

Pensacola Little Theatre, Inc.

Project Title: Pensacola Little Theatre GPS 2023

Grant Number: 24.c.ps.141.232

Date Submitted: Thursday, June 16, 2022

Request Amount: \$99,500.00

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 GPS 2023

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: Escambia
- k. UEI: GBT2C6MV73C1
- 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 *

First Name

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Phone 850.432.2042

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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

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) *

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

2. 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 requests grant funding for its 86th season. Offering a diverse, well-rounded series of performances ranging from children's theatre, theatre appropriate for families, classic adult productions, and more thought-provoking content for mature audiences, PLT has something enjoyable, relatable, and educational for every demographic.

PLT's arts education classes are offered throughout the year within the Cultural Center and service all ages. Class offerings include topics such as stage combat, puppeteering, improv, beginner Broadway for babies, musical theatre, acting for the camera, acting for adults, technical theatre techniques, theatre in business, intimacy in theatre trainings, and more.

Educational opportunities and outreach are offered outside of the building free of charge through our traveling arts education troupe to serve "shows on the go" to community centers, school systems, nursing homes, and libraries to expose the fundamental benefits of the arts to demographics that otherwise would or could not have access to come to PLT. Scholarships are offered each semester.

The funding from this institutional programming allows the Cultural Center to then offer space to host diverse community events - from the civic-minded business seminar EntreCon, the LGBTQ+ film festival Stamped, the African-American heritage society annual fine arts show, the local human trafficking task force awareness performance, worship services by Momentum Church, State of Inclusion seminars by the Chamber of Commerce, ballet by Ballet Pensacola, and far, far more.

We're a home away from home for over 1,000 volunteers each year and welcome more than 120,000 patrons across every demographic annually. Our programming and its organizers have a commitment to offering quality, inclusive, and enriching content to grow and progress the artistic climate of Pensacola in a way that represents all of Pensacola and its people.

As the owners and operators of the Cultural Center, PLT is fortunate to house a main theatre (461 seats), black-box theatre (120 seats), rehearsal hall, and five classrooms.

Plays run two weekends, including a half-priced Thursday night performance. Musicals run three or four weekends based on demand. Discounted school performances are scheduled throughout the year for all children's performances. Acorn performances (for children 10 and under) run one weekend.

2.1. Programming 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.

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 grow our programs

Develop future artists and patrons

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

Promote good mental and physical health in seniors through artistic stimulation

2.2. 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"

Produce at least 11 quality theatrical productions - 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 - ensuring to offer content and opportunity that resonates with all demographics

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

Increase our vibrant online presence through our website and social media by posting 3 additional, interactive 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 free of charge through 6 performances by our Beyond Boundaries traveling theatre.

2.3. 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.

During that time, we produce a minimum of 11 shows within the Cultural Center in which we own and operate, while taking 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 Board for final approval in November, 9 months before the season begins.

The Executive Director, Artistic Director, and Technical Director meet to review budget guidelines and approve core crew members who will support each production.

All four series - Mainstage (adults), Treehouse (families), Acorn (10 and under), and Studio 400 (mature audiences) - hold open auditions throughout the season. There is no charge for community members to audition, and PLT covers all cost for costumes, sets, and props. PLT's paid staff supports the volunteers and is responsible for recruiting, coordinating, and training volunteers according to PLT policies and procedures.

The 2022-2023 Season:

- *Disney's Descendants: The Musical* (Acorn) | July 14-17
- Rogers & Hammerstein's *Cinderella* (Treehouse) | July 29 - Aug. 14
- *The Feast* (Studio 400) | Aug. 26 - Sept. 3
- *The Cat's Meow* (Mainstage) | Sept. 23 - Oct. 2
- *Unrequited: an immersive Shakespearian affair* (Mainstage) | Oct. 28 - Nov. 6
- *Rudolph the Red-Nosed Reindeer JR.* (Treehouse) | Dec. 9-18
- *Mindgame* (Studio 400) | Jan. 27 - Feb. 4
- *The Addams Family* (Mainstage) | March 17 - April 2
- *Cabaret: PLT's Celebration of Art* | April 15
- *Nebula of Georgia* (Studio 400) | May 12-21
- *Puffs (or Seven Increasingly Eventful Years at a Certain School of Magic and Magic)* (Treehouse) | June 2-11
- *The PLT Crystal Awards* (annual volunteer appreciation gala) | June 30

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.

The Cultural Center is one big collaborative place; it's dance; it's classes; it's improv. It isn't one person's show; it's everybody's show.

We recognize that not all community theatres own and operate a 112-year-old structure located in the Historic Center of Downtown, and we guarantee that we never take such an asset for granted. Rather, we use that historic structure (county jail and courthouse-turned-Cultural Center) to collaborate across multiple sectors to serve as Pensacola's hub for arts and culture well beyond just theatre.

Big picture, PLT partners with more than 60 diverse community groups, businesses, and nonprofits throughout the year, and diversity of those partnerships isn't the exception; it's the rule. The exact same theatre space where you experience the local LGBTQ+ Film Festival on Saturday night is then the same space you gather for worship on Sunday morning - because in our house everyone is welcome.

On the lowest end of collaboration, PLT houses 3 tenants, all of which we partner with annually: Ballet Pensacola, Momentum Church, and the Emerald Coast Writer's Guild.

PLT collaborations include, but are not limited to, the University of West Florida Historic Trust, Stamped LGBTQ+ Film Festival, Pensacola Human Trafficking Task Force, Entrecon, CiviCon, Pensacon, Temple Beth El, Studer Community Institute, Manna Food Pantry, Pensacola Sports Association, Pensacola Opera, Pensacola Museum of Art, African American Heritage Society, Pensacola Children's Chorus, UWF Office of Equity and Diversity, Calliope Films, Pensacola News Journal, Visit Pensacola, and countless others.

PLT also utilizes our productions to team up with other local nonprofits to amplify all of our voices, like our recent pet adoption day during our production of *CATS* to benefit the Humane Society, or our partnership with Gulf Coast Kids' House to collect winter jackets through our run of *Joseph and the Amazing Technicolor Dreamcoat*. Whether hosting a book drive for the PACE Center for Girls in our recent production of *Little Women* or incorporating OASIS Florida into our production of *RED* to host a blood drive to expand HIV/AIDS awareness - PLT values partnership.

Additionally, PLT opens our prop/costume closets to every public and private school system in Escambia and Santa Rosa Counties, offering free usage of our items in an effort to further collaboration and partnerships within the arts organizations in town.

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?

55

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

410

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

31,000

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

3,500

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

8,500

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?

1,100

6.2. Number of Florida artists directly involved?

850

Total number of individuals who will be engaged?

44100

7. How many individuals will benefit through media?

1,000

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) *

No specific racial/ethnic group

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

Children/Youth (0-17 years)

Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

8.3. Underserved/Distinct Groups: *

Individuals with Disabilities

Individuals in Institutions

Individuals below the Poverty Line

Military Veterans/Active Duty Personnel

Youth at Risk

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.

Pensacola is a city located in Escambia County, Florida. With a 2020 population of 52,411, it is the 58th largest city in Florida and the 757th largest city in the United States. Pensacola has increased by 0.94% since the most recent census, which recorded a population of 51,923 in 2010. Pensacola reached it's highest population of 59,507 in 1970. Spanning over 41 miles, Pensacola has a population density of 2,315 people per square mile.

The average household income in Pensacola is \$71,450 with a poverty rate of 17.76%. The median rental costs in recent years comes to \$942 per month, and the median house value is \$165,700. The median age in Pensacola is 36.2 years; 34.2 years for males, and 38.3 years for females. For every 100 females there are 91.6 males.

Pensacola is a seaport located along Pensacola Bay. Naval Air Station Pensacola employs more than 16,000 military and 7,400 civilian personnel. This includes major tenant commands: Naval Aviation Schools Command, Naval Air Technical Training Center, Marine Aviation Training Support Group 21 and 23, the Blue Angels, and the headquarters for Naval Education Training Command, a command which combines direction and control of all Navy education and training.

Pensacola is known as The City of Five Flags because of the five governments that have governed the city throughout history. It is known for its beautiful white sand beaches, which thousands of tourists visit each year.

According to the most recent ACS, the racial composition of Pensacola was:

- White: 63.57%
- Black or African American: 28.63%
- Two or more races: 5.19%
- Asian: 1.54%
- Other race: 0.79%

- Native American: 0.24%
- Native Hawaiian or Pacific Islander: 0.05%

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.

A little less than 46% of the population practice a religion, falling below the national average. Almost half of those that practice a religion are Baptist, making up over 22% of the total population. Other faiths include Roman Catholic, Pentecostal, and Methodist, to name a few. The city also has an active community of Jewish residents, 5 of which serve on the PLT Board of Trustees. Pensacola's strong, ever-growing LGBTQ+ population is also active in PLT programming.

Pensacola has over 24,000 households, with almost 25% having children. The average household size is 2.27. Over 18% of the city's population lives below the federal poverty line.

PLT's programming directly targets demographics below the poverty line through our traveling arts education troupe designed to expose the arts to children in Title I school systems with free, educational programming. From there, PLT encourages scholarship application to these students (and adults!) for reduced-to-free tuition for these students to give them access to cultural opportunity regardless of their financial situation.

It costs nothing to be in a PLT production - down to the shoes on your feet and hopefully the smile on your face. Discounted tickets are offered throughout the year, and all casts receive free tickets to distribute to their families to extend the benefits of the arts beyond the volunteer artist themselves. School performances are offered for all children's productions.

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

- Escambia
- Santa Rosa

12. What counties does your organization serve?

- Escambia
- Okaloosa
- Santa Rosa
- Walton

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.

For the safety and convenience of our community, PLT has offered virtual live-streamed programming for our audiences. Running the same dates as an in-person production, anyone - within or beyond our community - has access to the productions at half the price of a normal ticket price. Streamed performances will continue through the 86th season.

Pricing Structure:

- Mainstage musical: \$17-\$33
- Mainstage play: \$15-\$31
- Treehouse musical and play: half-off Mainstage pricing for children 12 and under
- Studio 400 play: \$14-\$20
- Acorn productions: \$7-\$13
- School-day performances: \$5
- Half-price tickets offered every Thursday
- Senior, military, and group discounts offered
- Virtual/live-steamed performances: half-off regularly-priced tickets

Online classes are offered once a week in our education department for a 25% reduced tuition fee.

PLT produced its first Zoom-only production with *Taking Stock*. Rehearsals and streaming were executed completely via Zoom - with the cast never interacting in person once.

Board meetings and Artistic Committee meetings are also offered with hybrid attendance options.

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.

PLT exists to positively impact the quality of life for the community - the entire community. Whether fiscally, artistically, culturally, civically, or emotionally, PLT's mission is to make an impact through volunteer-driven artistic programming for all ages.

Economic Impact

According to the Florida Arts & Economic Prosperity 5 Calculator by Americans for the Arts, PLT directly contributes \$76,210.00 to Local Government Revenue and \$157,342.00 to State Government Revenue. With the average per-person audience expenditure totaling \$54.71/person (for refreshments, meals, drinks, retail, clothing, accessories, local transportation, childcare, and overnight lodging), PLT audiences impacted the local economy by more than \$488,000.00 this fiscal year.

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

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, but much of our median age group does not participate, so it is important to market and produce products that appeal to a variety of people. Escambia County's median income is only \$35K 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 was 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.

PLT recognizes that 25% of children live in poverty and addresses the issue by distributing 50-100 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 recent productions *Sister Act*, *Joseph and the Amazing Technicolor Dreamcoat*, *CATS*, *Once Upon a Mattress*, *33 Variations*, and *Shrek* all featured minority leading actors. In 2014, PLT formed a partnership with the Pensacola Community Arts and Recreation Association (PCARA) to conduct theatre written and produced by a black playwright and director featuring an all-minority cast of over 40 actors. The production brought a new audience to PLT of over 2,000 minority attendees many of whom had never been to the theatre before. PCARA returned to the PLT stage in 2015 to perform *How Johnnie Mae Got Her Groove On*. We have made great progress in this area and are seeing more minorities participating at PLT.

As the host for the Stamped LGBTQ+ Film Festival in Pensacola, PLT also serves as a hub for diversity and inclusion in Northwest Florida, fostering new relationships with OASIS Florida and the Red Ribbon Foundation.

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 his or her 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, senior centers, and low-income community centers. During the school year, PLT has partnered with CA Weis Elementary, a Title I 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.

15. Marketing and Promotion

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

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

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?

PLT has a comprehensive marketing plan with key areas of focus including consistent branding, cross-marketing relationships, paid/in-kind media, and social media.

PLT's Marketing Specialist works to raise awareness of the arts in our community, and PLT productions are accessible to all through a wide range of ticket prices and subscription options. Show tickets often cost no more than seeing a movie.

PLT owns the Pensacola Cultural Center and uses the historic building to promote its events. An estimated 120,000 people enter the Cultural Center each year. PLT also maintains television monitors in the building which play throughout high traffic areas. These monitors advertise productions and classes as well as display our sponsors.

Educational scholarships and outreach into under-served communities ensures that we provide theatre to everyone. Auditions are open to all, and each cast and crew member receives free tickets to invite friends and family members.

PLT has advanced ticketing software (Arts People) and a new website with online ticket sales. The organization has a strong use of social media such as Facebook (14,800 likes), Instagram, and a free PLT Text Club with real time texting to patrons. Our ticket software allows us to target specific markets and allows us to use data to plan and spend marketing dollars strategically.

Corporate sponsors help cross-market our shows by displaying posters, offering ticket giveaways, and promoting our productions at local events. For example, Treehouse Sponsor, Andrews Orthopedic and Sports Medicine, displays production material in their lobby and does ticket giveaways at their events. Partner, Emerald Coast Tours, distributes show flyers to their visiting patrons. PLT has a strong base of corporate sponsors and has increased corporate contributions over the past several years.

PLT runs commercials for Mainstage and Treehouse productions, receives reviews and articles in local newspapers, and appears frequently on the radio.

PLT trades for advertising in seven local newspapers and magazines. Ads promote upcoming shows and events.

PLT publishes an electronic newsletter that promotes fundraisers, educational programs, productions, volunteer opportunities, and auditions.

PLT maintains active e-mail lists for patrons and volunteers with a combined following of 26,000 people. The direct mail list has over 19,000 patron addresses who receive show postcards and the annual season brochure.

PLT sends at least three press releases for each event to media outlets including print, internet, and radio.

Television coverage includes interviews on WEAR ABC-3, Blab-TV, and Cox Cable.

PLT publishes 11 different Playbills each year, advertising upcoming events and showcasing show sponsors and ads for local businesses.

Pre-show events for each sponsor introduce corporate clients to PLT, and sponsors receive tickets for clients and employees, encouraging new audience exposure to PLT.

Marketing materials are distributed at meetings of Navarre Chamber, Pensacola Chamber, Gulf Breeze Chamber, IHMC Speaker Program, Hospitality Round Table, Rotary and other local civic, arts, and religious organizations.

With the new partnerships formed with Pensacon and the Stamped LGBTQ+ Film Festival, PLT has access to over 60,000 new contacts using their marketing database and client list, which PLT was given access to as a part of the partnership.

PLT's Executive Director additionally serves as a Visit Pensacola Local Guide, which impacts more than 260,000 impressions annually, promoting and advocating for the arts through visitation.

In addition to these strategies in marketing, PLT intentionally selects programming that 1) expands our reach for younger (adults 24-65) audiences to nurture the next wave of longterm patrons and 2) expands our offerings in terms of diversity - for both the patron and the participant - to grow our minority audiences and ask for their voices to help shape our organization moving forward to expand our vibrancy in the community.

If nothing else, our biggest step taken in building our audience and expanding our reach is listening - to both our current audience and learning what audiences we *aren't* hearing from yet at all.

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. 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 112-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. PLT offers hearing assistance devices for patrons in need. The pocket-sized transmitter sends audio right to the earbud. PLT reserves seating at the front of the house for season subscribers, in order to allow closer viewing capabilities for our patrons needing so.

PLT is equipped with two accessible elevators and a ramp at the front of the building. ADA-compliant family restrooms were installed in 2016, fitting 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 shall 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.

NOTE: PLT adheres to all CDC guidelines. Since the exposure to COVID-19 has reached our area, PLT has maintained the highest universal sanitation precautions. All audiences, classes, and programming will follow state, local, and federal guidelines for audience capacities.

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?

Lynn Mitchell, Business Operations Director

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? 7/1/2021

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

Yes

No

5.1. If yes include here. (500 characters)

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, age, or national origin and without requiring adherence to any particular interpretation of religion or to any particular religious belief or creed.

Employment, board membership, and casting is open to full participation of persons without regard to the aforementioned distinctions.

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

The Cultural Center is a safe haven and home-away-from-home to over 1,000 volunteers each year, and PLT strives to provide programming that fits every mold of volunteer.

PLT's Artistic Director holds a degree and additional certifications in Special Education Teaching and holds a keen eye to the informational and attitudinal accessibility of our volunteers and students. Between 2020-2022, PLT saw an increase in participants identifying within the Autism Spectrum Disorder by 20%. Class curriculum has been modified to include lesson plans to accommodate all students with clearly defined learning objectives for each course and encouraging students to express their understanding of course content in multiple ways to fit their learning style.

In addition to the strategic plans in place mentioned in section 1, PLT follows the golden standard of color-conscious casting - a concept that by name often intimidates leaders. Color-conscious casting intentionally considers the race and ethnicity of actors and the characters they play in order to oppose racism, honor and respect cultures, foster stronger productions, and contribute to a more equitable world. Without it, we risk perpetuating a system that privileges whiteness with greater access and opportunity and appropriates the cultures of communities of color. Color-conscious casting - rather than color-blind casting - means we're aware of the historic discrimination in the entertainment industry, and we're also aware of what it means to put a body of color on stage.

We lean into color. We call it by name. We celebrate our volunteers intentionally.

Our mission is not to simply provide a singular show that boasts a minority lead; rather PLT strives to provide access and opportunities for all demographics throughout every season, ensuring to represent characters that encourage rather than deter anyone from feeling comfortable and included enough to even audition. We can call a spade a spade - we appreciate theatre leadership taking strides to make sure they offer programming that entices a specific demographic, but PLT has no interest in "checking off boxes" just to do so. Our goal is to truly weave the thread of inclusion throughout all of our programming in the melting pot we call the Cultural Center.

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

PLT's staff represents four of nine staff members that identify within the LGBTQ+ community, with 2 minority staff members. PLT's Board of Trustees includes 6 minority members, with 60% of the Board represented by women across all ages.

With over 1,000 volunteers each year, PLT's volunteer base is made up of the following demographics:

- 408 - White/Caucasian
- 294 - Black/African American
- 72 - Asian
- 66 - Hispanic/Latino
- 41 - American Indian/Alaskan Native
- 190 - Multi-Racial/No single race applicable
- 68 - Did not respond

More than 57% of PLT volunteers identify as female, 46 volunteers identify as a person with disabilities, 303 youth (18 years or under), and 218 seniors (65+).

We're proud - but we're not content. We've made strides - but we're claiming no victories. There is much to be done to continue building, nurturing, and growing our organization in terms of equity, but we're intentionally working toward that every day, and we're grateful for the progress we've made.

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.

Pensacola Little Theatre (PLT) has captured the hearts of children and families in the Pensacola Bay Area since 1936. Having played Mother Hen to virtually every artistic organization throughout our tenure inside of the historic home owned and operated by PLT, the Pensacola Cultural Center embodies cultural diversity, progression, and opportunity for the community.

Currently, PLT impacts over 120,000 individuals each year, with over a thousand volunteers devoting nearly 80,000 hours of volunteer service, simply to improve the quality of life for the community. As the hub of Pensacola's artistic community, PLT takes pride in serving as the longest continually-operating community theatre in the southeastern United States.

The theatre has had many homes, performing at the Chamber of Commerce and Pensacola High School (1936-1952), the Quonset Hut (1952-1977), The North Florida Theatre (1977-1996), and the Pensacola Cultural Center (1996-Present). PLT has evolved from its humble beginnings into a beacon of volunteer-driven theatre and educational outreach in Northwest Florida. Culture needed a home in Pensacola, and while our history and our physical structure has continuously changed throughout the last 85 years, so has our ability to adapt and change to provide a safe haven and home-away-from-home for countless children, teens, and artistic souls needing a place to learn, express, and grow.

In the midst of COVID-19, PLT leadership experienced the benefits of outdoor performances and programming to continue our operations safely for our patrons and volunteers. Leadership also witnessed the need to reimagine the interior of the building to better suit the community and its people. Launching officially in November of 2021, PLT presented a \$3M capital campaign to reimagine the Cultural Center to include an overhaul of the interior spaces and the addition of an outdoor rooftop performance space. With a leading gift of \$1,000,000 by a local family immersed in the arts, PLT renamed the Cultural Center to represent the generosity of the family. Beginning July 1, 2022, The Clark Family Cultural Center (cordially known now as The Center) will begin major renovations to the theatre, blackbox theatre, classrooms, Atrium lobby, box office, and will premiere a new fine arts gallery dedicated to showcasing the work of minority artists.

This rebrand encourages all in the community to find their center at The Center.

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.

PLT has a sound future with no outstanding debt and two \$600,000 endowment funds. PLT operates a balanced budget with over \$175,000 of reserve funds (truly for a rainy day).

We have a dynamic fundraising program, including sales on the "Walk of Stars," outside the building. To date, over 100 stars have been sold. We own the Pensacola Cultural Center located in Downtown Pensacola, valued at over \$6M. 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 Momentum Church, which generates \$135,000 in rent annually.

A sound financial future allows PLT to focus on educational classes, workshops, and performances. Although the economy has presented challenges for arts community, the organization has continued to be successful, resulting in no layoffs or dark periods - even throughout COVID-19.

The national average for Earned Income for an arts organization is about 50%. Through utilizing one of our greatest assets, our beautiful Cultural Center, PLT operates at about 75%.

With the theatre's new campaign to reimagine and renovate The Center, the addition of the rooftop performance venue and bar will add a sustainable revenue source to sustain, enhance, and grow the operations of the theatre's programming and outreach initiatives.

3. Program 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?

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 these 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, we measure the success of program in meeting goals and objectives, so we can adjust 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.

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. Audience support is measured by ticket sales. This black box venue provides a platform for training new playwrights, directors, actors, designers and stagehands. As they develop experience, they may work on larger productions in the main theatre.

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.

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

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

Quantifiable expected outcomes of the project will be determined successful by:

Producing at least 11 quality theatrical productions

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

Growing our subscriber base 10%

Growing our patron and volunteer-base by 10%

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

Developing and strengthening relationships with arts organizations and agencies resulting in one new collaboration piece annually

Sustaining two \$600,000 endowments

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

Operating on a balanced budget

Increasing our vibrant online presence through our website and social media by posting 3 additional, interactive contents weekly

Expanding theatre training opportunities by offering 2 new classes and workshops

Bringing theatre and acting opportunities to under-served communities free of charge through 6 performances by our Beyond Boundaries traveling theatre.

4. Completed Fiscal Year End Date (m/d/yyyy) * 6/30/2021

5. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$94,057	\$92,271	\$100,000
2. Personnel: Programmatic	\$108,648	\$103,450	\$130,000
3. Personnel: Technical/Production	\$95,588	\$105,353	\$130,000
4. Outside Fees and Services: Programmatic	\$205,029	\$392,759	\$380,000
5. Outside Fees and Services: Other			
6. Space Rental, Rent or Mortgage			
7. Travel	\$4,378	\$8,560	\$5,000
8. Marketing	\$30,192	\$47,084	\$60,000
9. Remaining Operating Expenses	\$365,876	\$591,097	\$500,000
A. Total Cash Expenses	\$903,768	\$1,340,574	\$1,305,000
B. In-kind Contributions	\$75,000	\$94,000	\$100,000
C. Total Operating Expenses	\$978,768	\$1,434,574	\$1,405,000
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions	\$201,922	\$297,096	\$330,000
11. Revenue: Contracted Services	\$145,047	\$216,128	\$235,000
12. Revenue: Other	\$36,329	\$42,748	\$65,000
13. Private Support: Corporate	\$8,000	\$18,300	\$25,000
14. Private Support: Foundation	\$86,000	\$94,650	\$110,000
15. Private Support: Other	\$119,676	\$197,950	\$240,000

16. Government Support: Federal	\$186,023	\$668,490	\$60,000
17. Government Support: State/Regional	\$73,765	\$52,429	\$75,000
18. Government Support: Local/County	\$45,810	\$58,087	\$55,000
19. Applicant Cash	\$21,000	\$19,804	\$132,000
D. Total Cash Income	\$923,572	\$1,665,682	\$1,327,000
B. In-kind Contributions	\$75,000	\$94,000	\$100,000
E. Total Operating Income	\$998,572	\$1,759,682	\$1,427,000

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."

As we experience nearly pre-COVID audience sizes toward the end of this season, PLT anticipates an increase in revenue for many of our highest categories of income: admission, Cultural Center rental clients, private support, and arts education tuition.

Other than natural rises with increased capacities (and finger's crossed - no further-anticipated cancelled fundraisers impacting private support), PLT does expect a natural decline in Federal Government Support, as these funds were nearly 90% direct responses to COVID-19 and Hurricane Sally. As we approach a new-normal fiscal year, we anticipate (and truly, truly hope for) significantly reduced federal support.

The rather large Applicant Cash anticipated to be left over from the end of the current fiscal year is funding that was received for the Shuttered Venue Operator's Grant that was received in the current fiscal year, though funds will carry over to be expensed in the new fiscal year, per the SVOG agreement guidelines/timeline.

The increase in Personnel: Technical/Production is the extremely exciting addition of PLT's first full-time Assistant Technical Director.

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.

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	Executive Director	\$40,000	\$20,000	\$0	\$60,000
2	Operations Director	\$7,500	\$32,500	\$0	\$40,000
Totals:		\$47,500	\$52,500	\$0	\$100,000

1.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing Director	\$0	\$30,000	\$0	\$30,000
2	Facilities Director	\$0	\$30,000	\$0	\$30,000
3	Patron Services Coordinator	\$0	\$30,000	\$0	\$30,000
4	Education Director	\$0	\$40,000	\$0	\$40,000
Totals:		\$0	\$130,000	\$0	\$130,000

1.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Director	\$25,000	\$25,000	\$0	\$50,000
2	Technical Director	\$20,000	\$25,000	\$0	\$45,000
3	Assistant Technical Director	\$7,000	\$28,000	\$0	\$35,000
Totals:		\$52,000	\$78,000	\$0	\$130,000

1.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Security	\$0	\$28,000	\$0	\$28,000
2	Education Outreach Teachers	\$0	\$30,000	\$10,000	\$40,000
3	Actors	\$0	\$0	\$60,000	\$60,000
4	Contracted Labor	\$0	\$112,000	\$0	\$112,000
5	Ticketing Expenses/Rental Ticketing Expense	\$0	\$30,000	\$0	\$30,000
Totals:		\$0	\$200,000	\$70,000	\$270,000

1.5. Outside Fees and Services: Other ***1.6. Space Rental (match only) *****1.7. Travel (match only) ***

#	Description	Cash Match	In-Kind Match	Total
1	Beyond Boundaries Traveling Outreach	\$2,000	\$0	\$2,000
2	Continuing Education	\$3,000	\$0	\$3,000
Totals:		\$5,000	\$0	\$5,000

1.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing	\$0	\$30,000	\$30,000	\$60,000
Totals:		\$0	\$30,000	\$30,000	\$60,000

1.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Utilities	\$0	\$61,000	\$0	\$61,000
2	Janitorial	\$0	\$30,000	\$0	\$30,000
3	Insurance	\$0	\$50,000	\$0	\$50,000
4	Maintenance	\$0	\$42,000	\$0	\$42,000
5	Office Supplies	\$0	\$20,000	\$0	\$20,000
6	Production Expenses	\$0	\$170,000	\$0	\$170,000
Totals:		\$0	\$500,000	\$0	\$500,000

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
7	Education Material	\$0	\$30,000	\$0	\$30,000
8	Equipment	\$0	\$25,000	\$0	\$25,000
9	Accounting, Audit, and Licensing	\$0	\$12,000	\$0	\$12,000
10	Rights/Royalties	\$0	\$60,000	\$0	\$60,000
Totals:		\$0	\$500,000	\$0	\$500,000

1.10. Amount of Grant Funding Requested:

\$99,500

1.11. Cash Match:

\$995,500

1.12. In-Kind Match:

\$100,000

1.13. Match Amount:

\$1,095,500

1.14. Total Project Cost:

\$1,195,000

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	Admission	\$285,000	\$285,000
2	Subscriptions	\$45,000	\$45,000
Totals:		\$0	\$330,000

2.2. Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Tenant Rent	\$78,500	\$78,500
Totals:		\$0	\$78,500

2.3. Revenue: Other *

2.4. Private Support: Corporate *

#	Description	Cash Match	Total	
1	Corporate Sponsorship	\$25,000	\$25,000	
Totals:		\$0	\$25,000	\$25,000

2.5. Private Support: Foundation *

#	Description	Cash Match	Total	
1	Foundation Support	\$110,000	\$110,000	
Totals:		\$0	\$110,000	\$110,000

2.6. Private Support: Other *

#	Description	Cash Match	Total	
1	Fundraising (Cabaret Celebration of Art & depARTure)	\$240,000	\$240,000	
Totals:		\$0	\$240,000	\$240,000

2.7. Government Support: Federal *

2.8. Government Support: Regional *

#	Description	Cash Match	Total	
1	Regional (not State) Support	\$25,000	\$25,000	
Totals:		\$0	\$25,000	\$25,000

2.9. Government Support: Local/County *

#	Description	Cash Match	Total	
1	Local Grant Support	\$20,000	\$20,000	
2	County Grant Support	\$35,000	\$35,000	
Totals:		\$0	\$55,000	\$55,000

2.10. Applicant Cash *

#	Description	Cash Match	Total	
1	Applicant Cash	\$132,000	\$132,000	
Totals:		\$0	\$132,000	\$132,000

2.11. Total Project Income:

\$1,195,000

2.12. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$99,500	\$99,500	8%
B.	Cash Match	\$995,500	\$995,500	83%
	Total Cash	\$1,095,000	\$1,095,000	91%
C.	In-Kind	\$100,000	\$100,000	8%
	Total Proposal Budget	\$1,195,000	\$1,195,000	99%

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.

Additional cash-flow income that exceeds what is allowed to input in the proposal budget includes additional tenant rent, building rental income, and education program tuition. These line items are classed in Revenue: Contracted Services and Revenue: Other in our budget for Next Fiscal Year.

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)
PLT_SubstitutueW9.pdf	34 [KB]	5/26/2022 1:20:46 PM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
PLT_990.pdf	19316 [KB]	5/26/2022 1:19:29 PM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
PLT_CommunityLettersofSupport.pdf	PLT_CommunityLettersofSupport	Mayor's office, UWF Office of Equity and Diversity, Stamped LGBTQ+ Film Festival, Studer Community Institute, Pensacola Children's Chorus and loyal patron/performer, Tenant support, Executive Director support	985 [KB]		View file
PLT_LongRangePlan19-24.pdf	PLT_Strategic Plan		2726 [KB]		View file
PLT_Board_Commitments_OrgChart.pdf	PLT_BoardofTrustees	List of Board members, PLT organizational chart, and annual Board commitments	399 [KB]		View file
PLT_MonthlyBreakout.docx	PLT_Monthly Executive Priorities	General breakout of month-to-month major priorities for operations	18 [KB]		View file
PLT_ProductionExamples.pdf	PLT_ProductionExamples		365 [KB]		View file
The Community's Theatre.mp4	PLT_Video	Additional insight to what PLT and The Center mean to the community.	189909 [KB]		View file
PLT_PatronSurvey_VolunteerEvaluation.pdf	PLT_Survey Examples	Example of surveys distributed to patrons and volunteers.	2044 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
TheCenter_Reimagined.pdf	The Center, Reimagined.	Additional information about the existing Capital Campaign underway.	799 [KB]		View file
PLT_ParentSupport.pdf	PLT_SupportLetterfromParent	Heartfelt, raw email sent from a mother who has entrusted her son's free time to PLT.	85 [KB]		View file

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 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 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.

2.1. Signature (Enter first and last name)

Sid Williams

