

# Ghostbird Theatre, Inc.

**Project Title:** Tangled Roots, an original play by Barry Cavin

**Grant Number:** 24.c.pr.141.168

**Date Submitted:** Friday, May 27, 2022

**Request Amount:** \$25,000.00

## A. Cover Page Page 1 of 12

### Guidelines

Please read the current **Guidelines** prior to starting the application: **2023-2024 Specific Cultural Project Grant Guidelines**

### Application Type

**Proposal Type:** Discipline-Based


**Funding Category:** Level 1

**Discipline:** Community Theatre

**Proposal Title:** Tangled Roots, an original play by Barry Cavin

## B. Contacts (Applicant Information) Page 2 of 12

### Applicant Information

- a. Organization Name: Ghostbird Theatre, Inc. 
- b. DBA: Ghostbird Theatre Company
- c. FEID: 46-1921355
- d. Phone number: 239.478.6610
- e. Principal Address: 2797 1st Suite #305 Fort Myers, 33916
- f. Mailing Address: 2797 1st ST #305 Fort Myers, 33916
- g. Website: [www.ghostbirdtheatrecompany.org](http://www.ghostbirdtheatrecompany.org)
- h. Organization Type: Nonprofit Organization
- i. Organization Category: Other
- j. County: Lee
- k. UEI: H57ZKLKC32S8
- l. Fiscal Year End Date: 12/31

### 1. Grant Contact \*

**First Name**

James

**Last Name**

Brock

**Phone** 239.489.2274

**Email** jbrock@fgcu.edu

### 2. Additional Contact \*

**First Name**

James

**Last Name**

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**Phone** 239.489.2274

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### 3. Authorized Official \*

**First Name**

James

**Last Name**

Brock

**Phone** 239.489.2274

**Email** jbrock@fgcu.edu

**4. National Endowment for the Arts Descriptors**

**4.1. Applicant Status**

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Organization - Nonprofit

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**4.2. Institution Type**

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Performing Group - Community

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**4.3. Applicant Discipline**

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Theatre

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## C. Eligibility Page 3 of 12

### 1. What is the legal status of your organization?

- Florida Public Entity
- Florida Nonprofit, Tax-Exempt

### 2. 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

### 3. Project start date: 7/1/2023 - Project End Date: 6/30/2024 \*

- Yes (required for eligibility)
- No

### 4. 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

### 1. Applicant Mission Statement - (500 characters) \*

Ghostbird Theatre Company's mission is to engage, inspire, and educate our community by producing site-inspired and immersive works that move audiences toward a poetic sense of the world.

### 2. Project 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.

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Develop and Mount *Tangled Roots*, a new play by Barry Cavin

#### Context

The 700-acre park that is now called Bunche Beach was once the one acre stretch of sand where African Americans could visit surf in Lee County, Florida without risking harassment or arrest. This beautiful spot where the Caloosahatchee River flows into the Gulf of Mexico reminds visitors today of that inexcusable injustice while also pointing to a deeper truth—that the water lapping at the sand, the birds looking for a meal, the tangled roots of the mangroves—all share a common ecosystem that stretches like a belt around the waist of the world. That belt unites people of all cultures, beliefs, colors, and languages.

Across San Carlos Bay from Bunche Beach lies a small barrier island. On that island you can still find a building called The Sanibel School for White Children, yet another reminder of a brutal past. But there's more to the story here. Most residents of Lee County think Sanibel as a paradisiacal playground for wealthy tourists. But between the late nineteenth and early twentieth centuries, it was a frontier space where life was hard and some of its earliest non-native inhabitants were African Americans. The Sanibel School for White Children however bears witness to institutionalized racism, but if we look more deeply into the life of the people living on the island at the time, we find that the story is more complicated and nuanced. The descendants of the families living there at the time speak of a spirit of mutual dependency where the border between black and white was not so firmly drawn--a distinction standing in stark relief against the horror of lynchings and brutalization against Blacks just across the bay.

#### Plan

We propose to create a hybrid performance of film and live theater at the Sanibel Historical Museum and Village. The film portion of the event will be video mapped onto the School for White Children and at least one other structure. It will contain animation and interviews of some living descendants of the island's earliest non-native settlers. The live theater portion will

feature song and dance and a story that binds all the elements together. We hope that the performances will celebrate community and diversity in the face of the reality and history of white supremacy.

## 2.1. Project Goals (2000 characters)

Please list at least three goals associated with the project or program 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.

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Ghostbird Theatre Company's goals for this project emanate from our three founding commitments:

- To develop new and experimental works and honor old works that have inspired us *to be bold and compassionate and imaginative*;
- To support and nurture an ensemble of theatre artists who are devoted to *collaboration and interdisciplinarity*;
- To sustain our community through *educational and creative engagement*.

From these commitments, we have three goals for this project:

- Community-building
- Imaginative Empathy
- Interdisciplinarity

With community-building, we recognize that theatre-making is bound to shared experience--with audience members having their own separate and private reckoning--that there is something communal and ancient occurring. We think of theatre in that old, sacred way, whether it's a ritual or a pageant or a memorial service, where we are simply together, paying attention to the same thing. This also pertains to everyone else involved in the theatre-making, where the sheer labor-intensive quality of it, presenting it as a piece of *community* theatre, is something valuable, precious on its own terms.

With imaginative empathy, we recognize that powerful art is wreckless, where our imaginative faculties must be challenged and enlarged. Nothing is worse than a play that chiefly serves to confirm what we already know to be true, to affirm our beliefs with only one or two tepid overtures to a topical controversy. With performative art, an audience may be entertained, may be stimulated, but they also have some work to do. The art should also disrupt or disorient, so that our imaginative gifts must engage and deepen to arrive at some understanding, however illusive or temporary. It is with that imaginative exercise where we develop empathy, expand our capacity to love.

With interdisciplinarity, we recognize that other arts deeply inform theatre: these other arts do not simply serve the play, as secondary materials, as sets and backdrop and filter, but that they are integral to what is ultimately created. We purposefully invite the participation of fabric artists, visual artists, musicians, soundscape artists, spoken word artists, folk artists,

choreographers, sculptors, translators, filmmakers, photographers, environmental artists, puppet makers, and conceptual artists. We regard plays as performative platforms, opportunities for other artists to play, argue, imagine, and build.

## **2.2. Project 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”

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Thus, the objective of mounting, developing, and performing *Tangled Rots* serves our goals of community-building, by addressing the spiritual legacy and complex social conditions of Jim Crow segregation and by engaging our audience in a deeply immersive, communal experience. Specifically, we have a goal of engaging 2000 residents and visitors through performances and a public lecture/presentation.

Ghostbird will achieve its goal of imaginative empathy, by constructing a performance which requires our audience to exercise their imaginative gifts and to recognize our mutual interdependence. Specifically, we have a goal of 80% of our surveyed audience expressing how they were challenged by the production.

And Ghostbird will achieve its goal of interdisciplinarity, by designing a performance that will blend a full array of arts, music, film, dance, spoken word, soundscape, puppetry, and shadow play. Specifically, we have a goal of having at least five distinct art disciplines engaged in the mounting of the production.

By the use of on-line surveys and Google Analytics, Ghostbird will be able to evaluate the demographics of the audience, and through internal measures, will be able to assess the diversity of its staff, cast, crew, and contributing artists.

Through audience surveys, Ghostbird will have collected measurable data about audience engagement and appreciation and criticism of the performances and play. I will have a post-production session with Ghostbird's senior staff to evaluate these data and assessments, as we consider the success and effectiveness of this project.

## **2.3. Project 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.

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- Workshop with Barry Cavin, developing his drafted script of and filmwork for *Tangled Roots*, with our Ghostbird Theatre Company creative team.
- Create with other Florida-based artists puppets, songs, choreography, poems, archival materials, sound recordings, etc., as needed for the production.

- Produce 12 performances, over three weeks, of *Tangled Wood* at the Sanibel Historical Village and Museum. Two performances will be devoted to local high school students, with accompanying creative workshops.
- Coordinate and produce with the Lee County Black History Society and the Sanibel Historical Village and Museum a public lecture/presentation to accompany the opening of the performances.

#### **2.4. Partnerships & Collaborations (2000 characters)**

**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.**

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**We will partner with the Lee County Black History Society and the Sanibel Historical Village to assist with developing the content of the production, including the use of archival materials. We will also pursue funding from the Florida Humanities Council with these partners to support the development of a public presentation to accompany the production.**

**Barry Cavin has received a \$2500 commitment, a professional development grant, from Florida Gulf Coast University toward drafting the play in 2022-23.**

**We will partner with Sonya McCarter of the Alliance for the Arts in Lee County, to consult on the script and to bring in and support performing talent from her CHANGE program, Communities Harnessing the Arts to Nurture and Grow Equity. We will ensure significant stipends to the performers from this program.**

**Will partner with local high schools--Dunbar, North Fort Myers, and Cypress Lakes--to present this performance to students and a largely underserved population. Ghostbird Theatre Company has developed relationships with each high school, and we will be able to provide two dedicated performances for them. We will also arrange workshops for these students in scriptwriting and theatre making.**



## E. Impact - Reach Page 5 of 12

For questions 1-6, 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.

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

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3

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

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15

**3. How many Adults will participate in the proposed events?**

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1,850

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

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50

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

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50

**6. 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.

**6.1. Number of artists directly involved?**

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15

**6.2. Number of Florida artists directly involved?**

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15

**Total number of individuals who will be engaged?**

1965

**7. How many individuals will benefit through media?**

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500

**8. 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.

**8.1. Race Ethnicity: (Choose all that apply) \***

- Black or African American
- White

**8.2. Age Ranges (Choose all that apply): \***

- No specific age group.

**8.3. Underserved/Distinct Groups: \***

- No specific underserved/distinct group

**9. Describe the demographics of your service area. (2000 characters)**

Demographics are distinct characteristics of a population. Examples include but are not limited to: age, race, ethnicity, religion, gender, income, family status, education, veteran, disability status, and employment.

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According to the U.S. Census Bureau and its 2020 Census:

**Lee County**

- 67% White
- 9% Black/African American
- 22% Latinx/Hispanic
  
- 29% 65 or older

Based on past performances, Ghostbird Theatre Company has an on-going goal of reaching a Hispanic/Latinx audience of 25% and a Black/African-American audience of 10%. These percentages are slightly higher than the census data for Lee County, Florida. For this particular performance, Ghostbird has a goal of achieving a Black/African-American audience of 20%.

Please note that conventional community theatre audiences in Southwest Florida are oppressively homogenous, typically white retirees. Ghostbird is exceptional in that its base audience, 60%, is 18-39 years old, mostly millennials and genZ.

**10. Additional impact/participation numbers information (optional) (1500 characters)**

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

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

Lee

**12. What counties does your organization serve?**

Lee

**13. Describe your virtual programming. Only for applicants with virtual programming. (2500 characters)**

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.

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Please note that for media, we intend to create, with the Lee County Black History Society, a brief YouTube video based on the archival materials we locate.

**14. Proposal Impact (3500 characters)**

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

**Organizations:** Include education and outreach activities.

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

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Based on participation in the Arts & Economic Prosperity 5 Self-Study conducted by the Lee County Alliance for the Arts and in which Ghostbird Theatre Company participated, the economic impact of our project should be somewhere between \$95,000 and \$120,000. This is a figure based on the direct expenditures by Ghostbird in support of the program, as well as the money spent by the audience for food, lodging, and travel to the performances (beyond the price of the ticket). Our annual economic impact is approximately \$200,000 to \$240,000, based on this formula.

Ghostbird Theatre Company will work with the local public "arts" schools, North Fort Myers High and Cypress Lakes High, and with the historically underserved Dunbar High, to bring high school students and their teachers to two free previews, each with a creative workshop with the playwright, director, and performers. Ghostbird has provided such experiences with these high schools in the past, and approximately 50 students will be served.

We also have brought in a few of these students for a more immersive experience in our theatre company, where they assist us with painting, song-writing, music-making, and choreography--this most recently with our production of *Sitting Ducks on the Sitting Dock* in November 2022. Patty Gair, the theatre teacher at Cypress Lakes High (who was recently named Teacher-of-the-Year in Lee County), wrote in her evaluation of our partnership, "Thank you for giving my students the opportunity to see that theatre-making is more than Broadway musicals."

Another note regarding community engagement is that Ghostbird Theatre Company operates more closely as a performance arts group than it does as a traditional theatre company. Its relative community impact in terms of audience size, compared to other community theatre companies, is indeed small. We think of Ghostbird as being a small niche shop, or more specifically, an ever-moving performance gallery. Our audience tends to be young precisely because of how Ghostbird mounts its plays and how Ghostbird develops original, experimental plays. Ghostbird isn't about a broad audience, but a deep, small, and diverse audience.

The value of Ghostbird is that it gives performers, artists, and musicians an exciting way to engage with our community. In our updated by-laws, Ghostbird has reaffirmed its commitment to supporting interdisciplinary arts, where we bring in, pay, and collaborate with visual, conceptual, musical, and literary artists to build our plays--this current year we are working with conceptual artist Xiaoyue Zhang and composer/soundscape artist Philip Heubeck. Our model is closer to Robert Rauschenberg and his work with Merce Cunningham than it is to conventional theatre collaborations. This project reinforces this impactful, focused mission, where we actively, creatively, and financially support artists.

And for small as we are, Ghostbird has achieved national recognition in being awarded a 2021-23 Arts Project grant from the National Endowment for the Arts. It has also been named one of the Best 10 Venues for Live Theatre by BestThingsFL.com, a recognition of our exclusively site-specific work--right along side Hippodrome and Asolo. Ghostbird Theatre Company brings work that "you can't find anywhere else in Southwest Florida." It is our distinct work and our partnerships which have enabled us to have a significant cultural impact in our region.

Finally, because we are in a county with two Equity houses, two college theatres, and seven traditional community theatre companies, we can afford to be foundationally distinct in our mission, identity, and programming. Our community is well served by the diversity of theatre

experiences provided by these other theatre companies, and they also assist us in developing our audience and our artists. Because of this rich theatre community in Lee County, we can thrive as small as we are and continue to build our site-specific and immersive projects.

## 15. Marketing and Promotion

### 15.1. How are your marketing and promoting your organizations offerings? \*

- Email Marketing
- Newspaper
- Radio
- Organic Social Media
- Paid Social Media

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

How are you marketing and promoting your organizations offerings?

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With the assistance from a grant from the Lee County Visitor and Convention Bureau, Ghostbird Theatre Company will deepen its social media presence with video-enriched blasts; this outreach in the past has proven very successful in reaching and securing a younger audience, which is the theatre company's base. We will continue to work with Florida Weekly and WGPU Public Media for more conventional marketing. We will rely, too, on our partnerships with Florida Arts, Inc., and with the Lee County Alliance for the Arts and the Southwest Florida Community Foundation to reach out to promote our work to underserved audiences.

Ghostbird with FAI Photography will create a short trailer for the play. In the past, their trailers have netted an average of 10,000 views: these are not the typical trailers you see for most theatrical productions, of actors performing small snippets or directors discussing the work, but they are set alone pieces of video art. The trailers often incorporate original music and songs created by Ghostbird Theatre Company artists. In their work with FAI, Ghostbird has adjusted its use of video, now developing segments that are no more than 15 seconds as a way to reach its core audience.

Ghostbird will commit to running both print ads and on-line advertising with Florida Weekly. This traditional aspect of Ghostbird's marketing campaign, along with the radio spots on WGPU Public Media, keeps Ghostbird in the public limelight. One of Ghostbird's challenges, since it is a site-specific theatre company, is that it doesn't have a house. Its audience must be continually informed of where the next "rare sighting" will occur.

Ghostbird will make use of their Facebook, Twitter, YouTube, and Instagram platforms, as well as their web site, to promote the play. Over the last several years, the use of Facebook has become a less effective means of marketing, and Ghostbird is re-evaluating its social media program efforts. They will also promote their 2023-24 season on a half-hour segment of Gulf Coast Life on WGPU-FM.

In all, Ghostbird's marketing has been successful as evident in nearly 90% of its performances being sold out over the last six years. I should note, again, that Ghostbird's

**audiences tend to be small because of the host venues' limitations, and so it is relatively easy to have sell-out performances at these small venues.**

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

**1. 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 specific step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community? (3500 characters)**

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 [dos.myflorida.com/cultural/info-and-opportunities/resources-by-topic/accessibility](https://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.

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Ghostbird Theatre Company produces site-specific work, and so we do not have a dedicated facility for our productions. We mount only 2-3 productions per year, and we vigorously evaluate the accessibility of our host venues.

Ghostbird Theatre Company has a dedicated accessibility officer to review all venues. He annually completes the N.E.A. accessibility worksheet to evaluate the venues and to keep current on accessibility issues. It should be noted that Ghostbird has turned down venues because of a facility lacking accessibility. Ghostbird also has a volunteer, Suzanne Sutton, who serves as an accessibility consultant; she spent 13 years as the accessibility officer for the Lee County Board of Elections, evaluating the accessibility of precinct buildings.

The Sanibel Historic Village and Museum is fully A.D.A. compliant, as a part of the BIG Arts complex on Sanibel.

Ghostbird provides large print versions of programs, has supplemental assisted hearing devices. In terms of improving accessibility, Ghostbird has partnered with the Alliance for the Arts for their oral descriptive services for the seeing impaired. This involves writing an additional descriptive script for a reader, which is transmitted to our audience via headsets. Assuming this service will remain available for the 2023-24 seasons, we would use this service for this performance.

### **2. Policies and Procedures**

Yes

No

### **3. Staff Person for Accessibility Compliance**

Yes

No

**3.1. If yes, what is the name of the staff person responsible for accessibility compliance?**

James Brock

**4. 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.

**4.1. If yes, when was the evaluation completed?** 4/1/2022

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

- Yes
- No

**5.1. If yes include here. (500 characters)**

**Inclusion Statement**

We embrace and encourage differences in age, color, disability, ethnicity, family or marital status, gender identity or expression, language, national origin, physical and mental ability, political affiliation, race, religion, sexual orientation, socio-economic status, veteran status, and other characteristics that make all our volunteers and employees unique.

(A full statement is in our by-laws, too long to be accommodated here).

**6. Accessibility includes other factors besides physical. What efforts has your organization made to provide programming for all? (2000 characters)**

Ghostbird will provide two free performances to high school students of *Tangled Roots*, and it routinely provides free tickets to underserved populations, about 10% of its ticket sales. Ghostbird's ticket prices are also the lowest of all the community theatres in Southwest Florida, \$20 general admission and \$10 students for ALL shows, and so it provides for economic accessibility as well.

Over the years, Ghostbird has developed productions in consultation with mental health experts and faculty with expertise in social justice and sustainability from Florida Gulf Coast University, to assist staff, volunteers, and performers through the content of certain productions.

Because Ghostbird has mounted plays throughout Lee County (in Dunbar, Buckingham, downtown Fort Myers, Bonita Springs, Estero, etc) and at nontheatrical venues (including art studios, yoga centers, historic buildings, state parks, art galleries, shop windows, office buildings, etc.), we are accessible to nontheatre-going audiences. As mentioned earlier, Ghostbird enjoys a young audience relative to other theatre companies in Southwest Florida.



**With this particular project, we see an opportunity to reach even further within our own community. We recognize we can do more and must do more in terms of supporting local Black artists, performers, and producers.**

**7. Describe the Diversity of your staff, volunteers, and board members. (1000 characters)**

**Board identifies as 60% female and is 100% white.**

**Staff identifies as 50% female and is 75% white, 25% white/Hispanic.**

**We also support a diverse set of performers and artists: over 60% of our roles have been cast by self-identified women, 10% by self-identified gender fluid individuals; 30% of our roles have been cast by people-of-color. Women have directed 50% of our plays.**

# G. Track Record Page 7 of 12

## 1. Organization History (2000 characters)

Briefly describe your organization's history including founding dates and significant changes in management, location, mission, etc. Also, include major accomplishments and program growth, adaptation to external factors and significant relationships and partnerships.

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Ghostbird Theatre Company was founded in 2012 by Brittney Brady, James Brock, Katelyn Gravel, and Phil Heubeck as the resident theatre company of the Sidney & Berne Davis Art Center. Ghostbird attained independent status in 2013, and received 501(c)3 status in 2014.

During its run at the Sidney & Berne Davis Art Center, from 2012-15, Ghostbird produced 2-3 productions annually, and its production of *Because Beauty Must Be Broken Daily* was named the "Best New Play of 2014" by *The Naples Daily News*. During that time, Ghostbird received its first Florida Division of Cultural Affairs Grant--a fast track grant--and its first grants from the City of Fort Myers and the Lee County Visitor and Convention Bureau.

In 2015, Ghostbird committed wholly to becoming a site-specific theatre company, with our production of *Antigonick* at Marcus Jansen's Studio A. Despite that transition, we were able to maintain and broaden our audience. Since then, we have partnered with Koreshan State Park, the Franklin Shops, Shangri-la Springs Resort, the Uncommon Friends Foundation, the Langford-Kingston Home, the Happaatchee Center, the Southwest Florida Community Foundation, Florida Gulf Coast University, the Collaboratory, and Malebra Studios in presenting theatre specifically produced for these venues.

As a result, Ghostbird has received funding from the Florida Humanities Council, the Seidler Foundation, Florida Gulf Coast University, and the Southwest Florida Community Foundation.

Ghostbird has no intention of becoming a "housed" theatre, and as such, because of the intensive work of building theatre for nontheatrical venues, we have purposefully limited our work to about 2 productions annually.

Since our production of *The Chicken Play* in November 2016, Ghostbird has committed to and succeeded in paying all artists, performers, and crew a stipend. '

The quality of our work achieved national consequence, with our reception of an Arts Projects Grant from the National Endowment for the Arts in 2021. The only other theatre company in Southwest Florida to receive this grant is the LOTR theatre company, the Gulfshore Playhouse. We may be among the smallest theatre companies in Florida, but our work stands up as genuine, new, and bold artistic expression.

## 2. Fiscal Condition and Sustainability (2000 characters)

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.

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Ghostbird is financially solvent, having no debt, with over \$19,000 currently in reserves. We have little overhead costs, as we do not have a building to maintain, and our chief operation outlays are for storage rental, venue rental, and material production costs. Our management is made up of unpaid voluntary positions. We can mount full productions with outlays as little as \$2000 or as much as \$70,000.

Even with the outbreak of Covid-19, we have been relatively unscathed, suspending live productions for a year--since we essentially "break even" on our productions, we remain financially secure. In short, we may be "too small" to fail, and we are not facing potential closure by any means, with or without state support.

The grant will enable us to pay our actors and contributing artists more than just a modest reimbursement stipend. For the last five consecutive seasons, we have been able to provide a stipend to our performers and actors; we have done so with and without Florida Division of Arts and Culture funding.

If we do not receive this grant, we will still be able to produce the play. For us, this grant request is principally about paying our artists, promoting our work, and securing a more diverse audience. Obviously, a grant would greatly enable our abilities to meet these objectives.

Ghostbird has successfully produced six full seasons of site-specific theatre, and we partner closely with state agencies, non-profits, and private businesses. We also have secured a long-term commitment from an anonymous private donor, who provides us a minimum of \$10,000 in annual support. This individual remains in a position to continue this support indefinitely.

We are never going to be "big," and we are happy and secure and sustainable with our status as a "boutique" theatre company. Our smallness is our strength: we have a sufficient audience to remain viable, and our smallness enables us to be nimble and responsive to the needs and restrictions of our hosts.

### **3. Project Evaluation (2000 characters)**

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?

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The Ghostbird Theatre Company staff will conduct a full, rich array of data collection to evaluate the project. The data will include quantitative and qualitative measures.

We will gather data about our audience through ticket sales records and point-of-purchase surveys, through review of Google and TicketLeap analytics. Ghostbird will implement post-performance surveys from audience, staff, and performers to collect feedback on the quality and impact of the performance. We will also work with the Alliance for the Arts to gather economic impact data as well.

Ghostbird will also collect data on demographic, ethnic, and gender identification of artists, performers, and volunteers who contributed to the production, as a means to measure the diversity of the full production team.

With the chief creative collaborators, we will conduct personal and collective qualitative reflection activities, so as to measure our own sense of artistic growth and our work as a

collective team of artists.

**3.1. Describe the expected outcomes of the project. How will you determine the success of the project? (2000 characters)**

1) Twelve performances of the play, two previews with workshops for high school students, and one public presentation, reaching an audience of 2000, with 60% of that audience aged 19-39, and 20% of the audience Black/African-American.

Success will be measured by ticket sales and attendance, by post-performance evaluations captured by on-line audience surveys and review of Google Analytics, and by any reviews. More significantly, success will be measured by a post-production review, involving the Artistic Director of Ghostbird Theatre Company and his staff to consider specific company goals for the production. Ghostbird also relies on the Lee County Alliance for the Arts to review economic impact and community engagement for its productions.

2) A richly interdisciplinary and diversely cast play.

Success will be measured by the number of other artists in other disciplines involved in the production of the play: musicians, composers, filmmakers, and visual artists, not just those typically associated with a theatrical production. Success will be measured by the ethnic diversity and gender identities of the cast and contributing artists. These will be captured by surveys of the cast and creative team. The goal is to have representation in the play and its production that values inclusivity and diversity, with 50% of the performers/artists being Black/African-American.

**4. Completed Fiscal Year End Date (m/d/yyyy) \* 5/31/2022**

**5. Operating Budget Summary**

<b>Expenses</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
<b>1. Personnel: Administrative</b>			
<b>2. Personnel: Programmatic</b>	<b>\$48,300</b>	<b>\$36,000</b>	<b>\$50,000</b>
<b>3. Personnel: Technical/Production</b>	<b>\$4,250</b>	<b>\$5,000</b>	<b>\$5,000</b>
<b>4. Outside Fees and Services: Programmatic</b>	<b>\$9,430</b>	<b>\$7,500</b>	<b>\$11,500</b>
<b>5. Outside Fees and Services: Other</b>			
<b>6. Space Rental, Rent or Mortgage</b>	<b>\$4,900</b>	<b>\$6,200</b>	<b>\$5,000</b>
<b>7. Travel</b>	<b>\$4,180</b>		

<b>8. Marketing</b>	<b>\$4,770</b>	<b>\$5,000</b>	<b>\$6,000</b>
<b>9. Remaining Operating Expenses</b>	<b>\$2,160</b>	<b>\$2,400</b>	<b>\$2,400</b>
<b>A. Total Cash Expenses</b>	<b>\$77,990</b>	<b>\$62,100</b>	<b>\$79,900</b>
<b>B. In-kind Contributions</b>	<b>\$24,000</b>	<b>\$24,000</b>	<b>\$24,000</b>
<b>C. Total Operating Expenses</b>	<b>\$101,990</b>	<b>\$86,100</b>	<b>\$103,900</b>
<b>Income</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
<b>10. Revenue: Admissions</b>	<b>\$6,400</b>	<b>\$8,100</b>	<b>\$14,000</b>
<b>11. Revenue: Contracted Services</b>			
<b>12. Revenue: Other</b>			
<b>13. Private Support: Corporate</b>	<b>\$2,800</b>	<b>\$2,000</b>	<b>\$2,000</b>
<b>14. Private Support: Foundation</b>			
<b>15. Private Support: Other</b>	<b>\$10,000</b>	<b>\$10,000</b>	<b>\$10,000</b>
<b>16. Government Support: Federal</b>	<b>\$14,400</b>	<b>\$14,400</b>	
<b>17. Government Support: State/Regional</b>	<b>\$52,110</b>	<b>\$25,000</b>	<b>\$55,000</b>
<b>18. Government Support: Local/County</b>	<b>\$5,000</b>	<b>\$5,000</b>	<b>\$5,000</b>
<b>19. Applicant Cash</b>			
<b>D. Total Cash Income</b>	<b>\$90,710</b>	<b>\$64,500</b>	<b>\$86,000</b>
<b>B. In-kind Contributions</b>	<b>\$24,000</b>	<b>\$24,000</b>	<b>\$24,000</b>
<b>E. Total Operating Income</b>	<b>\$114,710</b>	<b>\$88,500</b>	<b>\$110,000</b>

## 6. Additional Operating Budget Information (1000 characters)

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."

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Last year in state funding we received a \$25,000 special projects grant, and we produced James Brock's One Island, which also received a \$25,000 Florida Division of Arts & Culture Individual Artist/Special Projects grant. We anticipate the same for the next fiscal year.

Virtually all our state funding has been devoted to providing stipends for our artists.

Save for our 2020-21 season, our annual expenses--excluding in-kind contributions--over the last six years have consistently varied between \$60,000 and \$80,000. The outliers were 2020-21, when we had no live performances due to the pandemic (which dropped to about \$24,000) and 2016-17 when we didn't receive state funding due to a line item veto (our expenses dropped to about \$21,000 that year).

## 7. 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

## 8. Hours \*

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

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

- Yes
- No

## 10. Rural Economic Development Initiative (REDI) and Underserved Waiver

- Yes
- No

# H. Budget Page 8 of 12

## 1. 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 [dos.myflorida.com/cultural/grants/grant-programs](http://dos.myflorida.com/cultural/grants/grant-programs).

The expense section contains three columns:

- a. Grant funds (these are the funds you are requesting from the state)
- b. Cash Match (these are earned or contributed funds supplied by your organization)
- c. In-kind (the value of donated goods and services)
- d. Save each individual line within the budget.
- e. To update budget totals, save each page.

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).

For Specific Cultural Projects the Proposal Budget expenses must equal the Proposal Budget income.

### 1.1. Personnel: Administrative \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Director	\$0	\$0	\$4,000	\$4,000
2	Associate Artistic Director	\$0	\$0	\$4,000	\$4,000
3	Producing Director	\$0	\$0	\$4,000	\$4,000
<b>Totals:</b>		<b>\$0</b>	<b>\$0</b>	<b>\$12,000</b>	<b>\$12,000</b>

### 1.2. Personnel: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Director	\$2,500	\$2,500	\$0	\$5,000
2	Playwright	\$2,500	\$2,500	\$0	\$5,000
<b>Totals:</b>		<b>\$25,000</b>	<b>\$10,000</b>	<b>\$0</b>	<b>\$35,000</b>

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
3	Artists and Performers	\$20,000	\$5,000	\$0	\$25,000
<b>Totals:</b>		<b>\$25,000</b>	<b>\$10,000</b>	<b>\$0</b>	<b>\$35,000</b>

**1.3. Personnel: Technical/Production \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Stage Manager	\$0	\$2,000	\$0	\$2,000
<b>Totals:</b>		<b>\$0</b>	<b>\$2,000</b>	<b>\$0</b>	<b>\$2,000</b>

**1.4. Outside Fees and Services: Programmatic \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Costumes	\$0	\$2,000	\$0	\$2,000
2	Prop & Set	\$0	\$2,000	\$0	\$2,000
3	Recording/Light	\$0	\$3,000	\$0	\$3,000
<b>Totals:</b>		<b>\$0</b>	<b>\$7,000</b>	<b>\$0</b>	<b>\$7,000</b>

**1.5. Outside Fees and Services: Other \***

**1.6. Space Rental (match only) \***

#	Description	Cash Match	In-Kind Match	Total
1	Rehearsal	\$2,400	\$0	\$2,400
<b>Totals:</b>		<b>\$2,400</b>	<b>\$0</b>	<b>\$2,400</b>

**1.7. Travel (match only) \***

**1.8. Marketing \***



#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Print Media	\$0	\$2,000	\$0	\$2,000
2	Social Media	\$0	\$1,000	\$0	\$1,000
<b>Totals:</b>		\$0	\$3,000	\$0	\$3,000

**1.9. Remaining Proposal Expenses \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Printing & Office	\$0	\$1,200	\$0	\$1,200
<b>Totals:</b>		\$0	\$1,200	\$0	\$1,200

**1.10. Amount of Grant Funding Requested:**

\$25,000

**1.11. Cash Match:**

\$25,600

**1.12. In-Kind Match:**

\$12,000

**1.13. Match Amount:**

\$37,600

**1.14. Total Project Cost:**

\$62,600

**2. 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.

**2.1. Revenue: Admissions \***

#	Description	Cash Match	Total
1	Admissions	\$7,600	\$7,600
<b>Totals:</b>		<b>\$0</b>	<b>\$7,600</b>

**2.2. Revenue: Contracted Services \***

**2.3. Revenue: Other \***

**2.4. Private Support: Corporate \***

#	Description	Cash Match	Total
1	Business Sponsor	\$2,000	\$2,000
<b>Totals:</b>		<b>\$0</b>	<b>\$2,000</b>

**2.5. Private Support: Foundation \***

**2.6. Private Support: Other \***

#	Description	Cash Match	Total
1	Individual Support	\$3,500	\$3,500
<b>Totals:</b>		<b>\$0</b>	<b>\$3,500</b>

**2.7. Government Support: Federal \***

**2.8. Government Support: Regional \***

#	Description	Cash Match	Total
1	Florida Humanities Council Grant	\$5,000	\$5,000
<b>Totals:</b>		<b>\$0</b>	<b>\$5,000</b>

**2.9. Government Support: Local/County \***

#	Description	Cash Match	Total
1	Lee County Visitors & Convention Bureau	\$2,000	\$2,000
<b>Totals:</b>		<b>\$0</b>	<b>\$7,500</b>

#	Description	Cash Match	Total
2	City of Fort Myers Arts Grant	\$3,000	\$3,000
3	FGCU Professional Development Grant	\$2,500	\$2,500
<b>Totals:</b>		<b>\$0</b>	<b>\$7,500</b>

**2.10. Applicant Cash \***

**2.11. Total Project Income:**

\$62,600

**2.12. Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$25,000	\$25,000	40%
B.	Cash Match	\$25,600	\$25,600	41%
	<b>Total Cash</b>	<b>\$50,600</b>	<b>\$50,600</b>	<b>81%</b>
C.	In-Kind	\$12,000	\$12,000	19%
	<b>Total Proposal Budget</b>	<b>\$62,600</b>	<b>\$62,600</b>	<b>100%</b>

**3. Additional Proposal Budget Information (optional) (1000 characters)**

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.

# 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.

## 1. Required Attachment List

Please upload your required attachments in the spaces provided.

### 1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
Ghostbird Sub w9 form.pdf	33 [KB]	5/26/2022 8:40:11 PM	<a href="#">View file</a>

### 1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
Ghostbird 2021 f990ez copy.pdf	325 [KB]	5/26/2022 8:35:41 PM	<a href="#">View file</a>

## 2. Support materials (required)\*

<b>File</b>	<b>Title</b>	<b>Description</b>	<b>Size</b>	<b>Type</b>	<b>View (opens in new window)</b>
<b>NEA Notification Letter.pdf</b>	<b>2021 Award Notification from the National Endowment for the Arts</b>	<b>Award given to Ghostbird to develop One Island</b>	<b>202 [KB]</b>		<b>View file</b>
<b>Ten Years of Ghostbird.mp4</b>	<b>Video Compliation of Ghostbird Productions</b>		<b>318682 [KB]</b>		<b>View file</b>
<b>3 Slideshow.mov</b>	<b>Slideshow of "3" with original music</b>	<b>A Ghostbird Production, August 2019</b>	<b>72531 [KB]</b>		<b>View file</b>
<b>Tom Hall's Review of 3 in ArtSWFL.com.pdf</b>	<b>Review of "3" by Tom Hall, ARTswfl.com</b>		<b>128 [KB]</b>		<b>View file</b>
<b>Tom Hall's Review of Boxes Are for What We Keep.pdf</b>	<b>Review of "Boxes Are for What We Keep," by Tom Hall, ARTswfl.com</b>		<b>1499 [KB]</b>		<b>View file</b>

2.1.

# J. Notification of International Travel Page 10 of 12

## Notification of International Travel

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.

### 1. 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 **Division of Arts and Culture**.

# 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](http://dosgrants.com) following the close of your fiscal year.

### 1. 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

## 1. 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-1.036, Florida Administrative Code.

## 2. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Ghostbird 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.

### 2.1. Signature (Enter first and last name)

James Brock



