

Pensacola Little Theatre, Inc.

Project Title: Pensacola Little Theatre 85th Season

Grant Number: 23.c.ps.141.191

Date Submitted: Thursday, May 27, 2021

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: [2023-2024 General Program Support Grant Guidelines](#)

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 3

Discipline: Community Theatre

Proposal Title: Pensacola Little Theatre 85th Season

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Pensacola Little Theatre, Inc. 
- b. **DBA:**
- c. **FEID:** 59-0906711
- d. **Phone number:** 850.432.2042
- e. **Principal Address:** 400 South Jefferson Street Pensacola, 32502-5902
- f. **Mailing Address:** 400 South Jefferson Street Pensacola, 32502-5902
- g. **Website:** www.pensacolalittletheatre.com
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 087510426
- l. **Fiscal Year End Date:** 06/30

1. Grant Contact *

First Name

Sid

Last Name

Williams

Phone 850.432.2042

Email executive@pensacolalittletheatre.com

2. Additional Contact *

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Lynn

Last Name

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3. Authorized Official *

First Name

Sid

Last Name

Williams

Phone 850.432.2042

Email executive@pensacolalittletheatre.com

4. National Endowment for the Arts Descriptors

4.1 Applicant Status

Organization - Nonprofit

4.2 Institution Type

Performance Facility

4.3 Applicant Discipline

Theatre

C. Eligibility Page 3 of 12

5. Are all grant activities accessible to all members of the public regardless of sex, race, color, national origin, religion, disability, age or marital status?

Yes (required for eligibility)

No

6. Project start date: 7/1/2022 - Project End Date: 6/30/2023 *

Yes (required for eligibility)

No

7. What is the legal status of your organization?

Florida Public Entity

Florida Nonprofit, Tax-Exempt

8. How many years of completed programming does your organization have?

Less than 1 year (not eligible)

1-2 years (required for eligibility for GPS and SCP)

3 or more years (required minimum to request more than \$50,000 in GPS)

D. Quality of Offerings Page 4 of 12

9. Applicant Mission Statement - (500 characters) *

Pensacola Little Theatre (PLT) is a non-profit organization whose mission is to enrich, educate, and entertain the community by providing a diverse theatre experience through volunteer-driven performances and educational outreach. The Pensacola Little Theatre is dedicated to the maintenance and preservation of its historically significant structure, referred to as the Pensacola Cultural Center, which houses additional community and cultural events.

10. Programming Description - (2000 characters)

Briefly describe the project or program for which you are requesting funding. If you are an LAA or SSO, please include a statement that describes the services provided to your audience (including membership) and how those services are provided.

Pensacola Little Theatre is the proud owner and operator of the Pensacola Cultural Center, a multipurpose community center housing diverse community events and arts/culture organizations and opportunities. While we are available for use by other arts and culture organizations, theatre is our mission. We request funding to fulfill our mission - creating live theatrical opportunities for all walks of life in the community. Our season includes 11 titles, all executed by over 1,000 volunteers.

As you'll find in the details below, PLT offers an array of performance art, and our programming caters to all audiences. (The whole "something for everyone" spiel doesn't always ring true in all theaters, but PLT offers productions for children, teens, adults, elderly, conservative, liberal, happy, sad, rich, poor, easily offended, downright dirty - we have a series of performances to suit any taste.)

10.1 Programming Goals (2000 characters)

Please list at least three goals associated with the project or program you are for which you are requesting funding.

Goals: Broad statements that are usually general, abstract, issue oriented with realistic priorities. Goals are a long-term end to which programs and activities are developed and should reflect the organization's mission statement. Goals can be listed in priority order and ranked.

Sample goal: To provide residents and visitors with increased opportunities to view local art and meet local artists.

PLT is seeking operational grant funding for its 85th season, which runs from July through June, in line with the fiscal year. All plays run two weekends, including a half-priced Thursday night performance. Some musicals will run three or four weekends based on demand. School performances are scheduled throughout the year for all Treehouse children's performances.

Education and Outreach - Spring, summer, and fall classes are provided throughout the year inside the Cultural Center and service all ages. Outreach performances and workshops are held monthly at various locations throughout the community.

Goals

Continually improve artistic quality

Maintain the highest standards of excellence for our plays and musicals

Promote diversity and collaboration through production and performance

Provide a strong, safe home for our youth and give them opportunity to express themselves in a healthy, positive way

Promote accessibility to theatre for all members of the community, including under-served or at-risk populations

Showcase talented local residents by providing a public outlet for creativity free of charge to the artist

Improve quality of life for local residents and visitors

Support neighboring businesses by drawing regional residents and tourists to historic downtown Pensacola

Support tourism by working with local Chambers of Commerce and tourism agencies

Help talented young people and adults reach their full potential as artists and citizens

Provide after-school arts opportunities as classroom arts programs are being cut

Encourage creativity and literacy in school-age students through working with schools to build our programs

Develop future artist and patrons

Produce relevant traveling shows addressing community issues such as obesity and wellness.

Promote good mental and physical health in seniors through artistic stimulation

And our biggest goal in a COVID world is to provide outlets for artistic expression safely and comfortably for all patrons.

10.2 Programming Objectives (2000 characters)

Please list the three corresponding objectives for the goals listed above.

Objectives: Specific, measurable ends that are achievable within a time frame and mark progress towards achieving goals.

Sample Objective: At least 300 residents and visitors will view local art and be invited to a "meet the artist reception"

Objectives

Produce at least 10 quality plays and musicals, ranging from classic to contemporary works, using local, volunteer talent

Develop 2 additional types of programming that explore diverse points of view and encourages cultural diversity

Grow our subscriber base 10% per year by offering new packages and pricing options that meet the needs of people at all income levels

Grow our patron and volunteer-base by 10% through partnerships with community organizations, state and local agencies, and local businesses

Increase revenue from corporate sponsors, grantors, foundations, and other sources by 5%

Develop and strengthen relationships with arts organizations and agencies resulting in one new collaboration piece annually

Sustain two \$600,000 endowments

Use local suppliers and contractors wherever possible to support our community, at a minimum of 80% of all contract work performed

Operate on a balanced budget (included)

Increase our vibrant online presence through our website and social media by posting 3 additional contents weekly

Expand theatre training opportunities by offering 2 new classes and workshops designed to give students skills in teamwork and leadership and to improve self-esteem

Bring theatre and acting opportunities to under-served communities through 6 performances by our Beyond Boundaries traveling theatre.

10.3 Programming Activities (2000 characters)

Please list the project or program activities.

Activities: These are the specific activities that achieve the objectives.

Sample Activities: Work with local arts and tourism organizations to promote art shows. Communicate with local art teachers to encourage students to attend shows. Schedule artist commentaries and news articles to promote the shows.

PLT's season covers 12 months, from July to June. (A big-picture outline of our monthly priorities is attached.)

During that time, we produce 10-15 shows "at home" in the Pensacola Cultural Center and take additional productions to other locations, including schools, community centers, and assisted living facilities.

Work on the season begins far in advance, with PLT's play reading committee spending a year reviewing contemporary and classic works before making final recommendations. The committee builds a season that explores the human spirit, maintains the theatre's strong artistic identity, challenges audiences and artists, and contributes to the cultural richness of our art form. With input from the theatre's staff, Board of Trustees, outside artists, community supporters and partnering organizations, the Theatre assesses community needs and implements quality artistic programs. The final slate of shows is presented to the Artistic Director for review and then sent to the Board for final approval in January, 6 months before the season begins.

Once the season has been set, the Artistic Director chooses volunteer directors. Meetings are held with each director immediately after the selection process is complete. The Executive Director and Artistic Director meet to review budget guidelines and approve core crew members who will support each production.

All four series - Mainstage, Treehouse, Acom and Studio 400 - hold open auditions throughout the season. It is important to note that as a community theatre, no actors or directors are paid. There is no charge for auditions and PLT covers all cost for costumes, sets, and props. We also have volunteer choreographers, costumers, and technical crew. PLT's paid staff supports the volunteers and is responsible for recruiting, coordinating and training volunteers according to PLT policies and procedures.

Throughout the creative process, the Artistic Director oversees the directors he/she has entrusted with a production and serves as a mentor and adviser. For our musicals, musicians are paid the "going rate" which is also observed by the theatres at the University of West Florida and Pensacola State College.

All committees associated with PLT - Artistic, Treehouse Theatre, Studio 400, Play Reading - are made up of local volunteers including a district attorney, realtor, teachers, a psychologist, artists, and business owners.

10.4 Partnerships & Collaborations

Describe any partnerships and/or collaborations with organizations directly related to General Programming (GPS) or the Specific Cultural Project (SCP). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

As a Cultural Center, PLT's greatest strength is our ability to collaborate all in one home away from home. The exact same space where patrons attend the local LGBTQ film festival on Saturday night is then the same space where community members gather for worship on Sunday morning - because in our house - everyone is welcome.

As a whole, PLT, housed within its Pensacola Cultural Center, partners with countless community groups, businesses, and non-profit organizations throughout the year. PLT is the site of the Pensacola LGBTQ Film Festival, Stamped, each year. PLT also partners with Pensacon and the Pensacola Sports Association for premiers such as "Rise Again - The Justin Gatlin Story. PLT also partnered with Gulf Coast Kids House to collect winter jackets during our recent production of *Joseph and the Amazing Technicolor Dreamcoat*; the Pensacola Humane Society during our production of *CATS*; and PACE Center for Girls to host a book drive during our spring performance of *Little Women*.

Other partnerships include EntreCon, CivicCon, Studer Community Institute, Pensacola Blue Wahoos, The Human Trafficking Task Force, Escambia/Santa Rosa Bar Association, Liberty Church, West Florida Literary Federation, Ballet Pensacola, Pensacola Opera, Temple Beth el, Liberty Church, Valerie's House, University of West Florida Offices of Equity and Diversity, Leadership Pensacola, NISSI, and more.

11. Project/Program Evaluation

How will you determine if your Goals and Measurable Objectives are achieved? Who will conduct the evaluation, and who will the evaluation target? What methods will be used to collect participant feedback? (Surveys, evaluation forms, interviews, etc.) When will you collect the information, and how will it be used to inform future programming?

The people tell us what they want.

PLT uses Arts People ticketing software that captures data used for evaluation.

PLT carefully monitors attendance, season and single ticket sales, and response to outreach and educational programs. PLT uses three main methods of evaluation:

- Front-end Evaluation - topic testing, data testing from potential audiences;
- Formative Evaluation - testing carried out during development in response to audience feedback and comprehension and continued through the season, allowing for adjustment along the way;
- Summative Evaluation - Analysis of the impact and effectiveness of programming. Evaluation is produced at end, including input from all participants and organizers. Evaluation is an ongoing process. Through each step, PLT measures the success of programming in meeting goals and objectives, so adjustments can be made as needed.

PLT uses focus groups for evaluation of trends, history, preferences, talent, and community demand during the play selection process to build a season. The community dictates what theatre we show, using all information collected to inform our programming.

Data stored on the PLT server is analyzed by staff to determine attendance, audience trends, and patterns of ticket sales. Questionnaires are completed by subscribers, students, Board members and artists, providing details pertaining to demographics, volunteer opportunities, educational opportunities, classroom performances, and play preferences.

PLT's Studio 400 series provides a setting to debut new material without the expense of a production in our main theatre. This black box venue provides a platform for training new playwrights, directors, actors, designers, and stagehands.

An example of a survey distributed to volunteers and an example of a survey available to patrons to complete are attached in the supporting materials. In reopening for COVID, PLT has relied heavily on public feedback and surveying.

PLT also utilizes the information distribution of Arts & Economic Prosperity 5 for state-wide information on audience participation and economic impact.

11.1 Artist Projects only

Describe the expected outcomes of the project. How will you determine the success of the project?

E. Impact - Reach Page 5 of 12

Instructions

Do not count individuals reached through TV, radio, cable broadcast, the Internet, or other media. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

12. What is the estimated number of events related to this proposal?

56

13. What is the estimated number of opportunities for public participation for the events?

410

14. How many Adults will participate in the proposed events?

26,000

15. How many K-12 students will participate in the proposed events through their school?

3,800

16. How many individuals under the age of 18 will participate in the proposed events outside of their school?

1,450

17. How many artists will be directly involved?

Enter the estimated number of professional artists that will be directly involved in providing artistic services specifically identified with the proposal. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution. This figure should reflect a portion of the total individuals benefiting. If no artists were directly involved in providing artistic services enter 0.

17.1 Number of artists directly involved?

750

17.2 Number of Florida artists directly involved?

635

Total number of individuals who will be engaged?

32000

18. How many individuals will benefit through media?

5,600

19. Proposed Beneficiaries of Project

Select all groups of people that your project intends to serve directly. For each group, you can select more than one answer if applicable. If your project/program served the general public without a specific focus on reaching distinct populations, then select the "No Specific Group" options.

19.1 Race Ethnicity: (Choose all that apply) * No specific racial/ethnic group

19.2 Age Ranges (Choose all that apply): * Children/Youth (0-17 years)

Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

19.3 Underserved/Distinct Groups: * Individuals with Disabilities

Individuals below the Poverty Line

Military Veterans/Active Duty Personnel

Youth at Risk

20. Describe the demographics of your service area.

PLT impacts over 100,000 individuals annually and is located in the arts district of historic, downtown Pensacola. Patrons, guests, and volunteers come from Escambia, Santa Rosa, Okaloosa, and Walton Counties in Northwest Florida, and from Baldwin and Escambia Counties in South Alabama.

Our target population is very broad, crossing all ethnic and economic boundaries, available to anyone who lives, works, or visits the Pensacola Bay area that enjoys live theatre and the arts. Keeping our space affordable allows us and other organizations housed within our structure an opportunity to make the arts accessible to people from all income levels, races, ages, and backgrounds. Through our three series - Mainstage, Treehouse, and Studio 400 - PLT truly targets and offers something for every audience from every walk of life.

From Mobile County in Alabama to Okaloosa County in Florida, there are over 1.26 million residents. In the Southeastern United States, there are over 87.4 million people. While other artistic climates of this caliber are found closest in New Orleans, LA and Atlanta, GA, one could imagine that our target population could reach significant secondary markets in our region. Included are letters of support from numerous organizations and populations that we partner with each year, including Studer Community Institute, Stamped LGBTQ Film Festival, Ballet Pensacola, UWF, and more.

21. Additional impact/participation numbers information (optional)

Use this space to provide the panel with additional detail or information about the impact/participation numbers. Describe what makes your organization/programming unique.

As a home away from home to nearly one thousand volunteers each year, PLT serves as a safe haven for every age and every demographic. We support and nurture any willing to walk to our doors to "come play with us." Even for

those who can't make it here, we'll bring theatre to you via our traveling theatre free of charge. Every audience can laugh. Every walk of life is accepted. There is no role too big or too small for our family here at PLT.

And while we have known for decades the importance of cultural diversity and how vital the offering of artistic outlets, expression, and opportunities are - PLT knows that now more than ever, these offerings and impacts in the community are crucial. We are proud and committed to hearing and sharing the stories of all walks of life in our community.

22. In what counties will the project/program actually take place?

Select the counties in which the project/programming will actually occur. For example, if your organization is located in Alachua county and you are planning programming that will take place in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. Please do not include counties served unless the project or programming will be physically taking place in that county.

- Escambia
- Santa Rosa

23. What counties does your organization serve?

Select the counties in which your organization provides services. For example, if your organization is located in Alachua County and you provide resources and services in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. This might include groups that visit your facility from other counties.

- Escambia
- Okaloosa
- Santa Rosa
- Walton

24. Describe your virtual programming - (Maximum characters 3500.)

Briefly describe any virtual programming that you provide to the public. This information should include who is able to access the programming and any payment structure.

Nothing comes close to the magic of experiencing live theatre, but in the interim, PLT is offering virtual opportunities for the community to experience theatre at home. All of our upcoming performances have the alternative to view via streaming, which gives us all the opportunity to both support and be supported by theatre while isolating. A local videographer on the Board of Trustees creates multi-perspective videos of each performance available to stream via ShowTix4U.com. Payment structure mimics our existing payment structure for each series of shows, with all prices cut in half for streaming performances. Anyone with access to a computer or device can access the programming.

We've also opened up flexible subscription options – the FlexPass – to offer patrons the opportunity to support us now and have the flexibility of reserving a guaranteed seat once they feel comfortable coming into the Cultural Center once again or having access to virtual programming.

Our annual fundraiser "DepARTure" offers the community a chance to win an exciting trip to somewhere around the globe. Because of our commitment to spacial distancing, PLT offered a virtual ticket to our most recent and upcoming fundraiser, meaning patrons can access programming from anywhere in the world.

The theatre has also incorporated digital playbills online, displayed on our brand new website to accommodate audiences efficiently. All show updates are accessed from QR codes placed on all marketing materials.

25. Proposal Impact - (Maximum characters 3500.)

How is your organization benefitting your community .What is the economic impact of your organization?

Solo or Individual Artists: Include any positive social elements and community engagement anticipated from the project.

According to the Florida Arts & Economic Prosperity 5 Calculator by Americans for the Arts, PLT directly contributes \$82,210.00 to Local Government Revenue and \$111,342.00 to State Government Revenue. With the average per-person audience expenditure totaling \$24.71/person (for refreshments, meals, drinks, retail, clothing, accessories, local transportation, childcare, and overnight lodging), PLT audiences impacted the local economy by more than \$378,000.00 this fiscal year.

43 full-time equivalent (FTE) jobs in our community are supported by the expenditures made by PLT and its audiences.

Pensacola Little Theatre's staff uses census data, current economic studies, and our own unique surveys to determine both who our patrons and volunteers are, and what audiences we need to reach.

PLT is located in the arts district of historic downtown Pensacola. Participants come from Escambia, Santa Rosa, Bay, and Okaloosa Counties in NW Florida, and from Baldwin and Escambia Counties in South Alabama.

NW Florida supports a thriving arts community, though our median age group has been historically slower to participate, meaning it is important to market and produce products that appeal to a variety of people. Escambia County's median income is only \$38K per year, so we offer a range of ticket prices starting as low as \$5 for certain performances.

Nearly 25% of the local population is under age 18, so the Treehouse Series of children's shows were developed, as well as a broad spectrum of classes and other educational programs. Class offerings are tailored and priced for anyone in the community. Scholarships are available, and outreach programs include free performances at various locations. Treehouse ticket prices average \$13/adults and \$7.50/children 12 and younger.

PLT recognizes that 25% of children live in poverty and addresses the issue by distributing 25-100 free tickets per children's performance to under-served youth. PLT also has "Theatre Thursday" with all tickets sold for half price.

According to U.S. Census data, more than 21% of Escambia's population is age 60 or older, and PLT honors the service of seniors by providing discounts to many productions.

PLT is committed to cultural diversity in its selection and casting of plays. We are welcoming a record number of minority performers to our stage, and both recent and upcoming productions of *Sister Act*, *Joseph and the Amazing Technicolor Dreamcoat*, *CATS*, *Once Upon a Mattress*, *33 Variations*, and *Shrek* all heavily featured minority actors.

As the host for the Stamped LGBTQ Film Festival in Pensacola, PLT also serves as a hub for diversity and inclusion in Northwest Florida. Sunday's Child, a local LGBTQ grant-giving organization, has recognized PLT as the local standard of inclusion and cultural development.

Education and Outreach

Through classes and workshops, students learn in a hands-on environment. Involvement in theatre promotes self-confidence, communication, and creativity, as well as giving students the skills to grow as artists, actors, technicians and people .

Our goal is to help each child or adult find their voice and sense of play in a non-competitive atmosphere. We teach movement, basic acting, vocal projection, costuming, lighting, and sound. PLT offers daytime school performances to Escambia and Santa Rosa County Schools, private schools, and daycare centers.

PLT's Beyond Boundaries is a traveling theatre that visits under-served communities, Title 1 schools, libraries, senior facilities, and low-income community centers. During the school year, PLT has partnered with CA Weis Elementary, a school with 100% free and reduced lunch and 93% minority students. In December, the entire 5th grade attended a "day at the theatre" that included behind-the-scenes tour, acting classes, and a chance to perform on our stage.

Because we know the true impact is helping little boys and girls stand up a little taller and speak a little louder. We know the true impact isn't the entertainment, but rather, the enrichment of both our volunteers and our audiences. The ability to put yourself in someone else's shoes; the notion that it's ok to have a differing viewpoint or perspective; the strive for collaboration and the discipline of creating something together - that's the impact.

26. Marketing and Promotion

26.1 How are you marketing and promoting your organizations offerings? * Billboards

- Brochures
- Collaborations
- Direct Mail
- Email Marketing
- Magazine
- Newsletter
- Newspaper
- Pay Per Click (PPC) Advertising
- Radio
- Organic Social Media
- Paid Social Media
- Television
- Other

26.2 What steps are you taking in order to build your audience and expand your reach? - (Maximum characters 3500.)

How are you marketing and promoting your organizations offerings?

We appreciate and target each demographic, though focusing our efforts on cultivating and nurturing younger professionals in the community to build our audience and create sustainable patrons. While our largest patron base is an older demographic, PLT has seen unprecedented participation by younger professionals (35-45 years of age) over the last COVID year.

While traditional theatre has been challenged by COVID capacities this year, PLT has branched outside the box (and building) for a series of COVID friendly programming that has widely expanded our reach.

Our new outdoor Sips and Serenades series took our performers outdoors safely in the open air to continue offering an outlet for our volunteers and entertainment for the community. Our mission is to share your stories and the stories that can build and grow you as a human, and we found our outdoor *Sips and Serenades* have enabled us to do just that. Safety is at the forefront of everything that we do for our patrons and volunteers, and having the open-aired setting of our beautiful PLT Terrazza to continue allowing our volunteer artists to showcase their talents has really been a game-changer for the much-needed engagement and morale of the community – and our nonprofit pocketbooks. You sip. We sing. And we all leave satisfied.

Our winter Singeasy (think speakeasy) championed small audiences of 40-50 in a Cabaret-style speakeasy with craft cocktails, live accompaniment, and plenty of space between patrons. While our goal was to continue offering programming and generating revenue, we found that more than 55% (yes, more than HALF) of the attendees over the two-month span were first-time patrons who were interested in our avant-garde programming in the later hours of the weekend - growing new supporters and audience members during the pandemic.

Another change the theatre made during the pandemic and throughout our resurgence of programming is to offer theatre predominately in our larger theatre setting and allow rental opportunities to our smaller theatre venue to engage new audience and incorporate new souls into the building. Because the sheer setting of the Cultural Center is so lovely and centrally located, new audiences are frequently introduced through community events.

As our biggest form of growth, PLT was granted the "Brand on Us" grant by a local brand-transformation corporation locally to provide more than \$100,000 in marketing and branding services over the end of 2021 into 2022 to cast a much wider net by telling a clearer story of our organization to grow new audience. In a six-hour Dialogue Session with 30 of our most diverse stakeholders, patrons, and supporters, PLT relearned its own story, its own shortcomings, its own successes, and most importantly - its own potential.

F. Impact - Diversity, Equity and Inclusion Page 6 of 12

27. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility.* In addition to your facility, what step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community?)

For example, explain use of accessibility symbols in marketing materials, accessibility of facilities and programming and/or target population. You can find resources on accessibility at <http://dos.myflorida.com/cultural/info-and-opportunities/resources-by-topic/accessibility/>. We encourage all applicants to include images in the support materials showing the use of accessibility symbols in marketing materials.

Adequate accessibility for our patrons is at the forefront of our mission at Pensacola Little Theatre.

As the proud owner of a 109-year-old building, PLT has made significant strides to keep the Pensacola Cultural Center accessible and up to code in every aspect. (You can imagine the challenges faced in order to stay up-to-date compared to code requirements in 1911!)

To date, PLT meets the requirement of doors in the building that allow for passage in a wheelchair and/or crutches. No door frames impede safe passage for these individuals.

Being a live theatre, accessibility for those with hearing and visual impairment is crucial as well. Pensacola Little Theatre has hearing assistance devices for patrons that need them. The pocket-sized transmitter sends audio right to the earbud. PLT reserves seating at the front of the house, in order to allow closer viewing capabilities for our patrons in need.

PLT is equipped with two accessible elevators and a ramp at the front of the building. In the spring of 2016, PLT renovated the restrooms, and in doing so, a new ADA compliant family restroom was installed. The restroom fits all current standards for mobility and accessibility.

Whether water fountains, room identification, hazard notices, switches and controls, stairs, lighting, emergency signals and exits, public meeting rooms, etc. – PLT boasts our attention to detail to each and every patron's experience in the Pensacola Cultural Center.

PLT declares and affirms its special responsibility to the community to promote the full participation of persons in all of its activities and in the full range of human endeavor without regard to race, color, sex, disability, affectional or sexual orientation, age, or national origin and without requiring adherence to any particular interpretation of religion or to any particular religious belief or creed.

Board membership is open to all individuals, without regard to race, color, sex, disability, affectional or sexual orientation, age, or national origin and without requiring adherence to any particular interpretation of religion or to any particular religious belief or creed.

All employees of this organization are be hired without regard to race, color, creed, sex, gender, sexual preference or orientation, disability, or national origin.

All individuals shall be cast without regard to race, color, creed, sex, gender, sexual preference or orientation, disability, or national origin.

Our website and all social media platforms have a direct link to our Patron Services portion of our website which outlines all accessibility options and opportunities for our patrons. As performances have changed frequently due to COVID-19 complications, all PLT marketing materials now house a QR code which directs patrons to the most updated show information and accessibility standards.

Individual or Solo Artists: Skip questions 2-5 and move on to section H.

28. Policies and Procedures

Yes

No

29. Staff Person for Accessibility Compliance

Yes

No

29.1 If yes, what is the name of the staff person responsible for accessibility compliance?

Lynn Mitchell, Business Operations Director

30. Section 504 Self Evaluation

Yes, the applicant has completed the Section 504 Self Evaluation Workbook from the National Endowment for the Arts.

Yes, the applicant completed the Abbreviated Accessibility Checklist.

No, the applicant has not conducted an accessibility self-evaluation of its facilities and programs.

30.1 If yes, when was the evaluation completed? 7/1/2020

31. Does your organization have a diversity/equity/inclusion statement?

Yes

No

31.1 If yes include here:

The Pensacola Little Theatre declares and affirms its special responsibility to the community to promote the full participation of persons in all of its activities and in the full range of human endeavor without regard to race, color, sex, disability, affectional or sexual orientation, gender identity/expression, age, or national origin and without requiring adherence to any particular interpretation of religion or to any particular religious belief or creed.

Board membership is open to all individuals, without regard to race, color, sex, disability, affectional or sexual orientation, gender identity/expression, age, or national origin and without requiring adherence to any particular interpretation of religion or to any particular religious belief or creed.

All employees of this organization shall be hired without regard to race, color, creed, sex, gender, sexual preference or orientation, gender identity/expression, disability, or national origin. All individuals shall be cast without regard to race, color, creed, sex, gender, sexual preference or orientation, gender identity/expression, disability, or national origin.

32. Accessibility includes other factors besides physical. What efforts has your organization made to provide programming for all?

Theatre isn't for just anyone, but we make sure our theatre is for everyone. Through a diverse series of programming - from classic musicals, mind provoking non-musicals, children's theatre, downright dirty late-night productions, school literary productions, and everything in-between - if you want enrichment through live performances, we offer something for you.

As a Cultural Center, our efforts to provide programming for all extends beyond the stage. Whether our arts education department offering both in-house classes and a traveling theatre troupe into Title I schools, we extend the benefits of

arts education to all demographics in our community.

Church on Sunday. LGBTQ Film Festival on Saturday night. Ballet on the third floor. The local Human Trafficking Task Force on the first floor. We understand that performance art may be our forte, but we open our doors to other arts and culture organizations to showcase their art form as well. Theatre teaches us to use our voices. The Cultural Center teaches us to use our voices together, making a louder, more inclusive splash to provide programming for all.

But words fail, so see for yourself:

http://bit.ly/TheCommunitysTheatre_PLT

33. Describe the Diversity of your staff, volunteers, and board members.

While the goal to diversify our board members, volunteers, and staff will always aim higher, PLT is proud of its commitment to diversity, inclusion, and representation in our leadership.

Our Board members, though extremely diverse in terms of profession, ages, and sex, also prides itself on representation including, but not limited to our LGBTQ Board member who serves as the HIV Specialist physician locally; our African American best-selling author Board member who serves as an innovative coach, consultant, and national speaker for both women's and minority representation and the importance of culturally diverse leadership in nonprofit leadership; our Hispanic entrepreneurial Board member who owns the largest local videography business; an Asian Board member serving as a local attorney; an LGBTQ Board member chef; an LGBTQ Board member health and wellness business owner; and a philanthropist Board member serving in leadership on the Board of the local LGBTQ non-profit organization that promotes diversity, inclusion and equality by awarding grants to significant charitable and economic initiatives.

Within our staff of 7, our Executive Director proudly represents the G of the LGBTQ community and speaks nationally on equity and diversifying the culture of businesses; our Business Operations Director proudly represents the B of the LGBTQ community; our Technical Director proudly serves the L of the LGBTQ community and acts as our longest serving staff member.

Our volunteers represent every letter of the alphabet and color of the rainbow, and we proudly have a record number of minority volunteers over the last 2 seasons.

G. Track Record Page 7 of 12

34. Fiscal Condition and Sustainability

Describe the fiscal condition of the organization as it relates to the successful completion of the proposal. Also describe plans to sustain the proposal activities after the grant period.

PLT has a sound future with no outstanding debt and two \$600,000 endowment funds. PLT operates a balanced budget with over \$200,000 of reserve funds. PLT's home in historic downtown Pensacola has been recently renovated, reducing our maintenance expenses and providing a state of the art facility.

Our goal for the future is to continue offering high-quality theatrical performances that affordably entertain, educate, and expand the experiences of our patrons and volunteers. Through Beyond Boundaries and other outreach programs, we are reaching into new communities to broaden our audience base and provide theatrical experiences to people from all walks of life.

We have a dynamic fundraising program, including sales on the "Walk of Stars," outside the building. To date, over 120 stars have been sold. PLT owns the Pensacola Cultural Center located in Downtown Pensacola. The building is valued at more than \$3M. The Cultural Center itself is a source of revenue; our theatre and breakout rooms are frequently rented for business meetings, seminars, luncheons, weddings, performances, and other events. We have full-time tenants of Ballet Pensacola and Liberty Church, which generates \$125,000 in rent annually.

PLT's two major fundraisers (Cabaret and DepARTure) each saw more than 30% growth in both attendance and proceeds in 2019-2020.

A new community partnership and fundraiser, The Field of Screams, takes frighteningly good talent to underneath the Pensacola Blue Wahoos stadium throughout the month of October. Field of Screams serves as a fun, safe way to experience two Halloween mazes, concession, scary movies, performances, and a family-friendly Wahooloween community trick-or-treat for ALL ages.

A sound financial future allows PLT to focus on educational classes, workshops, and performances affordably to the community.

Although the economy has presented challenges for arts community, the organization has continued to be successful, resulting in no layoffs or dark periods, even through COVID 19. Though operations looked significantly different, PLT continued to offer safe theatrical offerings - both online and in person - through the course of this pandemic.

Our newest capital campaign is forming after PLT recently received the "Brand on Us" marketing grant from a local brand-transformation company who will spend the next 6 months helping tailor a campaign to bring the building to its next phase of growth - including and overhaul and transformation of all major theatre spaces. The goal is \$1.5M in aesthetic and physical improvements beyond any operational cost. The renovations include the creation of a permanent fine arts gallery within the Cultural Center to boast photography, painting, sculpture, writing, architecture, drawing, and more within our performance art facility.

35. Completed Fiscal Year End Date (m/d/yyyy) * 6/30/2020

36. Operating Budget Summary

	Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1.	Personnel: Administrative	\$92,000	\$86,425	\$95,000
2.	Personnel: Programmatic	\$100,200	\$90,245	\$104,500

3.	Personnel: Technical/Production	\$83,500	\$75,624	\$86,500
4.	Outside Fees and Services: Programmatic	\$187,462	\$144,024	\$170,000
5.	Outside Fees and Services: Other			
6.	Space Rental, Rent or Mortgage			
7.	Travel			
8.	Marketing	\$29,980	\$18,544	\$25,000
9.	Remaining Operating Expenses	\$378,548	\$259,983	\$330,000
A.	Total Cash Expenses	\$871,690	\$674,845	\$811,000
B.	In-kind Contributions	\$66,000	\$130,000	\$90,000
C.	Total Operating Expenses	\$937,690	\$804,845	\$901,000
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$284,650	\$108,211	\$215,000
11.	Revenue: Contracted Services	\$264,582	\$196,285	\$240,000
12.	Revenue: Other	\$68,532	\$52,012	\$60,000
13.	Private Support: Corporate	\$21,502	\$38,541	\$28,000
14.	Private Support: Foundation	\$7,400	\$8,655	\$8,000
15.	Private Support: Other	\$108,329	\$152,052	\$150,000
16.	Government Support: Federal			
17.	Government Support: State/Regional	\$42,265	\$38,565	\$35,000
18.	Government Support: Local/County	\$68,990	\$77,858	\$75,000
19.	Applicant Cash	\$32,000	\$28,250	\$30,000
D.	Total Cash Income	\$898,250	\$700,429	\$841,000

B. In-kind Contributions	\$66,000	\$130,000	\$90,000
E. Total Operating Income	\$964,250	\$830,429	\$931,000

37. Additional Operating Budget Information - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. Please explain any deficits, excess revenue, or major changes to any line items or budget totals. If not applicable, then write "not applicable."

Admission

PLT is approaching the 2022-2023 season with more blockbuster hits. The goal is to provide an easier transition for non-theatre goers to experience theatre. PLT is also offering a special collaboration with the Pensacola Opera this season, broadening the normal audience outreach.

Structure

Any surplus funding from programming is reinvested into the maintenance of the theatre's 108-year-old structure, Pensacola Cultural Center. For example, the theatre invested 26,000 in repairs to our fire escape this fiscal year for the safety of patrons and volunteers with excess funding.

38. Paid Staff

- Organization has no paid management staff.
- Organization has at least one part-time paid management staff member (but no full-time)
- Organization has one full-time paid management staff member
- Organization has more than one full-time paid management staff member

39. Hours *

- Organization is open full-time
- Organization is open part-time

40. Does your organization have a strategic or long range plan?

- Yes
- No

H. Track_Record Page 8 of 12

41. Rural Economic Development Initiative (REDI) Waiver

Yes

No

42. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.myflorida.com/cultural/grants/grant-programs/>. Proposal Budget expenses must equal the Proposal Budget income.

The expense section contains three columns:

- Grant funds (these are the funds you are requesting from the state)
- Cash Match (theses are earned or contributed funds supplied by your organization))
- In-kind (the value of donated goods and services)

Do not include any non-allowable expenses in the proposal budget. (see non-allowable expenses).

For General Program Support the Proposal Budget should match the operating budget minus any non-allowable expenses (see non-allowable expenses).

42.1 Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Executive Director	\$25,000	\$29,000	\$0	\$54,000
2	Operations Director	\$21,000	\$20,000	\$0	\$41,000
Totals:		\$46,000	\$49,000	\$0	\$95,000

42.2 Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing Director	\$6,000	\$30,500	\$0	\$36,500
2	Facilities Director	\$0	\$33,000	\$0	\$33,000
3	Education Director	\$0	\$35,000	\$0	\$35,000
Totals:		\$6,000	\$98,500	\$0	\$104,500

42.3 Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Director	\$22,000	\$24,500	\$0	\$46,500
Totals:		\$42,000	\$44,500	\$0	\$86,500

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
2	Technical Director	\$20,000	\$20,000	\$0	\$40,000
Totals:		\$42,000	\$44,500	\$0	\$86,500

42.4 Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Security	\$0	\$23,000	\$0	\$23,000
2	Education Outreach Teachers	\$0	\$20,000	\$0	\$20,000
3	Actors	\$0	\$0	\$65,000	\$65,000
4	Contracted Labor	\$0	\$62,000	\$0	\$62,000
Totals:		\$0	\$105,000	\$65,000	\$170,000

42.5

42.6

42.7

42.8 Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing	\$0	\$15,000	\$10,000	\$25,000
Totals:		\$0	\$15,000	\$10,000	\$25,000

42.9 Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Utilities	\$0	\$70,000	\$0	\$70,000
2	Janitorial	\$0	\$25,000	\$0	\$25,000
3	Insurance	\$0	\$43,000	\$0	\$43,000
4	Maintenance	\$0	\$30,000	\$15,000	\$45,000
5	Office Supplies	\$0	\$11,000	\$0	\$11,000
6	Production Expenses	\$0	\$108,000	\$0	\$108,000
Totals:		\$0	\$315,000	\$15,000	\$330,000

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
7	Education Materials	\$0	\$6,000	\$0	\$6,000
8	Equipment	\$0	\$22,000	\$0	\$22,000
Totals:		\$0	\$315,000	\$15,000	\$330,000

Amount of Grant Funding Requested: \$94,000

Cash Match: \$627,000

In-Kind Match: \$90,000

Match Amount: \$717,000

Total Project Cost: \$811,000

43. Proposal Budget Income:

Detail the expected source of the cash match (middle column) your organization will be using in order to match the state funds (first column) outlined in the expense section. Use the budget categories listed below. Do not include your grant request (first column) or in-kind (third column). Include only income that specifically relates to the proposal. The Proposal Budget income must equal to the Proposal Budget cash match in the expenses.

43.1 Revenue: Admissions *

#	Description	Cash Match	Total
1	Admission	\$215,000	\$215,000
Totals:		\$0	\$215,000

43.2 Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Building Rental	\$86,000	\$86,000
Totals:		\$0	\$86,000

43.3

43.4 Private Support: Corporate *

#	Description	Cash Match	Total
1	Private Corporate Sponsorship	\$28,000	\$28,000
Totals:		\$0	\$28,000

43.5 Private Support: Foundation *

#	Description	Cash Match	Total
1	Foundation	\$8,000	\$8,000
Totals:		\$0	\$8,000

43.6 Private Support: Other *

#	Description	Cash Match	Total
1	Fundraising	\$150,000	\$150,000
Totals:		\$0	\$150,000

43.7

43.8 Government Support: Regional *

#	Description	Cash Match	Total
1	Government Support	\$35,000	\$35,000
Totals:		\$0	\$35,000

43.9 Government Support: Local/County *

#	Description	Cash Match	Total
1	Government Support: Local	\$75,000	\$75,000
Totals:		\$0	\$75,000

43.10 Applicant Cash *

#	Description	Cash Match	Total
1	App. Cash	\$30,000	\$30,000
Totals:		\$0	\$30,000

Total Project Income: \$811,000

43.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$94,000	\$94,000	12%
B.	Cash Match	\$627,000	\$627,000	77%
	Total Cash	\$721,000	\$721,000	89%
C.	In-Kind	\$90,000	\$90,000	11%

Line	Item	Expenses	Income	%
	Total Proposal Budget	\$811,000	\$811,000	100%

44. Additional Proposal Budget Information (optional)

Use this space to provide the panel with additional detail or information about the proposal budget. For example, if you have more in-kind than you can include in the proposal budget you can list it here.

Additional cash-flow income that exceeds what is allowed to input in the proposal budget includes further Cultural Center rental income, tenant rent, education tuition, and additional private support. These line items are classed in Revenue: Contracted Services and Revenue: Other.

I. Attachments and Support Materials Page 9 of 12

Complete the support materials list using the following definitions.

- **Title:** A few brief but descriptive words. Example: "Support Letter from John Doe".
- **Description:** (optional) Additional details about the support materials that may be helpful to staff or panelists. Identify any works or artists featured in the materials. For larger documents, please indicate page number for DAC credit statement and/or logo.
- **File:** The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

Content Type	Format/extension	Maximum size
Images	.jpg, .gif, .png, or .tiff	5 MB
documents	.pdf, .txt, .doc, or .docx	10 MB
audio	.mp3	10 MB
video	.mp4, .mov, or .wmv	200 MB

MacOS productivity files such as Pages, Keynote, and Numbers are not acceptable formats. Please save files into .pdf format before submission.

45. Required Attachment List

Please upload your required attachments in the spaces provided.

45.1

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
Substitue W-9.pdf	34 [KB]	5/19/2021 12:03:34 PM	View file

46. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
PLT_IRSDeterminationLetter.pdf	PLT_IRSDeterminationLetter		177 [KB]		View file
PLT_OrganizationalChart.pdf	PLT_OrganizationalChart		242 [KB]		View file
PLT_LongRangePlan19-24.pdf	PLT_LongRangePlan		2726 [KB]		View file
PLT_BoardandCommitments.pdf	PLT_Board of Trustees with Commitments		424 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
PLT_MonthlyBreakout.docx	PLT_Calendar of Monthly Priorities		18 [KB]		View file
PLT_PatronSurvey_VolunteerEvaluation.pdf	PLT_Patron Surveys and Evaluation Forms		2044 [KB]		View file
PLT_ProductionExamples.pdf	PLT_Production Examples and Educational Flyers		365 [KB]		View file
PLT_CommunityLettersofSupport.pdf	PLT_CommunityLettersofSupport	PLT_Kind words from our friends and partners at the City of Pensacola Mayor's Office, University of West Florida Office of Equity and Diversity, Pensacola Children's Chorus leadership and theatre patron, Stamped LGBTQ Film Festival, Liberty Church tenant, Studer Community Institute, and our Executive Director	1021 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
The Community's Theatre.mp4	PLT_TheCommunity'sTheatre	PLT_A digital glimpse into the diverse programming, audience, support, and opportunities offered within the Pensacola Cultural Center.	189909 [KB]		View file

46.1

J. Notification of International Travel Page 10 of 12

In accordance with Section 15.182, Florida Statutes, the grantee shall notify the Department of State of any international travel at least 30 days before the date the international travel is to commence or, when an intention to travel internationally is not formed at least 30 days in advance of the date the travel is to commence, as soon as feasible after forming such travel intention. Notification shall include date, time, and location of each appearance.

47. Notification of International Travel

I hereby certify that I have read and understand the above statement and will comply with Section 15.182, Florida Statutes, International travel by state-funded musical, cultural, or artistic organizations; notification to the Department of Economic Opportunity.

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

In accordance with Section 215.97(2)(a) and 215.97(8)(a), Florida Statutes, and the policies and procedures established by the Division of Arts and Culture, the grantee is required to certify annually if your organization with FEIN (insert FEIN here) expended \$750,000 or more from all combined state sources and all combined federal sources during your organization's fiscal year. If your organization has exceeded the threshold of \$750,000, your organization will be required to comply with the Florida Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

48. Florida Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with Section 215.197, Florida Statutes, Florida Single Audit Act and the policies and procedures established by the Division of Arts and Culture.

L. Review & Submit Page 12 of 12

49. Guidelines Certification

I hereby certify that I have read and understand the guidelines and all application requirements for this grant program outlined under section 265.701, Florida Statutes and incorporated by reference into Rule 1T-1.039, Florida Administrative Code.

50. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Pensacola Little Theatre, Inc. and that all information indicated is true and accurate. I acknowledge that my electronic signature below shall have the same legal effect as my written signature. I am aware that making a false statement or representation to the Department of State constitutes a third degree felony as provided for in s. 817.155, F.S., punishable as provided for by ss. 775.082, 775.083, and 775.084.

50.1 Signature (Enter first and last name)

Sid Williams

