

Thinking Cap Theatre Inc.

Project Title: Thinking Cap Theatre 13th Season

Grant Number: 24.c.ps.142.781

Request Amount: \$14,452.00

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 1

Discipline: Professional Theatre

Proposal Title: Thinking Cap Theatre 13th Season

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. Organization Name: Thinking Cap Theatre Inc. 
- b. DBA:
- c. FEID: 46-5298028
- d. Phone number: 954.610.7263
- e. Principal Address: 481 S Federal Hwy Dania Beach, 33004
- f. Mailing Address: 1636 NE 5th Ct Fort Lauderdale, 33301
- g. Website: www.thinkingcaptheatre.org
- h. Organization Type: Nonprofit Organization
- i. Organization Category: Cultural Organization
- j. County: Broward
- k. UEI: FCR4FA81RNE3
- l. Fiscal Year End Date: 12/31

1. Grant Contact *

First Name

Bree-Anna

Last Name

Obst

Phone 310.500.6448

Email breeanna@thinkingcaptheatre.org

2. Additional Contact *

First Name

Nicole

Last Name

Stodard

Phone 813.220.1526

Email nicole@thinkingcaptheatre.org

3. Authorized Official *

First Name

Nicole

Last Name

Stodard

Phone 813.220.1526

Email nicole@thinkingcaptheatre.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) *

- TCT is committed to presenting experimental, provocative, and socially-conscious plays.
- TCT is committed to presenting works that depict a range of identities more reflective of today's society.
- TCT is committed to dismantling norms and stereotypes through non-reactionary, honest means.
- TCT is committed to freshly presenting both well-known and rarely-staged classical plays.

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.

Thinking Cap Theatre (TCT) is a professional 501c3 theatre company that has provided South Florida audiences with nearly 40 high caliber main stage productions since its founding in 2010. TCT is the professional resident theatre company of Mad Arts Space, a new state-of-the-art venue in Dania Beach. The venue boasts a flexible black box theatre that has a seating capacity of 100.

- TCT's 2023-2024 season will include four main stage productions that run for three weeks each. The plays selected will honor our mission of presenting works that engage audiences in timely, thought-provoking conversations; plays that experiment and innovate with theatrical form, and at least one freshly reimagined classical play.
- TCT's above season will reflect the organization's commitment to equity, diversity, and inclusivity by featuring an equal number of plays by men and women and by having gender and racial diversity onstage and behind-the-scenes.
- TCT's above season will also include an annual LGBTQ+ Youth Performance Project.
- All productions will include complementary programming including talkbacks with cast, creative teams, and invited experts.
- TCT's above season will also include a recurring monthly, Monday night play reading series.
- TCT's above season will also include an ongoing podcast series that offers complementary conversation around above programming.

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.

- TCT seeks general operating support to not only sustain itself but grow during its 13th Season, following two and a half years of pandemic closure.
- TCT seeks general support in order to hire and compensate the professional artistic and administrative staff necessary for the organization to operate optimally.
- TCT seeks general support to hire and compensate artists to develop and implement educational programming.
- TCT seeks general support to hire designers and actors for main stage productions.
- TCT seeks general support to have the funds needed to provide dynamic unique programming that reflect the diversity of the world within which we live.
- TCT seeks general support to provide unique programming to South Florida audiences that they cannot experience at any other theatres in our region.
- TCT seeks general support to develop more diverse audiences among demographics including gender, race, ethnicity, ability, and age.

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”

- TCT seeks to pay the professional artists that it hires a living wage regardless of whether they are members of a union.
- TCT seeks to provide free educational programming to youth annually both virtually and in person. Virtual outreach has potential for national impact while aims for local initiatives will vary by project and include youth internships for main stage productions, youth ambassadors and participants for our annual LGBTQ summer performance project.
- TCT's main stage season of four productions will be viewable by 4,800 people annually (4 shows X 100 seats x 12 performances).
- TCT will continue to partner with local organizations such as Thou Art Woman, World Aids Museum, and Sun Serve, Bow Tie Kids, to provide dynamic programming with cross-sector community impact.
- TCT will work to diversify its board to represent the diversity of our programming and hiring practices.

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.

- TCT will continue to hold open season auditions and utilize color- and gender-conscious casting practices to provide creative opportunities to the richly diverse artists of South Florida.
- TCT will produce four main stage productions that will run for 3 weeks each and 12 performances per production. The main stage productions will attract 1,200 audience members per production and employ 12 or more artists and staff per production.
- TCT will provide audiences with talkbacks as complementary programming after every Sunday matinee performance of every production.
- TCT will continue to partner with at least one community organization outside of theatre arts for every production. For example, on a recent initiative we presented a documentary about a playwright with dementia and we partnered with the Southeast Florida Chapter of the Alzheimer's Organization. As another example, we are partnering with the Florida Christmas Tree Association for an original holiday play that we are presenting in December 2022.
- TCT will actively recruit gender and racially diverse board members with professional skill sets that will help TCT remain stable and growing.
- TCT will continue to identify youth organizations locally and nationally that will raise awareness and secure participants for our annual LGBTQ+ youth performance project.

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.

- TCT's will continue to partner with primary partner organization, Mad Arts, our resident venue. TCT has a formal agreement with Mad Arts, which includes annual residency for our main stage and supplementary programming.
- TCT will continue to partner with World Aids Museum and Sun Serve to provide playwriting and performance education and training to LGBTQ+ youth and women. These organizations have helped TCT with outreach and access to these underserved communities.
- TCT will partner with existing partner organizations and continue to seek new partners in order to ensure that all main stage productions have complementary, cross-sector components and therefore stand to have greater community impact. TCT has a recurring partnership with Thou Art Woman, a non-profit organization that seeks to provide arts and cultural experiences to BIPOC LGBTQ+ Women.
- TCT will present talkbacks for all main stage productions that include representatives from partner organizations.

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?

10

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

70

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

6,000

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

0

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

100

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?

50

6.2. Number of Florida artists directly involved?

50

Total number of individuals who will be engaged?

6150

7. How many individuals will benefit through media?

3,000

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): *

No specific age group.

8.3. Underserved/Distinct Groups: *

No specific underserved/distinct group

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

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

- Geographically our programming serves artists and audiences in Broward, Miami, and Palm Beach County.

- Our venue is located in Dania Beach, an area that is currently undergoing a arts and cultural renaissance; however, our work spans the three-county area and we also reach audience national through calls for virtual art and our podcast series.
- Our patron base ranges in age from 18 to 65+ and includes men, women, and non-binary attendees.
- According to the U.S. Census Bureau the ethnic compensation of Broward County is 63% White; 30.2% Black or African American; 0.4% American Indian; 3.9% Asian; 31.1% Hispanic or Latino.
- Broward County and Wilton Manors specifically has one of the largest LGBTQ populations in the country, and TCT has consistently programmed work for this community since its founding in 2010.

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.

-
- TCT programs unique, cutting edge plays that patrons would have to travel to New York, Chicago, San Francisco, or abroad to otherwise experience.

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

Broward

12. What counties does your organization serve?

- Broward
 Miami-Dade
 Palm Beach

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.

-
- TCT's recurring annual LGBTQ+ youth performance project includes a virtual art and performance component.
 - Our national call for youth artists is announced across social media and has attracted youth from around the country.
 - Youth and their families and friends can view virtually from anywhere and pay access is ensured with pay-what-you-can pricing.

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.

- TCT's programming will directly and positively impact Dania Beach, our immediate community.
- TCT is the only professional theatre company in Dania Beach and one of just five professional theatre companies located in Broward County (Slow Burn, Island City Stage, New City Players, Plays of Wilton)
- TCT is an approved non-profit internship organization at several Fort Lauderdale high schools.
- According to the Americans for the Arts Economic Prosperity Calculator, TCT has an economic impact of \$258, 411.
- TCT hires and support South Florida artists and is driven to compensate them with a living wage so that they do not have to rely on public services.
- TCT's work attracts youth with its bold, fresh, timely programming; for the ecosystem of theatre to sustain itself, TCT strongly believes we must cultivate young audiences.
- TCT's work is always grounded in the humanities; therefore, we center humans and the importance of storytelling, history, and critical context. In this spirit, we provide a critical and educational context and space for conversation around every piece of main stage programming. This work extends beyond talkbacks to social media posting, podcasts, interviews, research context and play analysis in programs.

15. Marketing and Promotion

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

- Collaborations
- Email Marketing
- Newsletter
- Pay Per Click (PPC) Advertising
- Podcast
- 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?

- **TCT announces its season annually via email, press release, social media, and a season launch event.**
- **TCT works with PR firm, Kip Hunter Marketing, who provides in kind support.**
- **TCT has a social media following on Facebook of 2,600.**
- **TCT has an Instagram following of 1,000.**
- **TCT also markets via fliers and posters at local businesses.**
- **TCT board members also actively assist with event promotion and audience development.**
- **TCT has strong ties with select community partners with whom we cross-promote to reach audiences who might not otherwise know of or encounter our work.**
- **TCT is a member of the Dania Beach Chamber of Commerce.**

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.

MAD Arts Space (our performance venue) meets many ADA requirements. Including:

- * Ground-level entry (no ramp needed)
- * elevators inside the venue to second floor.
- * Signage at inaccessible entrances with directions to accessible entrances
- * Wheelchair-accessible box office, stage, and dressing rooms (Our flexible black box space allows us to create flexible seating for wheel chair access for both patrons and artists.)
- * Wheelchair-accessible restrooms, including accessible sinks, water fountains, and soap & paper dispensers
- * Wheelchair-accessible toilet stall
- * Accessible emergency exits
- * 7 Designated accessible parking spaces with adjoining curb cuts
- * Accessible route from parking to the venue entrance

TCT's programing:

- * TCT's Managing Director is in charge of our programming accessibility and accommodations.
- * Our Managing Director is trained in sight guiding.
- * Currently, are accommodations are by request, in order to make our programming accessible to persons of all abilities.
- * We are working on adding signage to our website and social media to notify patrons and artists of our by request accommodations; which included but not limited to:
 - * Live audio descriptions
 - * Copies of the script
 - * Seating requests
 - * Large print programs

* Tactile tours

* Sight guided tours

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?

Bree-Anna Obst

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? 5/1/2022

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

Yes

No

5.1. If yes include here. (500 characters)

TCT unequivocally welcomes without judgment or exclusion all who are interested in its work. TCT embodies & deeply values diversity and inclusion at every level, from board, artistic leadership, & company membership to independently hired & seasonally hired artists. TCT strictly upholds that no individual shall be discriminated against, excluded from participation in, or denied the benefits of TCT's programs/activities on the basis of age, race, color, national origin, sex, sexual orientation, gender identification or expression, ability, religion, family status or any other legally protected status.

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

* TCT works in partnership with various organizations to reach audiences from underserved communities. We provide discount codes to these organizations.. In December 2022, we will partner with The Boys and Girls Club, Bowtie Kids, Big Brothers Big Sisters and Best Buddies to invite their contacts to two free performances of our holiday show.

* In 2021, TCT received a \$10,000 grant from OurFund Organization to put towards audience development and providing 250 free tickets to our main stage productions.

* TCT strives to reach a younger student audience and therefore offer \$10 student tickets.

* TCT's programming of the past 12 years has been representative of the community in which we live. this has been panned in our mission and brought into actuality since 2010. We want our patrons to see themselves represented on our stage. Our first production MilkMilkLemondade by queer playwright Joshua Conkel and second production S/He by Nick Mwaluko a third-culture queer, non-binary trans Tanzanian-American demonstrate our clear mission from our beginning to now.

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

Staff (2 part time staff)

* 2 queer women

Board (10 serving members)

* Black or African American

* 2 Black or African American

* 7 women

* 3 men

* 5 queer identifying

Company Members (11 members)

* 7 women

* 4 men

* 2 Black or African American

* 1 trans woman

* 1 man with Autism

Youth Interns/Ambassadors (4)

* 3 queer

* 1 trans woman

*** 2 Non-Binary**

*** 1 Hispanic**

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.

Thinking Cap Theatre (TCT) is a professional non-profit theatre company founded in 2010 with the mission to present thought-provoking, and not merely entertaining, theatre. This fundamental aim derives from the company's founding artistic director, a scholar and artist, who believes that academics and arts practitioners must be in ongoing dialogue with one another and with the community to maximize impact. TCT's mission also includes presenting plays that depict the diversity of our society, experiment with theatrical form, and reimagine classics. Since its inception, TCT has championed gender parity in play programming in support of the League of Professional Theatre Women's 50/50 in 2020 Initiative, empowered women artists on- and off-stage, and practiced inclusive, color-conscious casting. TCT's work emphasizes the importance of dramatic storytelling to human identity formation, personal growth, and social progress. TCT believes that literature, and drama in particular, is a technology that humans have used for 5,000 years to grapple with the human condition, and TCT, therefore, strives to use theatre as a tool for investigating and interpreting our history and our present moment. In addition to presenting nearly 40 main stage productions, TCT offers educational and community programming that explores both universal themes and timely subjects and develops citizens' critical thinking skills and creative voices. Recurring programs include oral history projects, documentary theatre projects, and playwriting workshops, for which TCT's leadership has designed original curriculum. Some examples include Mixed Nuts (Holiday Themed Plays); I'm Coming (An LGBTQ+ Performance Project, Jan.-June 2019); Memory Lane (A Holiday Playwriting Workshop, Dec. 2020); Will You Be Mine (A Valentine's Themed Playwriting Workshop, Feb. 2021); OutStand (An LGBTQ Youth Performance Project, June-Aug. 2021). Other annual programs include play reading series (including GAP: Gender and the Pulitzer Prize, a yearlong series that featured readings of 10 Pulitzer plays by women), film screenings, and post-show talkbacks with scholars and community experts. Talkback panelists for our post-show events have included scholars in Classics, English, Psychology, Women's and Gender Studies, and Theatre from Barry University, Nova Southeastern University, and the University of Miami as well as civic and religious leaders.

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.

TCT is in a stronger fiscal position than it has been in its 12 year history, despite the a two year in-person hiatus. The pandemic has taught us to be more finically resourceful than ever before. We have applied for and received more grants in the past three years and have become more

assertive in our asks for private and individual support. On April 9th we had our relaunch fundraiser, raising \$25,000. Our goal was \$20,000, which we had thought was unattainable. We have also received in the last 3 months another \$40,000 in grant funding. As we continue to strengthen our fiscal condition, we are actively seeking a new board members with backgrounds in finance, business, marketing and non-profits to help continue this growth and drive for a more robust financial position. This in turn will help continue with our goals and compensate fairly all those who work for us in our mission.

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?

TCT uses both in person and online surveys and evaluations forms to evaluate our practices and programs. We as patrons about the programs, collate demographic information and evaluate our marketing practices. We send a google form to patrons once an event/production has concluded.

We survey contracted artists to gain insight into their experiences working with, collate demographic information and provide feedback for improvement.

All surveys are reviewed by our leadership team and board members to help inform future programs, policies and practices.

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

Through our evaluation methods above and analysis of these surveys we will be able to gauge the demographics of our audience and artists, which marketing platforms and tools are working, and information on how people received out programs.

We will also measure success of our 13th season through quantitative data like:

- * Ticket sales
- * Number of patrons
- * Number of new board members
- * number of artists employed
- * etc

4. Completed Fiscal Year End Date (m/d/yyyy) * 12/31/2021

5. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$10,725	\$11,000	\$20,000
2. Personnel: Programmatic	\$1,175	\$22,400	\$42,000
3. Personnel: Technical/Production	\$10,000	\$30,300	\$63,952
4. Outside Fees and Services: Programmatic			
5. Outside Fees and Services: Other	\$5,121	\$4,056	\$12,280
6. Space Rental, Rent or Mortgage	\$883		
7. Travel		\$2,337	\$3,000
8. Marketing	\$484	\$5,000	\$8,000
9. Remaining Operating Expenses		\$24,005	\$35,000
A. Total Cash Expenses	\$28,388	\$99,098	\$184,232
B. In-kind Contributions	\$5,000	\$3,000	\$8,000
C. Total Operating Expenses	\$33,388	\$102,098	\$192,232
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions	\$2,949	\$18,000	\$24,000
11. Revenue: Contracted Services	\$4,651	\$5,000	\$5,000
12. Revenue: Other			\$3,000
13. Private Support: Corporate		\$5,000	\$5,000

14. Private Support: Foundation	\$20,000	\$30,000	\$35,000
15. Private Support: Other	\$2,346	\$30,000	\$23,726
16. Government Support: Federal	\$21,549		\$10,000
17. Government Support: State/Regional		\$10,000	\$24,452
18. Government Support: Local/County		\$10,000	\$15,000
19. Applicant Cash	\$1,313	\$24,602	\$24,602
D. Total Cash Income	\$52,808	\$132,602	\$169,780
B. In-kind Contributions	\$5,000	\$3,000	\$8,000
E. Total Operating Income	\$57,808	\$135,602	\$177,780

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."

Major changes are due to the pandemic. We have only returned to in-person programming in April 2022.

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	Marketing Director	\$5,000	\$5,000	\$0	\$10,000
2	Artistic Director	\$5,000	\$5,000	\$0	\$10,000
Totals:		\$10,000	\$10,000	\$0	\$20,000

1.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Actors for 4 Main Stage Shows	\$4,452	\$9,096	\$0	\$13,548
2	Actors for Staged Readings	\$0	\$5,000	\$0	\$5,000
3	Actors for Youth Workshops	\$0	\$2,000	\$0	\$2,000
Totals:		\$4,452	\$16,096	\$0	\$20,548

1.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Directors for Staged Readings	\$0	\$5,000	\$0	\$5,000
2	Stage Managers for Staged Readings	\$0	\$1,500	\$0	\$1,500
3	Workshop Series Directors, Program Developers, etc	\$0	\$5,000	\$0	\$5,000
4	Youth Interns	\$0	\$3,000	\$0	\$3,000
5	Main Stage Lighting Designers	\$0	\$8,000	\$0	\$8,000
6	Main Stage Stage Managers	\$0	\$6,000	\$0	\$6,000
7	Main Stage Sound/Multimedia Designers	\$0	\$6,000	\$0	\$6,000
8	Main Stage Costume Designers	\$0	\$6,000	\$0	\$6,000
9	Main Stage Set Designers	\$0	\$8,000	\$0	\$8,000
10	Main Stage Directors	\$0	\$15,452	\$0	\$15,452
Totals:		\$0	\$63,952	\$0	\$63,952

1.4. Outside Fees and Services: Programmatic *

1.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Licenses/Registration	\$0	\$1,307	\$0	\$1,307
2	Dues/Memberships	\$0	\$2,765	\$0	\$2,765
3	Accounting	\$0	\$4,208	\$0	\$4,208
Totals:		\$0	\$12,280	\$0	\$12,280

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
4	Show Royalties	\$0	\$4,000	\$0	\$4,000
Totals:		\$0	\$12,280	\$0	\$12,280

1.6. Space Rental (match only) *

1.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Local and state travel	\$3,000	\$0	\$3,000
Totals:		\$3,000	\$0	\$3,000

1.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Online & print marketing for all programs	\$0	\$8,000	\$0	\$8,000
2	In-kind Marketing from partner organizations	\$0	\$0	\$3,000	\$3,000
Totals:		\$0	\$8,000	\$3,000	\$11,000

1.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Costumes	\$0	\$7,000	\$0	\$7,000
2	Sets/Props	\$0	\$12,000	\$0	\$12,000
3	Equipment	\$0	\$8,000	\$0	\$8,000
4	Incidentals	\$0	\$5,000	\$0	\$5,000
5	Donations for costumes, set, etc	\$0	\$0	\$5,000	\$5,000
Totals:		\$0	\$32,000	\$5,000	\$37,000

1.10. Amount of Grant Funding Requested:

\$14,452

1.11. Cash Match:

\$145,328

1.12. In-Kind Match:

\$8,000

1.13. Match Amount:

\$153,328

1.14. Total Project Cost:

\$167,780

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	Stage Reading Ticket Sales	\$4,500	\$4,500
2	Main Stage Ticket Sales	\$18,000	\$18,000
3	Youth performance project ticket sales	\$1,500	\$1,500
Totals:		\$0	\$24,000

2.2. Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Stipend to produce Thou Art Woman Events	\$5,000	\$5,000
Totals:		\$0	\$5,000

2.3. Revenue: Other *

#	Description	Cash Match	Total
1	Concession Sales	\$3,000	\$3,000
Totals:		\$0	\$3,000

2.4. Private Support: Corporate *

#	Description	Cash Match	Total
1	Sponsorships for all events	\$5,000	\$5,000
Totals:		\$0	\$5,000

2.5. Private Support: Foundation *

#	Description	Cash Match	Total
1	OurFund Foundation	\$20,000	\$20,000
2	Rezeppa Family Foundation	\$10,000	\$10,000
3	The Jim Stepp and Peter Zimmer Fund at Our Fund	\$5,000	\$5,000
Totals:		\$0	\$35,000

2.6. Private Support: Other *

#	Description	Cash Match	Total
1	Yearly Fundraising Campaign	\$18,726	\$18,726
2	Other Donations	\$5,000	\$5,000
Totals:		\$0	\$23,726

2.7. Government Support: Federal *

2.8. Government Support: Regional *

#	Description	Cash Match	Total	
1	Florida Humanities Grants	\$10,000	\$10,000	
Totals:		\$0	\$10,000	\$10,000

2.9. Government Support: Local/County *

#	Description	Cash Match	Total	
1	Broward County Funding	\$10,000	\$10,000	
2	City of Dania Beach Funding	\$5,000	\$5,000	
Totals:		\$0	\$15,000	\$15,000

2.10. Applicant Cash *

#	Description	Cash Match	Total	
1	Starting bank account balance	\$24,602	\$24,602	
Totals:		\$0	\$24,602	\$24,602

2.11. Total Project Income:

\$167,780

2.12. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$14,452	\$14,452	9%
B.	Cash Match	\$145,328	\$145,328	87%
	Total Cash	\$159,780	\$159,780	96%
C.	In-Kind	\$8,000	\$8,000	5%
	Total Proposal Budget	\$167,780	\$167,780	101%

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

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

I. Attachments and Support Materials Page 9 of 12

Complete the support materials list using the following definitions.

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

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

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

1. Required Attachment List

Please upload your required attachments in the spaces provided.

1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
TCT W9.pdf	174 [KB]	5/16/2022 3:58:05 PM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
2021 US Tax Return - THINKING CAP THEATRE, INC. - FINAL.pdf	243 [KB]	6/2/2022 2:33:39 PM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
TAW Letter of Support for TCT.pdf	Thou Art Woman Letter of Support	Thou Art Woman is a recurring community partner.	30 [KB]		View file
REVIEWS of LAST IN-PERSON SHOW FEB 2020.pdf	Reviews of Last In-person Show Feb 2020		119 [KB]		View file
Photo of Happy DAys 2020 with review quotes.jpeg	Photo of Happy DAys with Review Quotes	Our last In-Person Show	54 [KB]		View file
Photo of Culture Owl Feature 2020.jpeg	Photo of Culture Owl Magazine Feature 2020		123 [KB]		View file
Photo of Crooked Review 2018.jpeg	Photo of Sun Sentinel Crooked Review 2012		495 [KB]		View file
Photo of King LEar 2018.jpeg	Photo of King Lear with Review Quotes 2018		189 [KB]		View file
Photo of LGBTQ Women Project.jpeg	Photo of LGBTQ Women's Project 2019		397 [KB]		View file
Photo of virtual production of LACED 2020.jpeg	Photo of Virtual Production LACED 2020 with Audience Quotes		219 [KB]		View file
TCT BOARD MEMBER BIOS.pdf	Board Member BIOS		72 [KB]		View file
TCT Press Release Move to MAD and first production.pdf	Press Release for Move to New Venue and Reopening		233 [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 Thinking Cap 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)

Nicole Stodard

