

MicheLee Puppets, Inc.

Project Title: General Program Support 2023-2024

Grant Number: 24.c.ps.142.137

Request Amount: \$44,572.00

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 2

Discipline: Professional Theatre

Proposal Title: General Program Support 2023-2024

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. Organization Name: MicheLee Puppets, Inc. 
- b. DBA:
- c. FEID: 59-2616456
- d. Phone number: 407.898.7925
- e. Principal Address: 4420 Parkway Commerce Blvd. Orlando, 32808-1008
- f. Mailing Address: 4420 Parkway Commerce Blvd. Orlando, 32808-1008
- g. Website: www.micheleerpuppets.org
- h. Organization Type: Nonprofit Organization
- i. Organization Category: Other
- j. County: Orange
- k. UEI: PKN4YUHFT8F6
- l. Fiscal Year End Date: 06/30

1. Grant Contact *

First Name

Tracey

Last Name

Conner

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Email tracey@micheleerpuppets.org

2. Additional Contact *

First Name

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3. Authorized Official *

First Name

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Last Name

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Email tracey@micheleuppets.org

4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Organization - Nonprofit

4.2. Institution Type

Performing Group

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)

5. Professional Theatre

- Yes (required for eligibility)
- No

D. Quality of Offerings Page 4 of 12

1. Applicant Mission Statement - (500 characters) *

MicheLee Puppets empowers lives through the art of puppetry. Since 1985, our original, issue-based performances, videos, and puppetry classes have promoted respect, responsibility, and positive choices among more than 2.3 million of Florida's children, youth, and families.

Nationally awarded for excellence, MicheLee Puppets produces world class puppetry art to foster positive social change locally, regionally, and nationally.

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.

PROGRAM DESCRIPTION

Our 2023-24 season is an exciting blend of touring school productions, public performances, and puppetry arts workshops, classes, and exhibits for children and adults of all abilities.

Since 1985, MicheLee Puppets has written and produced more than 85 original issue-based plays and videos/short films. Our performances have delighted youth and family audiences featuring a variety of puppetry styles, including hand-and-rod puppetry, shadow puppetry, rod puppetry, masks, and more. The messages of our productions are just as important as the artistry of our storytelling. Through the powerful art of puppetry, we are able to address important issues in a safe environment. Over the years we have covered such topics as youth violence, bullying, teen suicide, and domestic violence. In 2023-24, we will continue to entertain and inspire through world class puppetry that promotes social change.

As "Orlando's Puppet Company," we have strong collaborations with our artistic community. Opera Orlando, Orlando Philharmonic Orchestra, Central Florida Community Arts, Albin Polasek Museum, and others have sought our puppetry to enhance their productions and cultural offerings. Our 2023-2024 Season will again include creative partnerships with some of Orlando's top arts institutions!

In addition to touring shows and collaborations, in 2023-24 we will host events and classes at our studio to engage children and adults of all abilities in puppet building and performing. Our talented teaching artists will enliven the curriculum of community partners like Rollins College and AdventHealth University with puppetry classes that challenge student creativity and imagination while providing tools for future careers in education, counseling, and therapy. Our beautifully crafted puppets will also be exhibited in the gallery at MicheLee Puppets and in other locations.

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.

GOALS

- 1) To make a positive impact on children and adults physically, mentally, emotionally, and socially through the art of puppetry
- 2) To promote the art of puppetry to Florida children and families of all abilities by demonstrating excellence in a wide array of puppet styles through performances, puppetry arts classes, professional development classes, puppetry exhibits and through online delivery of our puppetry videos and related resources
- 3) To develop and nurture creative partnerships with schools, social service agencies, artists, and arts and cultural organizations that enable MicheLee Puppets to grow artistically, advance our goals, and meet the needs of our partners and the communities we serve
- 4) To secure sustainability of our organization through diversified funding and increased earned income
- 5) To expand our outreach and impact locally, regionally, and nationally

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"

PROGRAMMING OBJECTIVES

- 1) To present 200 puppetry theatre performances, workshops, and classes to empower children and adults in Florida schools, libraries, science centers, children's museums, theatre venues, corporate sites, and the MicheLee Puppets Studio
- 2) To reach 40,000 children and adults of all abilities through public events, performances, classes and exhibits (in partnership with libraries, museums, community centers, and other arts and culture organizations)
- 3) To develop or expand 3-5 creative partnerships that will enable MicheLee Puppets to meet goals for funding, program and artistic development, sustainability, and accessibility to underserved audiences
- 4) To raise \$150,000 in unrestricted funding by:
 - Earning a minimum income of \$15,000 through performance fees, classes, and contract services
 - Securing (5) major gifts and operating support grants to raise a minimum of \$25,000
 - Raising \$110,000 through annual fundraiser/annual campaign

5) To expand our geographic footprint throughout Florida and the Southeastern US with a multi-state tour of live shows and online streaming of shows and classes outside of Florida

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.

PROGRAMMING ACTIVITIES

OBJECTIVE 1 and 2:

Public performances and events:

- **TBD - NEW production in collaboration with Orlando Philharmonic Orchestra for Symphony Storytime. 2022 show featured charming puppet show performed on stage with quintet playing live music.**
- **TBD – NEW production in collaboration with Opera Orlando. 2022 opera, The Secret River, featured 22 puppets built and performed by MicheLee Puppets.**
- **Fusion Fest - MicheLee Puppets brings an array of multicultural giant puppets to community events.**

School-based shows:

- **African Tales – NEW production brings African folk tales to life**
- **Discover Math & Science - In the style of toy theatre and shadow puppetry, PreK-1st graders learn about math and science in the world around us.**
- **Rhyme Time: Reading Readiness Series - This series of THREE puppet shows is performed on large, pop-up-book stages with paper rod puppets and features Mother Goose rhymes set to music by MicheLee Puppets**
- **A Good Day for Pancake - Bully prevention show for K-2nd grades**

Classes:

- **Puppetry Explorations – A specially designed course in which teens and adults with unique abilities collaborate to write, build, and perform original puppet shows and films.**
- **Professional Development – Puppetry training from basic manipulation to on-camera puppetry**
- **Puppet Labs – Participants explore a variety of puppet styles in open lab setting**
- **Puppets in Therapy - Students learn how to integrate puppetry into their therapy work. We also use puppets to help children in crisis safely work through their trauma.**

Puppetry Exhibits: Our beautifully handcrafted puppets are on exhibit year-round at the MicheLee Puppets Studio and puppet exhibits around Florida.

Digital/Online: We produce NEW puppetry films and videos every year that are screened in national film festivals and available for streaming on YouTube, Vimeo, and on PBS Learning Media, which reaches 250,000 users nationally.

OBJECTIVE 3:

- Meet with current partners to brainstorm and plan for new joint projects.
- Invite potential new partners to our monthly "Behind the Curtain" breakfasts to learn about our work and consider partnering

OBJECTIVE 4: Board and development staff meet for planning and implementation of fundraising activities and events.

OBJECTIVE 5:

- Expand target marketing of digital and streaming content to schools and organizations beyond Central Florida
- Plan and implement touring show to Southeastern US

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.

PARTNERSHIPS AND COLLABORATIONS

Partnerships and collaboration are part of MicheLee Puppets' DNA. We have a long history of partnering with social service agencies like the Epilepsy Association of Central Florida, the Victim Service Center, and the Holocaust Memorial and Educational Resource Center to research and develop issue-based plays on various topics such as epilepsy prevention, sexual assault prevention (for teens), and prevention of teen bullying and suicide. We also enjoy collaboration with other arts organizations and individual artists.

Social Service and Education Agencies:

The use of puppetry in education is powerful in capturing audience attention and imparting information that the audience can remember and use. We are often able to meet our mission goals through contracts with partners or third-party funders.

- Orange County Public Schools - We are producing puppet videos for a new curriculum to teach middle school students how to advocate for their health needs. OCPS contracts and pays for our work.
- QUEST provides education for students with autism. We partner to provide puppetry classes for school and summer camp. The projects are grant funded.
- AdventHealth University includes puppetry workshops for Occupational Therapy students to enhance their therapy toolkit. Grant funded.
- Rollins College includes puppetry workshops in curriculum of health communication students. They are also partnering on a study of the impact of puppetry on communication and community building among neurodiverse people. Grant funded.

Arts/Cultural Organizations:

Partnering across arts disciplines is a win win as each partner exposes their work to new audiences. For instance, opera goers may have learned to appreciate puppetry, while many families with children, who came to see puppets, experienced their first opera.

- Opera Orlando – We build/perform puppets for selected opera productions by contract with Opera Orlando.

- **Orlando Philharmonic Orchestra – Create live puppetry performances and films for concerts by contract with OPO.**
- **Central Florida Community Arts – Partner on summer camps and arts classes in community. Contracted to build puppets for select performances.**
- **Paid performances at such arts venues as our local museums, libraries, science center, and planetarium.**

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?

18

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

200

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

12,000

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

24,000

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

4,000

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?

20

6.2. Number of Florida artists directly involved?

20

Total number of individuals who will be engaged?

40020

7. How many individuals will benefit through media?

190,000

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) *

- Black or African American
- Hispanic or Latino
- White

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

- Children/Youth (0-17 years)
- Young Adults (18-24 years)
- Adults (25-64 years)

8.3. Underserved/Distinct Groups: *

- Individuals with Disabilities
- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- 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.

DEMOGRAPHICS

MicheLee Puppets is located in the Orlando Metropolitan Statistical Area, where there are nearly 2.5 million residents in Orange, Seminole, Osceola, and Lake Counties. The median age ranges from 34.7 in Orange Co. to 46.6 in Lake Co.

Children in our target audience of 0-14 yrs. make up between 16.2% in Lake Co. to 20.5% in Osceola County.

The racial and ethnic makeup of the district as a whole is predominantly white at 70.5%. The percentage for other groups: black-16.4%, Hispanic-29%, Asian- Pacific Islander-4.2%, and all others-8.9%.

Our main audiences are school students, and we focus our grant funded programming on Title 1, low-income, or underserved schools. These schools have predominantly minority and low-income students.

Overall demographics for our main touring area by school district follow:

Orange

- **Hispanic 43%**
- **White 25%**
- **Black 24%**
- **Asian 5%**

Seminole

- **White 48%**
- **Hispanic 28%**
- **Black 14%**
- **Asian 5%**

Osceola

- **White 25.8%**
- **Hispanic 59%**
- **Black 10.4%**
- **Asian 2.2%**

Lake

- **White 51.4%**
- **Hispanic 25.7%**
- **Black 15.1%**
- **Asian 2.5%**

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.

ONLINE AND DIGITAL OUTREACH

In addition to our Florida audiences, thousands view live screenings of our film work in film festivals across the country. For instance, our "All About the Bee" video is part of Heather Henson's Handmade Puppet Dreams series and has been viewed by audiences from California to Virginia. Southern Shorts Film Festival awarded our short film, "Croakita," nine awards in puppetry and screened the film at their festival in Atlanta.

During the past year, more than 185,000 accessed our video content through our social media and on our YouTube channel. Our collection on PBS Learning Media is accessible to another 250,000 nationally. We also have a robust email communications strategy directly to more than 8,000, which includes 6,000 Florida teachers. Our weekly "Teacher Tuesday" emails and monthly "Puppet Club" emails provide videos and content throughout the year. Our emailed content had more than 33,000 views/uses so far this year.

Through partnerships with school districts in Central and South Florida, our video content is available to elementary schools through the school district portals as part of a library of digital content. For instance, more than 300 elementary schools in Broward County and Miami-Dade County can play our series of "Mindful Me" puppet videos to help students calm themselves and relieve anxiety. The potential impact to more than 150,000 students is extraordinary.

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

- Brevard
- Broward
- Lake
- Orange
- Osceola
- Seminole
- Volusia

12. What counties does your organization serve?

- Brevard
- Broward
- Lake
- Miami-Dade
- Orange
- Osceola
- Seminole
- St. Johns
- Volusia

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.

VIRTUAL PROGRAMS

Stage Productions:

When COVID led to school closures in March 2020, we started filming our stage productions to provide them in digital format. We have four plays available for streaming to schools.

Performance fees can be covered by grants and sponsorships for the same amount as our live shows. If a school or PTA pays for the digital program, we offer a 50% discount on the performance fee for the digital version.

Live Puppet Chats:

Originally developed during the COVID shutdowns to help children who were suddenly cooped up at home and suffering from anxiety and social isolation, we continue to offer FREE live Zoom calls with a puppet. These virtual puppet chats have been found to benefit children on the autism spectrum, kids with a special interest in puppets and creativity, and adults who are isolated due to disability. The program is offered at no cost and is supported through individual donations.

Puppetry Classes:

Our Puppetry Explorations classes for teens and adults with unique abilities moved to Zoom during the COVID shutdowns. Students from around Florida and in Wisconsin, New York, Texas, and even Canada continue to participate virtually on six-week projects in which they build puppets, write scripts, and perform on-camera puppetry. Local students come to our studio for in-person puppet building and other special workshops. Each 6-week class is \$60 per student, and full and partial scholarships are available so that no one is turned away.

Other fee-based classes, such as "Intro to Hand and Rod Puppetry," are offered online and attended by students from around the country.

Live and Online Virtual Fundraiser:

Our annual fundraising event is now a hybrid event with about 200 attending in person while many more watching our live stream from home or work. Our 2021 annual campaign goal of \$115,000 was exceeded, with most of the funds raised during this hybrid live/streaming event.

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.

ECONOMIC IMPACT

Using the Arts and Economic Prosperity V Calculator from The Economic Impact of the Nonprofit Arts and Culture Industry (Americans for the Arts, 2017), MicheLee Puppets has the following economic impact in Orlando (directly and indirectly):

- Full-Time Equivalent Jobs – 90
- Household Income - \$2,002,895
- Local Government Revenue - \$174,374
- State Government Revenue - \$209,953

MicheLee Puppets employs two full-time and eight part-time administrative and artistic staff. We contract 8-10 additional actors, puppeteers, stage technicians, artists, musicians, and teaching artists throughout the year. We also contract professional video crews to work with us on our video and film productions.

BENEFITING OUR COMMUNITY

The Impact of Puppets:

The art of puppetry is an amazing tool for reaching youth with difficult-to-discuss topics. The power of puppetry is in the interaction between puppet and audience member. Children, especially, relate to puppets as if they are real. They believe the puppets and they take action. For instance, several children have disclosed child abuse as a result of our shows. One boy shared that his sisters, who were living in Michigan, were being abused by their step-dad and he had never told. The day he saw our puppet show, he reported, and two little girls a thousand miles away were saved by a puppet show in Orlando.

Even teens are impacted. We partner with social service agencies to create content rich, impactful performances. We worked with the Victim Service Center to produce a sexual assault prevention play for teens. Several teen girls came forward after our shows to speak with the victim advocate who was always with our team. One girl emailed us a message that her father had raped her when she was seven and no one knew. The day she saw our play, she told her mother. She said, "The burden I have carried on my shoulders for eleven years has been lifted. Thank you for your show." That is the power and impact of puppet theatre!

The Scope of our Outreach:

As a touring company, all of our plays and puppetry classes are outreach. Our primary audiences are in schools, and we have reached more than 2.3 million Prek-12th grade students throughout Florida. We have also taken puppetry to Southeast Asia and Africa. We present public performances at libraries, museums, science centers, festivals, theatre venues, and other events, reaching families from diverse racial and ethnic groups.

Promoting the art of puppetry is central to our outreach. Our puppetry workshops and classes target disadvantaged, at-risk, abused, and those with unique abilities. Puppetry gives a voice and a creative way to explore issues that are important to our students. For instance, we taught puppetry to kids in a domestic violence shelter. These children were able to safely talk about their experiences through puppetry and work towards healing. We teach occupational therapy and play therapy students, actors, teachers, and youth leaders how to bring puppets to life, which extends our outreach even further as these new "puppeteers" go out and impact children and youth throughout our communities.

Outreach is our purpose and our calling. MicheLee Puppets is the go-to arts organization for social service agencies, schools, and government agencies that want to reach young people with a message that will have great and long-lasting impact. For Central Florida arts and cultural organizations, MicheLee Puppets is the recognized puppetry expert, and we have brought professional puppetry arts to performances by Orlando Philharmonic Orchestra, Opera Orlando, Mad Cow Theatre, Mennello Museum, and the Albin Polasek Museum, among others.

15. Marketing and Promotion

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

- Collaborations
- Direct Mail
- Email Marketing
- Magazine
- Newsletter
- Podcast
- 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?

MARKETING AND PROMOTION

Public and Private Schools, Head Start Centers, Preschools:

MicheLee Puppets' multi-county school tour is marketed through email blasts, direct mail, phone calls and social media. We meet with leaders at the school district level for assistance in connecting with school principals and to secure funding support.

Public Performances, Classes, Events:

Our email marketing to more than 8,000 is coordinated with our social media outreach to more than 4,000 followers, primarily on Facebook and Instagram. We have successfully raised brand awareness and increased attendance to public performances, auditions, and classes through social media. We have also had substantial media coverage through local TV news, public radio, and print articles in the Orlando Sentinel, Orlando Arts Magazine, and Playground Magazine.

We participate as a vendor in select family events to promote our programs. We host monthly "Behind the Curtain" informational breakfasts at our studio for members of the community to learn about our organization. Guests to these events often respond by taking part in future classes/events and by becoming volunteers and donors. Our public performances, which take place at libraries, museums, and other partner venues, are advertised by our cultural partner and also promoted through our social media and email database.

Collaborations:

Collaborations with other arts groups helps build new audiences for both organizations. Families with children are introduced to the opera and classical music when they come to see our puppets. Likewise, MicheLee Puppets and the art of puppetry have been elevated in the Central Florida arts scene through our performances with Opera Orlando and Orlando Philharmonic Orchestra. We have also gained new donors through these engagements.

MicheLee Puppets' Strategic Plan is "Live and Online":

While we have reached more than 2.3 million throughout Florida with our live performances and classes, the potential to reach thousands more across the country is possible via our digital puppetry content. We continually add to our library of fun and educational puppet videos that can be accessed online and through partnerships with school districts and PBSLearningMedia.

Our monthly, free-subscription "Puppet Club" connects members to our online offerings and promotes our live events and classes. We also post events and classes on www.OrlandoAtPlay.com and on the MicheLee Puppets website at www.micheleepuppets.org/events.

Media and Relationship Building:

Local Lifestyle Magazines, TV, radio, and podcasts feature interviews and stories about our organization and shows. Partner organizations include info in their communications and marketing. We provide puppetry arts workshops for businesses and organizations as a fun team-building activity that also increases our exposure to prospective volunteers and donors. We regularly promote our organization through speaking engagements at Rotary, Chamber, and other community meetings. One such speaking engagement led to \$25,000 in new grant funding within three months of our presentation.

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.

DIVERSITY, EQUITY, INCLUSION

Touring Makes MLP Accessible to All Audiences:

MicheLee Puppets is a touring company and our performances take place at other venues such as schools, community centers, theatres, libraries, museums, etc. Since we go to our audiences, we are accessible to all audience members, and the sites where we perform are ADA compliant by law. The MicheLee Puppets studio is accessible and comfortably hosts workshops, classes, and donor events for guests of all abilities.

Accessible to Students with Unique Abilities:

We are committed to making our performances accessible to children with visual and hearing impairments. We provide advance scripts for sign language interpreters. Students with visual impairments are invited to “see” the puppets with their hands. We even constructed a miniature puppet stage and puppets for blind preschoolers to touch and play along with during our shows.

Children with autism have connected with our puppets in a powerful way. For instance, following a performance, our puppeteer invited a special class to meet the puppets. One by one, our "Howlin' Hound Dog" puppet spoke to the children. When Anthony responded "Woof, woof!" the teachers were elated. "Woof, woof" were the first words Anthony had spoken in four years!

Our Puppetry Explorations class engages teens and adults with developmental disabilities and their parents and caregivers. Students participate in a variety of 6-week projects that empower them to devise scripts, design and build puppets and scenery, and perform for family and friends. Julie, whose son Sam has Down syndrome, wrote, “What a wonderful experience! Thank you for creating a community where unique abilities can soar!”

The Puppetry Explorations classes have been expanded to serve students with autism through school and summer camps at Quest, Inc., an organization that serves children and adults with developmental disabilities. Students have taken field trips to the MicheLee Puppets studio, where they produced a holiday puppet show. Summer Camp students experience puppetry at the Quest facility.

Research on Puppetry Impact:

We are partnering with Rollins College on studies into the impact of puppetry on neurodiverse populations. This summer, a study on how puppetry impacts communication and community building will take place among our Puppetry Explorations students and Quest students. The learnings may help us refine the effectiveness of our outreach and programs for developmentally disabled students in the future.

Accessible Online Everywhere:

Digital content is accessible to children and adults wherever there is an internet connection. Our collection on PBS Learning Media makes our educational puppetry accessible to more than 250,000 teachers and families across the country. Online viewership through YouTube, Facebook, Instagram, and our website totals more than 161,000. More than 120,000 Florida students watched our plays virtually through school platforms.

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?

Denise Lucich

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? 5/1/2021

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

Yes

No

5.1. If yes include here. (500 characters)

MicheLee Puppets is committed to fostering, cultivating and preserving a culture of diversity and inclusion. This policy applies to all MicheLee Puppets employees, volunteers, board members, contractors, clients, students, and audiences. MicheLee Puppets follows an equal opportunity employment policy and employs personnel based on skills and qualifications without regard to race, creed, color, ethnicity, national origin, religion, sex, mental and physical ability, sexual orientation, or marital status.

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

Arts for All

Economic Inclusion:

MicheLee Puppets targets underserved communities in urban and rural areas for our programming. Many of our young audience members do not see live theatre outside of school experiences. As a touring company, we are able to reach our audiences where they are, in schools, youth groups, and community events. Our performances have also typically been free of charge to the students, which removes any financial barrier to participation.

Language and Culture Inclusion:

We produced a Spanish-language show specifically for children from Puerto Rico and Latin America who have moved to Central Florida. We present the show in Spanish churches and schools with ESOL classes. The show has also been presented for the Latino community through a partnership with Ana G. Mendez University.

Children enjoy watching and interacting with the puppets in their native language. They feel special and important and can identify with the puppet characters in the play. During these interactions, our puppets invite children to share their feelings about moving to a new country and the challenges they face. The children feel a sense of camaraderie with each other and our characters. This program has removed the barrier of language to include children whose primary language is Spanish.

This program has been filmed and is now available in digital format, which makes it even more accessible to individuals locally, regionally, and nationally.

Geographic Inclusion:

Chad, an adult with physical and intellectual disabilities, lives on his own in Appleton, Wisconsin. During the COVID shut-down, Chad was isolated in his apartment for more than a year until he was vaccinated. His only in-person interaction was with a care-giver who came in twice a week to help with laundry, cleaning, and bill paying. When we moved our Puppetry Explorations class to Zoom, Chad was able to participate. He made new friends and enjoyed collaborating with a group in creating puppet shows online. Chad gets choked up when he talks about how much it has meant to him to be part of this creative group of people from Florida and around the country.

We have marketed our Puppetry Explorations to individuals and disability groups across Florida and around the country. Through our online outreach, we have continued to remove the barrier of geography, and have been able to include students from Wisconsin, New York, Texas, and even Canada.

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

DIVERSITY AT MICHELEE PUPPETS

Staff:

Our creative and administrative team is 57% white, 29% African-American, and 14% Hispanic. We have one hearing-impaired member. We bring in diverse outside artists, stage techs, and video crews to work on special projects. For instance, “Una Borinquena en Florida,” was written by a former staff member from Columbia. We employed puppeteers from Puerto Rico to perform in the touring production and in the filming of the show.

Volunteers:

We engage diverse corporate teams to work on special projects, like Sock Puppets with a Heart, in which volunteers make sock puppet characters that are donated to children’s charities. For our video series, “Raising Money-Wise Kids,” we partnered with the team at FAIRWINDS Credit Union. More than a dozen staff from FAIRWINDS appeared in one of the videos, and about half were Hispanic or African-American.

Board of Directors:

Diversity on our board is very important. We currently have 10 board members. 50% are white; 30% are Hispanic; 10% are African-American; and 10% are Asian. As we recruit new board members over the coming year, diversity will be a high priority, along with the talents and abilities each director brings to our organization.

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.

ORGANIZATION HISTORY

MicheLee Puppets was founded in 1985 to deliver the disability awareness puppet show, "Kids on the Block" to students in Central Florida. Very early in our history, we began partnering with social service agencies to produce original puppet shows and videos to deliver important messages to children and youth. We covered such topics as epilepsy prevention, racial diversity, youth violence/gangs, and sexual assault prevention for teens. Our mission was clarified as we focused our art on promoting respect, responsibility and positive choices.

In the early 2000s, major funding from the Robert Wood Johnson Foundation and other national and regional funders was invested in the statewide expansion of our health show, "EXTREME Health Challenge." Doors opened for new partnerships, and we took puppets to Southeast Asia and Africa to promote healthy choices.

We opened our puppet studio in 2009, which enabled us to increase our production of new touring shows and puppetry videos and films. For the first time, we could also bring audiences to our location for classes, events, and to tour the exhibit of our colorful and beautifully crafted puppets.

Since our inception, MicheLee Puppets has produced more than 85 original, issue-based puppet shows reaching more than 2.3 million children and adults in Florida. Countless more have experienced our online videos and educational content nationally and internationally.

Our founder and executive/artistic director is a respected nonprofit trainer and speaker. Our creative team partners with Orlando's prestigious arts organizations and some of the top puppeteers and builders from Disney, Universal, and Sesame Street.

Throughout our 37 year history, we have remained committed to producing world class puppetry art that delights, inspires, and promotes positive social change among children and adults locally, regionally, and nationally..

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.

FISCAL CONDITION AND SUSTAINABILITY

MicheLee Puppets has a diversified fundraising strategy that includes corporate and foundation grants; contributions from individuals and service organizations; corporate sponsorships; and earned income through performance and workshop fees and contracted services.

In fiscal years 2020 and 2021, we also received PPP loans totaling 43,025, which were both forgiven. These loans helped us pay our creative team during the COVID shutdowns and enabled us to deliver new innovative programs to meet the needs during the pandemic.

Our Business Development Advisory Committee has devised a business plan to monetize our online educational resources and other branded products. Unrestricted earned income and our robust fundraising plan will support our ongoing arts programming into the future.

Our board of directors is involved in raising funds through our annual campaign which includes a fundraising breakfast and major gift solicitations. Event sponsorships and a \$40,000 matching grant along with individual donations bring in more than \$115,000 in unrestricted income. We also participate in the United Arts Collaborative Campaign, which raises operating funds for more than 30 arts organizations. One hundred per cent of our board makes personal donations, and they provide professional expertise in the areas of business and strategic planning, business law, marketing, and finance.

Our organization is stable financially and organizationally, having survived and thrived for nearly 37 years. We maintain a cash reserve of three to six months for operating expenses. This reserve is funded through unrestricted and earned income. We have a Legacy Society for planned giving. Our strategic plan, "Live and Online," puts the people and resources in place to be secure and successful for the next 30+ years. We will be able to successfully complete the proposed 2023-24 season of performances and workshops.

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?

PROGRAM EVALUATION

Quantitative Goals and Objectives:

Our program manager and puppeteers work together to record the number of arts opportunities and audience members/participants. Audiences are segmented by age group or grade level, county of residence, and racial/ethnic background when possible. Readily available reports from government agencies and school districts enables us to extrapolate most demographic categories as needed.

Quantitative Evaluation Tools:

- Excel spreadsheet/database**
- Program staff reporting**
- Government and schools district demographic reports**

Qualitative Goals and Objectives:

Specific projects usually have their own measurable outcomes, which includes such data as:

- Age appropriateness of program for audience
- Audience satisfaction
- Increase of knowledge and awareness of program topic
- Use of classroom enhancement materials
- Growth in artistic competency (for students)

Qualitative Evaluation Tools:

- Teacher surveys
- Student surveys (pre/post tests)
- Staff surveys and interviews
- Program staff observations and reports
- Video and photo documentation
- Participant interviews

Information is collected on an ongoing basis, usually at the end of each performance or series of classes. The data is reviewed by program directors and the Executive Director and reported to funding partners.

Evaluation data has impacted decisions on which shows and classes to offer. It also enables us to make changes and improvements even as the program/show is being rolled out. We gain clarity on what our audiences want from us. We also learn what our creative team needs to feel joy and satisfaction in their work.

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

MEASURABLE OUTCOMES

This project will be a success when we achieve our stated objectives. Our measurable outcomes are both quantitative and qualitative and speak to our level of outreach, artistic quality, and community appreciation for our artistic offerings.

1) A minimum of 200 arts opportunities will be provided including puppet shows, classes, and community events.

2) A minimum of 40,000 children and adults of all abilities will experience puppetry arts performances, classes, and events.

3) 3-5 creative partnerships will enable MicheLee Puppets to:

- Raise sufficient program funding
- Enhance artistry and programming
- Increase institutional sustainability
- Improve accessibility to underserved audiences

4) \$150,000 in unrestricted funding will be secured.

5) Geographic footprint will expand in Florida and the Southeastern US.

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	\$30,182	\$30,182	\$32,000
2. Personnel: Programmatic	\$120,731	\$102,129	\$120,000
3. Personnel: Technical/Production			
4. Outside Fees and Services: Programmatic	\$42,413	\$28,000	\$30,000
5. Outside Fees and Services: Other	\$5,316	\$5,300	\$5,400
6. Space Rental, Rent or Mortgage	\$30,257	\$27,503	\$39,000
7. Travel			
8. Marketing	\$200	\$200	\$500
9. Remaining Operating Expenses	\$38,338	\$39,038	\$42,000
A. Total Cash Expenses	\$267,437	\$232,352	\$268,900
B. In-kind Contributions	\$29,715	\$56,700	\$49,000
C. Total Operating Expenses	\$297,152	\$289,052	\$317,900
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions	\$1,650	\$4,192	\$7,200
11. Revenue: Contracted Services	\$5,104	\$43,826	\$20,000
12. Revenue: Other	\$3,133	\$1,039	\$1,100
13. Private Support: Corporate	\$2,138	\$800	\$1,500

14. Private Support: Foundation	\$101,250	\$64,500	\$100,000
15. Private Support: Other	\$81,638	\$113,926	\$115,000
16. Government Support: Federal	\$21,500		
17. Government Support: State/Regional	\$15,986	\$23,119	\$20,550
18. Government Support: Local/County	\$5,000	\$2,510	\$3,550
19. Applicant Cash	\$30,038		
D. Total Cash Income	\$267,437	\$253,912	\$268,900
B. In-kind Contributions	\$29,715	\$56,700	\$49,000
E. Total Operating Income	\$297,152	\$310,612	\$317,900

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."

Expenses

- Pers.-Prog: -15% FY22 school tour limited - COVID; +17% FY23 expect increase
- Outside Fees Prog: -34% FY22 due to smaller project; FY23 expect small growth
- Space Rental: -9% FY22 new owner and 5-year lease, rent abatement in FY22; +41% FY23 rent increasing over 5 yrs
- Marketing: Most marketing expenses are in-kind and listed in attached detail

Income

- Rev Adm: +150% FY22; +72% FY23 increased fees for shows and classes as we rebuild after COVID
- Contract: +759% FY22 for Opera Orlando; -54% FY23 smaller projects
- Rev Other: -67% FY22 stopped renting space

- **Corporate: -63% FY22 lost one funder; +88% FY23 new donors. Nearly \$29,000 corp support was raised for annual campaign; included in Priv. Supp. Other.**
- **Foundation: -36% FY22 fewer grants submitted as we focused on contract work; +55% FY23 projected for grant funded new projects**
- **Priv. Other: +40% FY22 due to outstanding work with our board on our annual campaign and fundraising event**
- **Gov Fed: \$21,500 in FY21 is PPP Loan which was fully forgiven**
- **Gov State/Reg: +45% FY22 due to increase in Div. of Arts and Cult. grant plus ARP grant; FY23 estimate close to current State grant**
- **Gov Local: -50% due to decrease in grant award from Sheriff's Office**
- **App Cash: FY21 – project grant of \$30,000 was received in FY20 and expended in FY21**

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/Artistic Director	\$8,047	\$13,750	\$0	\$21,797
2	Administrative Assistant	\$0	\$20,000	\$0	\$20,000
Totals:		\$8,047	\$33,750	\$0	\$41,797

1.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Executive/Artistic Director	\$13,750	\$13,750	\$0	\$27,500
2	Program Manager	\$10,000	\$10,000	\$0	\$20,000
3	Actors, Puppeteers, Teaching Artists	\$0	\$40,000	\$0	\$40,000
Totals:		\$36,525	\$90,975	\$0	\$127,500

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
4	Producing Director	\$12,775	\$27,225	\$0	\$40,000
Totals:		\$36,525	\$90,975	\$0	\$127,500

1.3. Personnel: Technical/Production *

1.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Video Production Crew	\$0	\$10,000	\$0	\$10,000
2	Music Composer/Sound Engineer	\$0	\$5,000	\$0	\$5,000
3	Graphic Artist/Illustrator	\$0	\$3,500	\$0	\$3,500
4	Contract Puppeteers	\$0	\$8,000	\$0	\$8,000
5	Contract Stage Technician	\$0	\$4,000	\$0	\$4,000
Totals:		\$0	\$30,500	\$0	\$30,500

1.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Bookkeeping	\$0	\$2,700	\$0	\$2,700
2	Accounting/Audit Services	\$0	\$4,800	\$0	\$4,800
Totals:		\$0	\$7,500	\$0	\$7,500

1.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Office/Studio Space	\$39,900	\$0	\$39,900
Totals:		\$39,900	\$0	\$39,900

1.7. Travel (match only) *

1.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing/PR Services	\$0	\$0	\$31,000	\$31,000
2	Marketing Expenses	\$0	\$2,000	\$0	\$2,000
Totals:		\$0	\$2,000	\$31,000	\$33,000

1.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Business Liability Insurance	\$0	\$1,600	\$0	\$1,600
2	Fundraising Expenses	\$0	\$6,700	\$0	\$6,700
3	Office Expenses, Supplies, Postage	\$0	\$2,800	\$0	\$2,800
4	Utilities	\$0	\$2,600	\$0	\$2,600
5	(2) Vehicles Expense: Insurance, gas, tolls, maintenance, tags/registration	\$0	\$5,600	\$0	\$5,600
6	Telephone/Internet/IT	\$0	\$2,900	\$0	\$2,900
7	Program Supplies and Expenses	\$0	\$10,000	\$0	\$10,000
8	Fees and Memberships	\$0	\$500	\$0	\$500
Totals:		\$0	\$32,700	\$0	\$32,700

1.10. Amount of Grant Funding Requested:

\$44,572

1.11. Cash Match:

\$237,325

1.12. In-Kind Match:

\$31,000

1.13. Match Amount:

\$268,325

1.14. Total Project Cost:

\$312,897

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	Performance and Class/Workshop Fees	\$9,450	\$9,450	
Totals:		\$0	\$9,450	\$9,450

2.2. Revenue: Contracted Services *

#	Description	Cash Match	Total	
1	Arts Collaborations	\$25,000	\$25,000	
2	Show Contracts	\$4,000	\$4,000	
Totals:		\$0	\$29,000	\$29,000

2.3. Revenue: Other *

#	Description	Cash Match	Total	
1	Investment Income	\$150	\$150	
2	Merchandise Sales	\$500	\$500	
Totals:		\$0	\$650	\$650

2.4. Private Support: Corporate *

#	Description	Cash Match	Total	
1	Corporate Program Sponsors	\$3,000	\$3,000	
Totals:		\$0	\$3,000	\$3,000

2.5. Private Support: Foundation *

#	Description	Cash Match	Total	
1	The Galloway Foundation	\$40,000	\$40,000	
2	The Lee Foundation	\$5,000	\$5,000	
3	The Chesley G. Magruder Foundation	\$6,000	\$6,000	
4	The Chatlos Foundation	\$5,000	\$5,000	
5	The Martin Andersen-Gracia Andersen Foundation	\$7,500	\$7,500	
6	Duke Energy Foundation	\$5,000	\$5,000	
7	Other Specific Program Grants	\$5,225	\$5,225	
Totals:		\$0	\$73,725	\$73,725

2.6. Private Support: Other *

#	Description	Cash Match	Total	
1	Annual Campaign/Fundraising Event	\$95,000	\$95,000	
2	Rotary Clubs	\$4,000	\$4,000	
3	United Arts of Central Florida	\$20,000	\$20,000	
Totals:		\$0	\$119,000	\$119,000

2.7. Government Support: Federal *

2.8. Government Support: Regional *

2.9. Government Support: Local/County *

#	Description	Cash Match	Total
1	Seminole County Sheriff's Office	\$2,500	\$2,500
Totals:		\$0	\$2,500

2.10. Applicant Cash *

2.11. Total Project Income:

\$312,897

2.12. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$44,572	\$44,572	14%
B.	Cash Match	\$237,325	\$237,325	76%
	Total Cash	\$281,897	\$281,897	90%
C.	In-Kind	\$31,000	\$31,000	10%
	Total Proposal Budget	\$312,897	\$312,897	100%

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.

Expenses

- Exec/Artistic Director - Salary allocated by function (50% admin/50% program)
- Anticipating increases in program staff salary, outside program services, and other program related expenses, such as vehicle costs, as we return to a more normal touring season.

Income

- Admissions refers to show fees per performance, not individual ticket fees, since we tour and work directly with schools and venues. Includes class/workshop fees.
- Contracted Services - Payment to produce new work for client/cultural partner
- Foundation - Grants listed are ones that are generally renewed year after year. Additional specific program grants will be sought as needed.
- In-kind - More than \$31,000 in in-kind marketing services will be provided.

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)
MLP_SubW9_2022.pdf	34 [KB]	5/25/2022 5:44:43 PM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
MLP_990_2020-21 .pdf	7096 [KB]	5/26/2022 11:12:54 AM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
MLP_EDLetter2022.pdf	Executive Director Letter		272 [KB]		View file
MLP_Audit 2020-21 .pdf	Audit 2020- 21		555 [KB]		View file
MLP Board 2021-2022 .pdf	Board of Directors List 2021-22		271 [KB]		View file
MLP_InkindDetail_2021- 2024.pdf	In-kind Detail 2021-2024		50 [KB]		View file
MLP_Marketing Samples .pdf	Marketing Samples		5244 [KB]		View file
MLP_Support Letter_Palmer OPO.pdf	Support Letter Palmer OPO	Letter from Mary Palmer, past Board President of Orlando Philharmonic Orchestra	279 [KB]		View file
MLP_Video Links .pdf	Video Links	Links to sample of live and video/film work	269 [KB]		View file
MLP_2021-22 Media Coverage.pdf	Media Coverage 2021-22	Links to online articles	121 [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 MicheLee Puppets, 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)

Tracey M. Conner

