-2021, Goal 6:

Complete improvements to the second floor venue at 2221 Carpenter in order to create residency and office space; complete improvements to our outdoor green space, in order to formalize the CMAP Amphitheater and Community Commons.

Where we are at: As of spring 2019, work to complete the build out of our second floor space was initiated and is on track to be completed by end of summer 2019. This will increase our space for puppet and prop storage, our administrative and office space for admin staff, provide lodging for artists in residence (which can also be rented out in the short term as Air B&B space) and provide a small kitchen which will help with our public events and community dinner meetings.

Where we want to go: In 2019 we received funding from the Detroit regional Chamber and Detroit Future City to formalize our 1.3 acre CMAP Amphitheater and Community Commons, the renovation of our 12 adjacent lots into an outdoor performance area that serves as a public green space when it is not actively being used for performances.

What it will take: CMAP is currently seeking support for the Amphitheater and Community Commons project (which has a total budget of just under \$500,000) from a mix of private foundations, state and federal funding sources and smaller private donors.



GOALS - Detailed

FY 2022-2023, Goal 7:

Expanding our creative horizons and professional development services we offer to Detroit artists, increasing the creative quality of the shows we are producing internally and the mentorship of the shows we produce so that Detroit artists can use CMAP resources to reach new heights.

Where we are at: CMAP currently provides small production stipends to the artists participating in our annual Detroit Fringe Festival, which produces 15-20 new performance works each year that involve over 50 metro area performing artists. From the performances featured in that festival, each year the festival jury awards one performance a “Jury’s Choice” award, while audience votes for the other performances are tallied and a second “Audience Choice” award is given to a second performance. Artists from each of these two performances work with CMAP staff to create a new work that is produced as part of CMAP’s annual line up the following year.

Where we want to go: We would like to increase the production stipends we provide to Fringe artists, as this will provide additional resources local artists can use to generate new work that can then be toured to other venues. We would also like to increase the production stipends we provide to Jury’s Choice and Audience Choice award winners, so that they can develop their original ideas in a more fully-supported way.

What it will take: As our finances become more stable, CMAP will include a larger portion of our general operating budget to supporting the Detroit Fringe festival and its associated artists. In addition, funds for these commissions will be solicited from private funders and foundations, as well as state and federal funding sources.



GOALS - Detailed

FY 2022-2023, Goal 8:

Increase artist fees & staff income, moving staff hires from independent contractors to regular employees with tax deductions.

Where we are at: Currently all CMAP employees are independent contractors. This has been the easiest way to cover our staffing needs as a new organization with a small operating budget, but as we grow we want to ensure financial stability and confidence for our staff.

Where we want to go: As independent contractors many of our staff are project based, and limited to the scope of day-to-day services that they can provide. Being able to contract administrative staff on an annual basis with FICA and Social Security deductions ensures CMAP can have the daily administrative support it needs to consistently run programs and operations efficiently and smoothly.

What it will take: CMAP will secure general operating support to provide the 10% accounting fees and Social Security matching deductions by FY 2022-2023. This will be derived from state and private contributed income and a percentage of our earned income in future fiscal years.



GOALS - Detailed

FY 2022-2023, Goal 9:

Begin an active international exchange program for contemporary puppetry practitioners and performing artists.

Where we are at: Locally, current contacts have been made with University of Michigan's Center for World Performance Studies, the City of Detroit's Planning Department, Building Bridges Michigan (a local organization dedicated to facilitating immigrant-friendly communities) and Global Detroit, who have been partners on recent projects. Nationally, current contacts have been made with Alliance of Artist Communities, an international residency network, and the Chicago International Puppetry Festival, a bi-annual international festival unlike any other in the country. Internationally, representatives from the Fulbright organization and the Indonesian Ministry of Culture and Tourism have been in communication regarding potential future partnerships for collaboration and presentation opportunities.

Where we want to go: CMAP would like to use our international network of performing artists as a way to start an exchange program with Detroit and Southeast Asian artists, specifically focusing on puppetry and performing object-based performance.

What it will take: CMAP will approach Theater Communications Group in the future about an application for funding to establish this creative exchange.



Overview, Wrap Up and Future Plans

We are excited about how much growth has taken place for our organization over the past 5 years, and excited to implement the plans detailed in these pages in the five years to come. Our work, programs and experiences with our community members have been deeply rewarding, and to formalize the feedback and input we get from those around us we will begin requesting SWOT analyses (strengths, weaknesses, opportunities, threats) from board members, neighborhood residents and staff at the end of our 2019-2020 fiscal year. Specific areas of interest include, but are not limited to, hearing about how others' experiences line up with CMAP's goals, hearing about how we are perceived by both internal and external stakeholders, and getting a sense of where we are at as an organization. We will collect SWOT studies in FY2019-2020, again in FY 2020-2021 and incorporate that feedback into our next strategic plan, covering fiscal years 2022-2029. We expect then to have additional growth, new challenges and additional relationships to report on, and look forward to the next chapter in our history.



Appendix A - Programmatic Activity

CMAP Fiscal Year - Sept 1, 2017 - August 31, 2018

August 21st - [Flashlights and Shadows](#) Workshop

Explore flashlight shadow puppetry's cinematic qualities (including depth, fade, focus and technique) in this workshop with New Orleans's puppeteer [Milissa Orzolek](#).

August 3rd - CMAP Shadow Puppet & Projection Workshops

At [Live Coal Gallery's Arts Mobile](#), as part of the 2018 Sidewalk Festival

July 2018: *Wanda and Winky Go To California*

A commission for Midtown Detroit Inc.'s [Summer Stage](#), this all-ages show with life-sized elephant puppets tells the story of the Detroit Zoo's last two pachyderms.

May - October 2018: [Pedestrian Permeable Architecture](#)

An NEA-sponsored collaboration with architect Aaron Jones and designer Wesley Taylor to create a neighborhood-responsive sculpture that's part children's playscape and part outdoor performance area.

January - April 14 2018: *Intersections: Living Stories from 48212*

In partnership with the Building Bridges program through Welcoming Michigan in Lansing, CMAP co-curated the event at People's Community Services in Hamtramck.

December 14-16 2017: [Woman Vs Internet](#)

Winner of the 2016 Detroit Fringe Audience Choice award and inspired by the Gamergate controversy, *Woman Vs. Internet* explores what it means to be female in online spaces. Written and directed by Paige Vanzo.

December 3 2017: *Nutcracker Silhouettes*

A commission by [Midtown Detroit Inc.](#) for their annual [Noel Night](#) event, CMAP's *Nutcracker Silhouettes* was a shadow puppet version of scenes from the famous ballet, set to the original score by Tchaikovsky.

December 3 2017: *A Menagerie of Shadow Animals*

Listed by the Detroit Free Press as one of their "Top 10 Things to do at Noel Night 2017", CMAP's [A Menagerie of Shadow Animals](#) was a family-friendly series of shadow puppet scenes profiling different animals set to music by composer Saint-Saens.

November 3-11 2017: [Lost Memories](#)

The Jury's Choice award winners from the 2016 Detroit Fringe, director Casey Hibbert and playwright Jacquelyn Priskorn presented an evening of three shorts about those affected by Alzheimer's.



September 28 - October 1 2017: [Detroit Fringe Forward Festival 2017](#)

CMAP's largest event of the year, the Detroit Fringe brings together performing artists from across the Midwest for a four-day exploratory, immersive and experimental celebration of fringe theater.

September 22-23 2017: Interactive Shadow Puppet Circus Sideshow

Commissioned by Midtown Detroit Inc as part of [Dlectricity 2017](#), *The Shadow Puppet Circus Sideshow*, an original CMAP installation, uses analogue overhead projectors to create a series of interactive display booths that pair the visual iconography of old-style amusement parks with Detroit-centric content.

September 17 2017: 10 Blocks on the Camino Real, performed by the National Theatre of Ghana

[University of Michigan's Center for World Performance Studies](#) co-presented this open-air performance of Tennessee Williams's *10 Blocks on the Camino Real* with Ghana as it's source and setting. While the spoken English text is performed as written, Spanish songs were translated to Ghanaian, the character of Don Quixote became Okomfo Okokye, the founder of the Ashanti line of kings, and the presiding musician played djembe drums rather than a blues guitar.

CMAP Fiscal Year - September 1, 2016 - August 31, 2017

The 2017 Outdoor Summer Series: Free, Family-Friendly Shows in CMAP's outdoor space for Detroit residents.

Performances included:

July 28 - [Detroit PuppetSlam!](#)

A collection of new puppet works and works-in-progress by local and national artists. Scenes included 'What's Next?' by Milissa Orzolek (New Orleans), 'The Red Shoes' by Torri Ashford (Detroit), 'Oola La La' by NIGHTSHADE (Portland) and 'The Gig' by Shoshanna Utchenik (Detroit).

July 16: [Lollipops for Breakfast](#) by Bonnie Duncan

You can't have lollipops for breakfast! But today, Sylvie decides she's going to break that rule, even if it means she has to make her own amazingly perfect lollipop from scratch. Come along as she and her trusty pet bird search for missing ingredients, wrestle with giant candy machines, and get lost in a magical pop-up cookbook.

June 24: *Wanda and Winky*, a work-in-progress puppet play by CMAP Detroit

A story about the Detroit Zoo's landmark decision to voluntarily retire their elephants to an animal sanctuary. This poetic journey helps us understand this



endangered and beautiful animal. Commissioned by [Impact Detroit](#) & Excellent Schools Detroit for their 2017 Blight Bootcamp.

June 17-18: *Listening to Love* by [the Black & Brown Theater Company](#)

This original play uses physical theater to dramatize issues surrounding family elders, blended families, family reunions, family traditions, adoptions and separation in contemporary contexts. A CMAP commission.

May 17-19: *Insurrection Mass With Funeral March for a Rotten Idea* by [Bread & Puppet Theater](#)

Bread & Puppet Theater, a large-scale puppet troupe known for their visually inspiring, oversized performances, developed this show in a short-term residency at CMAP, collaborating with local performers and community groups.

January 27 2017: *Emergency Index LIVE*: A Collaboration With [Ugly Duckling Presse](#)
Co-curated by UDP and CMAP to celebrate the launch of Volume 5 of this annual performance art publication. Participating artists were invited to re-create performances from the prior year's volume in order to provide a "state of the field" view of the medium.

December 3 2016: *A Menagerie of Shadow Animals*, by Carrie Morris

A commission by [Midtown Detroit Inc.](#) for their annual [Noel Night](#) event, CMAP's [A Menagerie of Shadow Animals](#) was a family-friendly series of shadow puppet scenes profiling different animals set to music by composer Saint-Saens.

November 30 2016: *Performance Capitalism and Its Discontents: Reports From an Invisible Theater*, by Katie Grace McGowan, directed by Carrie Morris

University of Michigan Institute for the Humanities, Ann Arbor, MI

A one-woman show comprised of the artist's reflections on the global economic crisis, its fallout in Detroit, and forays into the high-stakes world of real estate development.

October 10-30 2016: *Day of the Dead Processional Objects*

A holiday event gathering family and friends to honor those who have passed. CMAP partnered with the [Southwest Detroit Business Association](#), working with local artists and residents to create parade objects to complement Detroit's [ancestor procession](#).

October 8 2016: *Death of the Last Tree*, by [Tom Carey](#)

As part of the [Hamtramck Neighborhood Arts Festival](#), with funding from the Puffin Foundation, CMAP produced this family shadow puppet show emphasizing the importance of biodiversity.

September 28-30 2016: *Pedestrian Permeable Architecture, Stage 1*

Public architecture commission by [Aaron Jones](#), with local artists, designers and neighborhood residents, as the culmination of a six-month design process.



September 17-21: 2016 [Detroit Fringe Forward Festival](#)

The 2016 Fringe presented ten shows by Detroit performers, providing a forum for works that advanced the medium beyond the traditional play and facilitating a weekend of events that connected neighbors and artists through performing arts.

CMAP Fiscal Year - Sept 1, 2015 - August 31, 2016

April - July 2016: CMAP Detroit Facilities upgrades with local vendors

With generous support from the Michigan Council for Arts and Cultural Affairs, CMAP was able to hire local vendors and neighborhood residents to clear and beautify its outdoor performance space, update and waterproof the CMAP basement, rebuild the CMAP back porch, and develop the ideas and aesthetics behind a new pedestrian-permeable architectural sculpture along the CMAP property.

February 22 – May 5: Teen Video Project at Detroit Community High School

The Teen Video Project is a free digital media workshop that gives local teens support to make their own films. Through the workshop participants learn about storytelling, collaborating, building job skills and networking. In Spring of 2016 with support from the NEA's Our Town grant program, the TVP was in residence at Detroit Community HS where twenty-two teens made a series of short films addressing the question, "What does home look like to you?"

December 4: [The Performance Laboratory](#)

[The Performance Lab](#) is an interdisciplinary performance series established in March 2010 and co-curated by Carrie Morris & Emilia Javanica with a focus on providing a forum for new short works (10 minutes or less) and works in progress. This lab featured works from [Steve Hughes](#), [Joseph Keckler](#), [Rola Nashef](#) and more.

Nov 21: Banners & Cranks Detroit: [An Intimate Evening of Banners & Cranks](#)

[Banners and Cranks](#) is an annual festival of *cantastoria* and *cranky* performance by artists and musicians from all over the United States. CMAP was one of the three venues for the Banners & Cranks 2015 Detroit festival.

November 9 - December 15: Teen Video Project at Hamtramck High School

The Teen Video Project is a free digital media workshop that gives local teens support to make their own films. Through the workshop participants learn about storytelling, collaborating, building job skills and networking. In Winter of 2015 the TVP was in residence at Hamtramck High School with the [Cosmos Filmmakers](#), nine teens who made a series of short films about the question, "What does home look like to you?"



September 17-20, 2015: [2015 Detroit Fringe Festival](#)

The 2015 Detroit Fringe Festival returns to The Motor City, seeking to support the development of local theatrical talent by providing a free space to develop or remount original work and collaborations. Offering a line-up of 20 festival performances, the 2015 Detroit Fringe was produced by CMAP Detroit and Emilio Rodriguez in partnership with local artists and advisors making up the Detroit Fringe Advisory Council.

CMAP Fiscal Year - Sept 1, 2014 - August 31, 2015

August 21: [Bebop the musical](#)

Bebop is a fictional story about jazz musician Charlie Parker, using humor to remind us how fun music can be when we give ourselves permission to enjoy it. Composed by Scott Gwinnell and directed by Carrie Morris.

August 11: [Sad Songs for Bad People: A Puppet Play](#), by [Rough House Theater](#)

As part of their national tour, Rough House performed [this tale that invites you](#) to trade in your troubles for an evening of murder ballads, songs of death, and tragic misfortune.

July 26: [Rikki Tikki Tavi](#) by Jesse Mooney-Bullock

Part of CMAP's free Outdoor Summer Series performances, this puppet version of the Rudyard Kipling story featured a puppet mongoose and three cobras (!!!) by Chicago artist Jesse Mooney-Bullock. Commissioned by the City of Cincinnati in 2010, Jesse Mooney-Bullock's version included hand puppets, rod puppets and masks with a lush landscape of leaves, trees and original music.

July 17: Justin Dart American Disabilities Act 25th Anniversary Tour

CMAP was hired by Detroit's [Matrix Theater](#) to make this [large-scale puppet of historic icon Justin Dart](#) for ADA commemorative celebrations in Chicago, Toledo and Washington, DC.

June - July: *Film Night Fridays*

A community-curated film series, *Film Night Fridays* offered free movies at the CMAP space for neighbors. Features included *Space is the Place*, *The Avengers*, and others.

June 19: [O Motherland! A shadow puppet show about where we live](#)

A collaboration with the Bangla School of Music and supported with funding from the NEA's Our Town grant program, CMAP created shadow puppet narratives to illustrate lyrics in songs played live by the Bangla School of Music.

May 25: [Marie Laure Soukaina](#), artist residency and presentation

A collaboration with the [Zimbabwe Cultural Center of Detroit](#), CMAP hosted this invited artist visit and presentation by one of Zimbabwe's contemporary dance figures.



May 16-17: [Two Wheel Driveway Tour](#) by [Open Eye Theater](#)

As part of the [Porous Borders Festival](#), CMAP hosted this puppet theater set on a tandem bike across various locations in Detroit and Hamtramck.

May 16-17: [Ride’N’Movies](#) by [Alexander Buzzalini](#)

As part of the [Porous Borders Festival](#), CMAP invited people from the neighborhood to ride their bikes or walk to a specified outdoor location to watch featured national and international Western movies projected onto a twenty-foot tall billboard.

May 16: [The Outer Limits](#) by [Tom Carey & Sonja Benjamin-Carey](#)

As part of the [Porous Borders Festival](#), this all-ages puppet show combines Bengali Scroll Singing with Shadow Puppets in a re-imagining of the Slavic folktale *Baba Yaga*.

October - May: [The Living Room Series](#)

Over the course of eight months CMAP worked with local vendors and Detroit artists to renovate the domestic spaces of a vacant house into an intimate puppet theater. The Living Room Series is made possible by support from the John S. and James L. Knight Foundation.

October 17: *The Firefighter Show*, created and directed by [Carrie Morris](#)

Developed in collaboration with active Detroit firefighters, this contemporary puppet performance, set to recorded audio interviews, details their lives and experiences. Part of [PuppetART Theater](#)’s Puppet LAB festival.

September 19: *Coyotes at Midnight*, directed by [Carrie Morris](#)

This one-act play was part of [Boxfest Detroit](#)’s 2014 programming featuring new works by local female directors.



Funder Report Narrative Addendum

CMAP's 2014-15 fiscal year was the first year we were granted non-profit status, and the grants available to us increased our annual revenue significantly. That year we were also one of the primary partners of [the Carpenter Exchange](#), a project awarded \$100,000 by the NEA's Our Town fund to program Detroit's Carpenter Corridor with 18 months of arts and performance activities. Our Carpenter Exchange funding and our new non-profit status allowed us to leverage our programs to other funders, and this year we subsequently received support from the [John S. and James L. Knight Foundation](#), the Erb Family Foundation, the Peck Foundation and the Puffin Foundation. (Prior to this year, our total revenue for FY 2013-14 was \$13,633.)

To say we were thrilled is an understatement, but there was a lot of administrative growth that also needed to happen in order to manage these funds and deliver on these programs that we had received support to execute. We had structured many of these project-specific application budgets without thought to larger administrative coverage, and in FY15-16 CMAP's director waived a portion of her administrative fees, recording them as liabilities. This is the only liability on our data sheets.

The surge in funding also allowed us to complete our venue at 2221 Carpenter, which gave us a home base and provided a place where we would not have to rent other venues. However, build out costs were high and our capacity was stretched thin. We took the second half of FY 2015-16 off from most of our performance programming in order to complete the remaining construction and build out projects our space needed to fully accommodate our growing audience. This pattern has continued over the years, as we typically spend one year focusing on producing programs, then the next focusing on facility upkeep and venue additions, then again presenting a full array of performances, etc.

In FY 2016-17 we started to implement a shift from a high dependence on foundation grants (which in FY 2015-16 composed 91% of our total revenue) to a more balanced split between earned and contributed revenue. We begin sales of concessions and merchandise, and worked to actively increase our contracted services (workshops, commissions, and production management services) with the goal of diversifying our revenue streams and improving our economic stability while keeping the majority of our performance offerings at free or pay-what-you-can rates. In 2017 we implemented [our first crowd-funding campaign](#), which received donations from over 120 donors and was matched by the Michigan Economic Development Corporation. As of 2018 our annual income is composed of 67% earned revenue and 33% contributed revenue, surpassing our goal of a minimum 50/50 balance.



Organization Information

Organization name: Carrie Morris Arts Production

City: Detroit

Federal ID #: 461145719

State: MI

Year organization founded: 2004

County: Wayne

Organization type: 501(c)3 nonprofit organization

NISP Discipline: 14 - Multidisciplinary

Fiscal year end date: 08-31

NISP Institution: 7 - Performance Facility

DUNS #: 079375558

NTEE: A20 - Arts & Culture

Full-time staff: 0

Applicant is not audited or reviewed by an independent accounting firm.

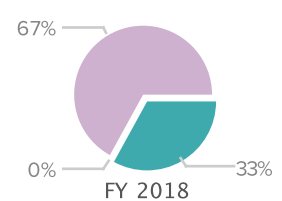
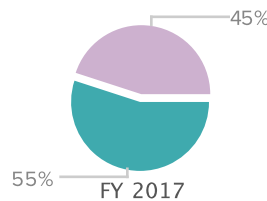
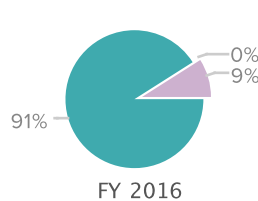
Paid FTEs: 0

A display value of -0% signifies a value of less than +/- 0.5%

Unrestricted Activity	FY 2016	FY 2017	% Change	FY 2018	% Change
Unrestricted Operating Revenue					
Earned Program	\$4,780	\$23,429	390%	\$55,000	135%
Earned Non-program	\$0	\$2,106	n/a	\$687	-67%
Total Earned Revenue	\$4,780	\$25,535	434%	\$55,687	118%
Investment Revenue	\$13		-100%	\$0	n/a
Contributed Revenue	\$47,027	\$30,804	-34%	\$27,122	-12%
Total Unrestricted Operating Revenue	\$51,820	\$56,339	9%	\$82,809	47%
Less in-kind	(\$0)		n/a	(\$0)	n/a
Total Unrestricted Operating Revenue Less In-kind	\$51,820	\$56,339	9%	\$82,809	47%
Expenses by Functional Total					
Program	\$20,651	\$33,499	62%	\$46,481	39%
Fundraising	\$0	\$0	n/a	\$4,041	n/a
General & Administrative	\$11,489	\$22,574	96%	\$28,110	25%
Total Operating Expenses	\$32,140	\$56,073	74%	\$78,632	40%
Less in-kind	(\$0)		n/a	(\$0)	n/a
Total Operating Expenses Less In-kind	\$32,140	\$56,073	74%	\$78,632	40%
Net Unrestricted Activity - Operating	\$19,680	\$266	-99%	\$4,177	1,470%
Net Unrestricted Activity - Non-operating			n/a		n/a
Total Net Unrestricted Activity	\$19,680	\$266	-99%	\$4,177	1,470%
Net Temporarily Restricted Activity			n/a		n/a
Net Permanently Restricted Activity			n/a		n/a
Net Total Activity	\$19,680	\$266	-99%	\$4,177	1,470%

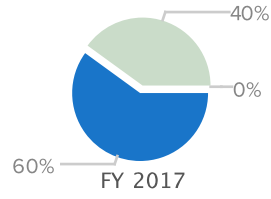
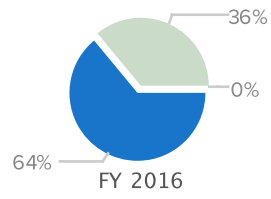
Revenue by Source

- Earned
- Investment
- Contributed

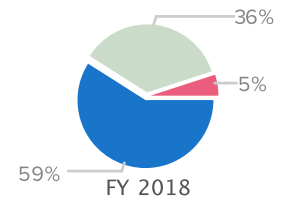


Expenses by Functional Grouping

- Program
- General & Administrative
- Fundraising



Carrie Morris Arts Production



Revenue Details

	FY 2016	FY 2017	FY 2018	FY 2018	FY 2018	FY 2018
	Total	Total	Total	Unrestricted	Temporarily Restricted	Permanently Restricted
Operating Revenue						
Earned - Program						
Single ticket sales	\$1,780	\$5,396	\$3,023	\$3,023		n/a
Contracted services	\$3,000	\$18,033	\$51,977	\$51,977		n/a
Total earned - program	\$4,780	\$23,429	\$55,000	\$55,000	\$0	n/a
Earned - Non-program						
Food and concessions	\$0	\$1,889	\$487	\$487		n/a
Sponsorship revenue	\$0	\$0	\$200	\$200		n/a
Space rentals	\$0	\$217	\$0	\$0		n/a
Total earned - non-program	\$0	\$2,106	\$687	\$687	\$0	n/a
Total earned revenue	\$4,780	\$25,535	\$55,687	\$55,687		n/a
Contributed						
Trustee & board	\$0	\$0	\$242	\$242		
Individual	\$97	\$291	\$1,665	\$1,665		
Corporate	\$0	\$0	\$9,715	\$9,715		
Foundation	\$35,000	\$23,753	\$0			
State government	\$11,930	\$6,760	\$15,500	\$15,500		
In-kind operating contributions	\$0	\$0	\$0	\$0		
Net assets released from restriction	\$0	\$0	\$0			
Total contributed revenue	\$47,027	\$30,804	\$27,122	\$27,122		
Operating investment revenue	\$13	\$0	\$0	\$0		
Total operating revenue	\$51,820	\$56,339	\$82,809	\$82,809		
Total operating revenue less in-kind	\$51,820	\$56,339	\$82,809	\$82,809		
Total non-operating revenue						
Total revenue	\$51,820	\$56,339	\$82,809	\$82,809		
Total revenue less in-kind	\$51,820	\$56,339	\$82,809	\$82,809		

Expense Details

	FY 2016 Total	FY 2017 Total	% Change	FY 2018 Total	% Change	FY 2018 Program	FY 2018 Fundraising	FY 2018 General & Administrative
Personnel expenses - Operating								
Independent contractors	\$19,189	\$30,475	59%	\$48,591	59%	\$28,142	\$4,041	\$16,408
Professional fees	\$0	\$3,024	n/a	\$4,810	59%	\$4,810		
Total personnel expenses - Operating	\$19,189	\$33,499	75%	\$53,401	59%	\$32,952	\$4,041	\$16,408
Non-personnel expenses - Operating								
Advertising and promotion	\$541	\$481	-11%	\$909	89%	\$183		\$726
Conferences and meetings	\$0	\$1,800	n/a	\$0	-100%			
Insurance	\$0	\$105	n/a	\$0	-100%			
Occupancy costs	\$4,798	\$9,720	103%	\$5,790	-40%			\$5,790
Office and administration	\$402	\$1,140	184%	\$3,221	183%			\$3,221
Travel	\$2,034	\$2,134	5%	\$1,087	-49%			\$1,087
Productions and events costs	\$3,662	\$5,961	63%	\$11,446	92%	\$11,446		
Other operating expenses	\$1,514	\$1,233	-19%	\$2,778	125%	\$1,900		\$878
Total non-personnel expenses - Operating	\$12,951	\$22,574	74%	\$25,231	12%	\$13,529		\$11,702
Total operating expenses	\$32,140	\$56,073	74%	\$78,632	40%	\$46,481	\$4,041	\$28,110
Non-operating personnel expenses	\$0	\$0	n/a	\$0	n/a			
Non-operating non-personnel expenses	\$0	\$0	n/a	\$0	n/a			
Total expenses	\$32,140	\$56,073	74%	\$78,632	40%	\$46,481	\$4,041	\$28,110
Total expenses less in-kind	\$32,140	\$56,073	74%	\$78,632	40%			
Total expenses less depreciation	\$32,140	\$56,073	74%	\$78,632	40%			
Total expenses less in-kind and depreciation	\$32,140	\$56,073	74%	\$78,632	40%			

Balance Sheet

Assets	FY 2016	FY 2017	% Change	FY 2018	% Change
Current assets					
Cash		\$75	n/a	\$2,840	3,687%
Receivables	\$0	\$36,500	n/a	\$71,550	96%
Investments			n/a		n/a
Prepaid expenses & other	\$0	\$0	n/a	\$0	n/a
Total current assets	\$0	\$36,575	n/a	\$74,390	103%
Non-current investments					
Fixed assets (net)	\$56,877	\$56,272	-1%	\$53,244	-5%
Other non-current assets	\$0	\$0	n/a	\$0	n/a
Total non-current assets	\$56,877	\$56,272	-1%	\$53,244	-5%
Total assets	\$56,877	\$92,847	63%	\$127,634	37%
Liabilities & Net Assets					
Liabilities & Net Assets	FY 2016	FY 2017	% Change	FY 2018	% Change
Liabilities					
Accounts payable & other	\$0	\$0	n/a	\$0	n/a
Loans & other debt	\$13,380		-100%		n/a
Deferred revenue			n/a		n/a
Total current liabilities	\$13,380	\$0	-100%	\$0	n/a
Non-current liabilities	\$0	\$15,380	n/a	\$13,380	-13%
Total liabilities	\$13,380	\$15,380	15%	\$13,380	-13%
Net assets					
Unrestricted		\$17,500	n/a		-100%
Temporarily restricted		\$19,000	n/a		-100%
Permanently restricted			n/a		n/a
Total net assets	\$43,497	\$77,467	78%	\$114,254	47%
Total liabilities & net assets	\$56,877	\$92,847	63%	\$127,634	37%

Balance Sheet Metrics

	FY 2016	FY 2017	FY 2018
Months of Operating Cash		0	0
Total working capital	-\$13,380	\$36,575	\$74,390
Current Ratio	0	n/a	n/a
Debt Service Impact	42%	24%	17%
Unrestricted Net Assets Net of Property, Plant and Equipment			
Operating Margin	38%	0%	5%
Depreciation as a % of Fixed Assets	n/a	n/a	n/a
Leverage Ratio			

Months of Operating Cash represents the number of months an organization can operate at current average monthly expense levels with existing cash and cash equivalents. $\text{Cash} + \text{Cash Equivalents} / (\text{Total Expense} / 12)$. The ratio is calculated using total numbers since this organization does not have a disaggregated balance sheet.

Total Working Capital consists of the resources available for operations, and in this report is calculated as total current assets minus total current liabilities since this organization does not have a disaggregated balance sheet. This calculation of working capital may differ from your internal calculations.

Adequate working capital provides financial strength and flexibility to your organization, the ability to meet obligations as they come due, and the ability to take more risks, knowing there is a cushion to fall back on

Current Ratio (Current Assets divided by Current Liabilities) determines the organization's ability to pay current debt using current assets. The higher the ratio, the more capable the organization is of paying its obligations. The ratio is calculated using unrestricted numbers only.

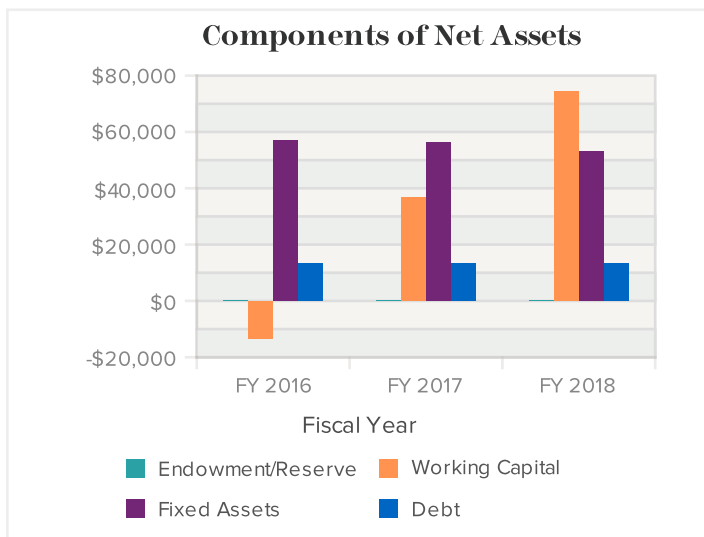
Debt Service Impact (Total Debt Service including principal and interest divided by Total Expense) calculates the % of an organization's total expenses applied to the total debt-service burden, e.g. a mortgage).

Unrestricted Net Assets Net of Property, Plant and Equipment (Unrestricted Net Assets - (Net Fixed Assets - Mortgage Debt)) shows what the organization's unrestricted net assets would be if they did not own any property, or have any debts associated with that property. Because this calculation is based on unrestricted values for net assets and fixed assets, if an organization fills out a single column balance sheet and does not separate fixed assets into restricted and unrestricted categories, this value will be blank

Operating Margin (Change in Net Assets divided by Total Unrestricted Operating Revenue) is a measurement of the organizations efficiency in operating, highlighting the amount of an organization's surplus or deficit.

Depreciation as a % of Fixed Assets indicates the potential need for replacement or repair of fixed assets (such as buildings, furniture, office equipment, sets and props); especially significant for organizations that own a building or carry a long-term lease.

Leverage Ratio (Total Debt divided by Total Unrestricted and Temporarily Restricted Assets) determines how heavily the organization has borrowed. A number in excess of 50% may indicate a potential crunch.



Attendance

In-person Participation	FY 2016	FY 2017	% Change	FY 2018	% Change
In-person participation - paid	480	522	9%	550	5%
In-person participation - free	40	1,210	2,925%	2,000	65%
Total in-person participation	520	1,732	233%	2,550	47%

Types of In-person Attendance	FY 2016	FY 2017	% Change	FY 2018	% Change
Performance tickets	200	1,222	511%	2,210	81%
Registrants for classes/workshops	40		-100%		n/a
Festival attendees	280	510	82%	340	-33%
Total in-person participation	520	1,732	233%	2,550	47%

Attendance Ages	FY 2016	FY 2017	% Change	FY 2018	% Change
Children (18 and under)	90	460	411%	700	52%
Children served in schools	40		-100%		n/a
Seniors	70	200	186%	100	-50%
Adults	360	1,072	198%	1,750	63%

Other Participation	FY 2016	FY 2017	% Change	FY 2018	% Change
Consulting/fee-for-service clients	2	5	150%	8	60%

Staffing

Staff & Non-Staff Statistics	FY 2016	FY 2017	% Change	FY 2018	% Change
Number of part-time or one-time volunteers	0	4	n/a	4	0%
Part-time or one-time volunteers - FTEs		0.1	n/a	0.1	0%
Independent contractors	37	40	8%	47	18%
Artistic Staff & Non-Staff Statistics	FY 2016	FY 2017	% Change	FY 2018	% Change
Independent contractors that are artists	35	36	3%	44	22%

Program Activity

	FY 2016	FY 2017	% Change	FY 2018	% Change
Distinct productions	2	9	350%	6	-33%
Total performances	2	17	750%	18	6%
Workshops/readings	3	1	-67%	2	100%
Works developed	17	9	-47%	15	67%
Works commissioned	1	2	100%	0	-100%
Distinct class series/courses	2		-100%		n/a
Total classes/class sessions	22	0	-100%	0	n/a
Programs offered in schools	2		-100%		n/a
Hours of programming in schools	60		-100%		n/a
Number of schools served	2		-100%		n/a
Artists placed in schools	1		-100%		n/a
Fairs/festivals/parades	1	2	100%	1	-50%
Residencies awarded		1	n/a		-100%