

Pensacola Little Theatre, Inc.

Project Title: Pensacola Little Theatre 86th Season

Grant Number: 25.c.ps.141.734

Date Submitted: Wednesday, June 21, 2023

Request Amount: \$107,498.00

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: **General Program Support Grant Guidelines**

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 3

Discipline: Community Theatre

Proposal Title: Pensacola Little Theatre 86th Season

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. Organization Name: Pensacola Little Theatre, Inc. 
- b. DBA:
- c. FEID: 59-0906711
- d. Phone number: 850.432.2042
- e. Principal Address: 400 South Jefferson Street Pensacola, 32502-5902
- f. Mailing Address: 400 South Jefferson Street Pensacola, 32502-5902
- g. Website: www.pensacolalittletheatre.com
- h. Organization Type: Nonprofit Organization
- i. Organization Category: Other
- j. County: Escambia
- k. UEI: GBT2C6MV73C1
- l. Fiscal Year End Date: 06/30

1. Grant Contact *

First Name

Sid

Last Name

Williams

Phone 850.432.2042

Email executive@pensacolalittletheatre.com

2. Additional Contact *

First Name

Jennifer

Last Name

Teufel

Phone 850.432.2042

Email operations@pensacolalittletheatre.com

3. Authorized Official *

First Name

Sid

Last Name

Williams

Phone 850.432.2042

Email executive@pensacolalittletheatre.com

4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Organization - Nonprofit

4.2. Institution Type

Performance Facility

4.3. Applicant Discipline

Theatre

C. Eligibility Page 3 of 12

1. What is the legal status of your organization?

- Florida Public Entity
- Florida Nonprofit, Tax-Exempt

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

- Yes (required for eligibility)
- No

3. Project start date: 7/1/2024 - Project End Date: 6/30/2025 *

- Yes (required for eligibility)
- No

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

- Less than 1 year (not eligible)
- 1-2 years (required for eligibility for GPS and SCP)
- 3 or more years (required minimum to request more than \$50,000 in GPS)

D. Quality of Offerings Page 4 of 12

1. Applicant Mission Statement - (500 characters) *

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

2. Programming Description - (2000 characters)

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

PLT is the proud owner and operator of The Center, a multipurpose cultural hub housing diverse community events and arts/culture organizations and opportunities. While we are available for use by other arts and culture organizations, live performance is our driving force. We request funding to fulfill our mission - creating live theatrical opportunities to explore and implore all walks of life in the community. Our season includes 11 titles, all executed by over 1,000 volunteers.

As you'll find in the details below, PLT offers a strategic variety of performance art, and our programming caters to all audiences. (The whole "something for everyone" spiel doesn't always ring true in all theaters, but PLT offers productions for all ages and all demographics.)

Theatre exists to tell stories: stories of people who look and act like you; stories of people who do not. Through our diverse series of shows, PLT tells a well-rounded range of stories, ensuring that everyone's story gets told on our stage.

The 2023-2024 Season:

- *Little Red Robin Hood* (Treehouse) | June 29 – July 2
- *Legally Blonde* (Mainstage) | July 21 – August 6
- *Little Wars* (Studio 400) | August 18-26
- *DepARTure: PLT's benefit for arts education* | Sept. 7
- *Always a Bridesmaid* (Mainstage) | September 15-24
- *Alabama Story* (Studio 400) | October 20-29
- *Singeasy* (Foo Foo Festival) | November 8-12
- *Holiday Cabaret* (Special Production) | December 8-17
- *The Curious Incident of The Dog in the Night-Time* (Mainstage) | February 2-11
- *13: The Musical* (Treehouse) | March 15-24
- *Cabaret: PLT's Celebration of Art* | April 6
- *5 Lesbians Eating a Quiche* (Studio 400) | 3-11
- *Rent* (Mainstage) | June 7-23
- *The Crystal Awards* (annual volunteer appreciation gala) | June 29

Mainstage

Designed for an adult audience, PLT's Mainstage series includes Broadway classics - both musicals and straight plays - that keep tried and true audiences coming back time after time.

Treehouse

Designed for all ages, PLT's Treehouse series includes family-friendly productions with content to entertain both the young and young at heart. While appropriate for younger patrons, note that the Treehouse series is not designed as children's theatre, and its titles boast the production value of our Mainstage classics.

Studio 400

Designed for more mature audiences, PLT's Studio 400 series includes non-traditional works, offering patrons a hybrid of edgy, experimental experiences, alongside locally-written and produced pieces in our black box theatre venue.

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.

As we enter our 86th season, PLT strives to tell meaningful stories for audiences hungry with curiosity. Above all, the theatre strives to create an atmosphere that is comfortable, inviting, intrinsically progressive, and that serves an elevated destination for locals and tourists alike.

- 1. Financial Stability: Continue advancement and improvement of financial management, while diversifying and increasing sustainable revenue streams**
- 2. PLT Artistic Season: Research, plan, produce, and evaluate a well-rounded annual season of high-quality works through a diverse series of performance types**
- 3. Building and Facility Plan: Renovate, maintain, elevate, and expand PLT and The Center as the community's hub for arts and culture with quality amenities and professional-standard equipment in an accessible and compliant setting**
- 4. Diversity, Equity, Accessibility, and Inclusion: Explore and implore diverse points of view to better encourage, educate, empower, and exemplify accessibility and DEI throughout all programming**
- 5. Education and Outreach: Provide resources and training opportunities for all ages both within and beyond the facility, while building meaningful relationships with other community organizations**
- 6. Volunteerism and Involvement: Cultivate and showcase local talent through strategic programming and collaboration, while offering an array of volunteer opportunities and outlets**

7. Marketing and Branding: Enhance community awareness and participation in programs through strategic visibility and promotion that is recognizable, engaging, interactive, and explorable

8. Organizational Leadership: Sustain and develop strong leadership within all facets of PLT, while building diverse public involvement and investment in the theatre's mission

2.2. Programming Objectives (2000 characters)

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

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

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

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

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

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

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

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

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

Sustain two \$600,000 endowments

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

Operate on a balanced budget (included)

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

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

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

Serve more than 500 students in our new fall arts education program "Character Building through Building Characters", which is offered free of charge to students and includes transportation in working directly with Escambia County schools throughout the next year

2.3. Programming Activities (2000 characters)

Please list the project or program activities.

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

Sample Activities: Work with local arts and tourism organizations to promote art shows.

Communicate with local art teachers to encourage students to attend shows. Schedule artist commentaries and news articles to promote the shows.

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

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

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

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

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

PLT hosts three annual volunteer open houses to recruit and retain volunteers through showcasing the vast array of existing talent throughout the building.

The outreach department rehearses multiple offerings to offer school systems and community centers free of charge to bring access to students outside of the building. Once students get a taste for the arts, the outreach department works directly with Escambia County School District teachers to offer scholarships for free classes, as well as entry into a completely tuition-free educational opportunity that supports more than 500 students throughout the year inside of The Center.

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.

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

Sunday morning - because in our house - everyone is welcome.

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

Other partnerships include EntreCon, CivicCon, Studer Community Institute, Pensacola Blue Wahoos, African American Heritage Society, The Human Trafficking Task Force, Escambia/Santa Rosa Bar Association, Momentum Church, Emerald Coast Writers, Ballet Pensacola, Pensacola Opera, Temple Beth el, Valerie's House, University of West Florida Offices of Equity and Diversity, Leadership Pensacola, NISSI, Perdido Performing Arts, Powell Entertainment, Calliope Films, Gulf Breeze Aerial Arts, Pensacola Children's Chorus, Navarre High School, Pensacola Symphony, Pensacola Civic Band, Foo Foo Festival, Escambia High School Marching Band, Visit Pensacola, and more.

PLT is fortunate to collaborate with media in the community. Sponsorship and trade agreements are in place with local newspapers, television outlets, and radio stations, and because of these relationships, we spend wisely and strategically on the things we can't be given. From editorial space in both Florida and Alabama publications, interview segments on television and radio programs with our cast and ambassadors, social media takeovers from the crew and reshares from the audiences in real-time - PLT has secured more than \$200K in free media support.

3. Project/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?

The people tell us what they want.

The Executive Director, Artistic Director, Marketing Director, Community Outreach Director, Education Director, and Center Services Coordinator monitor a variety of surveys and metrics in place to see who was served, what their experience was like, where they came from, and how we could improve.

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

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

- Front-end Evaluation - topic testing, data testing from potential audiences;**
- Formative Evaluation - testing carried out during development in response to audience feedback and comprehension and continued through the season, allowing for adjustment**

along the way;

- **Summative Evaluation - Analysis of the impact and effectiveness of programming. Evaluation is produced at end, including input from all participants and organizers. Evaluation is an ongoing process. Through each step, PLT measures the success of programming in meeting goals and objectives, so adjustments can be made as needed.**

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

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

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

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

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

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.

Total number of individuals who will be engaged?

42800

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

72

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

680

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

35,000

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

5,000

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

2,100

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?

700

6.2. Number of Florida artists directly involved?

635

7. 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.

7.1. Race Ethnicity: (Choose all that apply) *

- Asian
- Black or African American
- Hispanic or Latino
- White

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

- Children/Youth (0-17 years)
- Young Adults (18-24 years)
- Adults (25-64 years)
- Older Adults (65+ years)

7.3. Underserved/Distinct Groups: *

- Individuals with Disabilities
- Individuals in Institutions
- Individuals below the Poverty Line
- Military Veterans/Active Duty Personnel
- Youth at Risk
- Other underserved/distinct group

8. 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.

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

Our target population is very broad, crossing all ethnic and economic boundaries, available to anyone who lives, works, or visits the Pensacola Bay area that enjoys live theatre and the arts. Keeping our space affordable allows us and other organizations housed within our structure an opportunity to make the arts accessible to people from all income levels, races, ages, and backgrounds.

From Mobile County in Alabama to Okaloosa County in Florida, there are over 1.26 million residents. In the Southeastern United States, there are over 87.4 million people. While other artistic climates of this caliber are found closest in New Orleans, LA and Atlanta, GA, one could imagine that our target population could reach significant secondary markets in our region.

According to the U.S. Census Bureau, Pensacola was comprised of the following demographics in 2022 based on a population of nearly 60,000 (not including Pensacola Beach and Santa Rosa County, which PLT also serves):

Age

Persons under 5 years old: 6.6%; persons under 18: 21.8%; persons 65 years and older: 19.5%

Gender

Female persons: 52.4%

Race

White alone: 65.3%; Black alone: 24.8%; Two or more races: 6.3%; Hispanic/Latino: 4.7%; Asian alone: 2.2%

Veterans: 4,867

Foreign-born persons: 4.1%

Housing

Households: 24,372; living in same house 1 year ago: 82.2%; households with a computer: 93.8%; owner-occupied housing unit rate: 61.4%

Education

High school graduate or higher: 92.8%; Bachelor's degree or higher: 40.1%

Disability status (under 65): 10.3%

In civilian labor force: 61.6%

Persons in poverty: 15.3%

Median household income: \$59,119

Within our staff of 10, our Executive Director proudly represents the G of the LGBTQIA+ community and speaks nationally on equity and diversifying the culture of businesses; our Finance Director and Center Services Coordinator both proudly represent the B; our Technical Director proudly serves the L and acts as our longest serving staff member; the Marketing Director proudly represents the Q. The Community Outreach Director proudly represents the black community in schools and centers throughout the county, and the staff is comprised of 7 women ranging in ages 24 to 63.

9. 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.

As a home away from home to nearly one thousand volunteers each year, PLT serves as a safe haven for every age and every demographic. We support and nurture any willing to walk to our doors to "come play with us." Even for those who can't make it here, we'll bring theatre to you via our traveling theatre free of charge. Every audience can laugh. Every walk of life is accepted. There is no role too big or too small for our family here at PLT.

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

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

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

But words fail, so see for yourself:

http://bit.ly/TheCommunityTheatre_PLT

10. In what counties will the project/program actually take place? (Select a minimum of one) *

- Escambia
- Santa Rosa

11. What counties does your organization serve? (Select a minimum of one)*

- Escambia
- Okaloosa
- Santa Rosa
- Walton

12. 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.

Nothing comes close to the magic of experiencing live theatre, but in the interim, PLT is offering virtual opportunities for the community to experience theatre at home. All of our upcoming performances have the alternative to view via streaming, which gives us all the opportunity to both support and be supported by theatre while isolating. A local videographer on the Board of Trustees creates multi-perspective videos of each performance available to stream via ShowTix4U.com.

Payment structure (attached) mimics our existing payment structure for each series of shows, with all prices cut in half for streaming performances. Anyone with access to a computer or device can access the programming.

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

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

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

13. 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.

According to the Florida Arts & Economic Prosperity 5 Calculator by Americans for the Arts, PLT directly contributes \$92,210.00 to Local Government Revenue and \$131,342.00 to State Government Revenue. With the average per-person audience expenditure totaling \$31.71/person

(for refreshments, meals, drinks, retail, clothing, accessories, local transportation, childcare, and overnight lodging), PLT audiences impacted the local economy by more than \$478,000.00 this fiscal year.

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

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

NW Florida supports a thriving arts community, though our median age group has been historically slower to participate, meaning it is important to market and produce products that appeal to a variety of people. Escambia County's median income is \$59K per year, and we offer a range of ticket prices starting as low as \$5 for certain performances. School performances are also provided for \$5.

Over 20% of the local population is under age 18, so the Treehouse Series of children's shows were developed, as well as a broad spectrum of classes and other educational programs. Class offerings are tailored and priced for anyone in the community. Scholarships are available, and outreach programs include free performances at various locations. Treehouse ticket prices average \$13/adults and \$7.50/children 12 and younger.

PLT recognizes that 15% of children live in poverty and addresses the issue by distributing 50-100 free tickets per children's performance to under-served youth. PLT also has "Theatre Thursday" with all tickets sold for half price.

Approximately 20% of Escambia's population is age 65 or older, and PLT provides matinee showings and discounts to senior citizens.

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

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

Education and Outreach

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

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

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

In partnership with the Escambia Children's Trust, PLT is launching a new educational program this year completely free of charge to over 500 Title I school students with transportation. PLT knows the true impact is helping little boys and girls stand up a little taller and speak a little louder. We know the true impact isn't the entertainment, but rather, the enrichment of both our volunteers and our audiences. The ability to put yourself in someone else's shoes; the notion that it's ok to have a differing viewpoint or perspective; the strive for collaboration and the discipline of creating something together - that's the impact.

14. Marketing and Promotion

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

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

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

How are you marketing and promoting your organizations offerings?

PLT creates experiences - not shows - and our marketing and public relations strategies surround the diverse experiences we create and how to showcase those unique offerings both with the community and beyond the panhandle. The programming we choose is the key first step to targeting audiences 1) of all ages; 2) of varying interests; 3) of differing discretionary income capacities; 4) of accessibility and willingness to travel; 5) of cultural diversity; and 6) of comfort in the art of discovery. From a magical performance of Cinderella; to an avant-garde building-wide tour of Romeo and Juliet; to a risqué Rocky Horror Show; to an intimate Singeasy cocktail lounge; to an LGBTQIA+ film festival; to a snowbird-centric feel good piece - we attract audiences and visitors most by the well-rounded, well-vetted art we create.

Then, we run and tell that.

It's snail mail for the season subscriber who prefers something tangible (and "never reads an email"). It's vibrant, tongue-in-cheek videos and social media takeovers for the modern-day scroller. It's clean, classic print ads for the on-the-go rising professional waiting for their

macchiato. It's television and radio spots for the spaghetti-stained handsfree mom who hears it subliminally or doesn't hear it at all. It's colorful and bold merch that the kid next to yours is wearing in third period.

It's digital. It's word of mouth. It's interwoven into your daily. It's their vacation. It's something different. It's something safe. It's something you can't ignore. Because - at the core - it's The Center of attention.

Now, we do get by with a little help from our friends, and PLT is fortunate to have great support from media in the community.

- **Television coverage includes interviews on WEAR ABC-3, Blab-TV, FOX-10 News, and Cox Cable**
- **Television coverage includes professional videography promotion of productions and major events, while also creating video and digital content for social media**
- **Social media strategic boosting, ads, and SEO placement - gearing the boost toward the particular demographic range of that experience**
- **Paid print advertisements in audience-specific publications, like the Greater Pensacola Parents Magazine**
- **Streaming services to promote virtual audiences around the globe for performances**
- **Billboard placement for major fundraising initiatives**
- **Banners to surround the The Center promoting all programming within the building**
- **Fundraising-specific ads in Pensacola News Journal**
- **Cast and crew "takeover" social media for the run of the show, giving followers a backstage, local glimpse into the process.**
- **Customized merchandise (shirts, hats, bags, pens, stickers, buttons, Tumblers, etc.) are both given away and sold for patrons to advertise constantly, as well as show-specific shirts and Atrium photo moments for attendees.**
- **Corporate sponsors help cross-market our shows by displaying posters, offering ticket giveaways, and promoting our productions at local events.**
- **PLT trades for advertising in seven local newspapers and magazines. Ads promote upcoming shows and events.**
- **PLT publishes an electronic newsletter that promotes fundraisers, educational programs, productions, volunteer opportunities, and auditions.**
- **PLT maintains active e-mail lists for patrons and volunteers with a combined email base of 28,000 people. The direct mail list has over 20,000 patron addresses who receive show postcards and the annual season brochure.**
- **PLT sends at least three press releases for each event to media outlets including print, internet and radio.**
- **All events within The Center are required to place The Center logo on their publicity pieces, adding countless exposure through our partners and rental clients.**

At our core, we build our audience and expand our reach by telling more diverse stories. From *5 Lesbians Eating a Quiche* or *Alabama Story*, the retelling of the 1959 book-banning of *The Rabbit's Wedding* which was banned because a white rabbit and a black rabbit were married, giving too much nod to interracial marriage - we are committed to telling more representative stories. Whether casting a gentleman as Fairy Godmother is our recent summer production of *Cinderella* or hosting a locally-written piece by a black playwright *DISSONANCE*, The Center and PLT keep growth and progress front of mind.

F. Impact - Access for All Page 6 of 12

1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. In addition to your facility, what specific step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community? (3500 characters)

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

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

As the proud owner of a 112-year-old building, PLT has made significant strides to keep The Center accessible and up to code in every aspect. (You can imagine the challenges faced in order to stay up-to-date compared to code requirements in 1911!)

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

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

PLT is equipped with two accessible elevators and a ramp at the front of the building. PLT's newly renovated restrooms are ADA-compliant and fit all current standards for mobility and accessibility.

A sign language interpreter is provided for the final performance for each production.

In spring of 2024, PLT will completely renovate the main theatre, installing 6 more ADA-compliant chairs than necessary for code, along with a select number of closed captioning opportunities.

PLT partners with Autism Pensacola to host a relaxed rehearsal performance for audience members with autism, learning disabilities, and sensory or communication needs. The sound level is reduced, complex lighting changes are simplified, and the cast and company warn families when unexpected noises will occur. The house lights are left on, and the audience is given a pre-show tour of the theatre so that they are familiar with the environment.

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

PLT declares and affirms its special responsibility to the community to promote the full participation of persons in all of its activities and in the full range of human endeavor without regard to race, color, sex, disability, affectional or sexual orientation, age, or national origin and

without requiring adherence to any particular interpretation of religion or to any particular religious belief or creed.

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

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

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

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

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?

Jennifer Teufel

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? 8/1/2021

5. What efforts has your organization made to provide programming for all? (2000 characters)

G. Management and Operating Budget Page 7 of 12

1. Organization History (2000 characters)

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

Pensacola Little Theatre has been serving the greater Pensacola community since 1936 – coining the nonprofit as the oldest continually-operating theatre in the Southeastern United States. Since its inception, the organization has had many homes in Escambia County and was fortunate enough to acquire its current building in the late 1980s. At that time, there were twenty-four local arts and culture organizations who needed a home, and PLT purchased, adaptively reused, and began operating the old county jail and court of record building to house those organizations and its theatre programming – creating the Pensacola Cultural Center.

Today, Pensacola Little Theatre owns The Center, which serves not only as home to PLT and our arts education programs, but also to Ballet Pensacola, Emerald Coast Writers, Momentum Church, the Stamped LGBTQIA+ Film Festival, IMPROVable Cause – as well as countless community events.

With the exception of our small, but mighty staff, all productions are made possible through volunteerism. The actors, designers, choreographers, costumers, techies, ushers, directors, and beyond are the backbone and driving force for everything PLT stands for, and we are honored to offer a home-away-from-home for more than 1,000 of those volunteer souls each year.

PLT was able to burn its mortgage in 2009, and those funds were allocated to securing two 600,000 endowments. Then, PLT replaced its entire roof, HVAC systems, fire escape, and rigging system between 2018-2020. In November 2021, PLT rebranded the Pensacola Cultural Center as The Clark Family Cultural Center, after a \$1M lead gift kicked off The Center's \$3M resurgence redesign. The Center, Reimagined outlines an overhaul to the main theatre, a public parlor Atrium, relocating the box office to be more publicly accessible, redesign of the black box venue, incorporation of a fine art gallery, reconstructed education wing, and the addition of Pensacola's premier rooftop performance venue. All construction is set to be complete in Fall 2024.

The mission has remained the same - make extraordinary art and utilize our historic home to give a voice to the voiceless.

Current executive and artistic management has been in place since 2016, and an original staff of 6 has blossomed into a staff of 10 to further and grow PLT's artistic, fiscal, educational, and outreach departments while providing resources for the technical and facilities team.

2. Fiscal Condition and Sustainability (2000 characters)

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

PLT has a sound future with no outstanding debt and two \$600,000 endowment funds. A sound financial future allows PLT to focus on educational classes, workshops, and performances affordably to the community.

PLT operates a balanced budget with over \$250,000 of reserve funds. PLT recently replaced the entire roof, all 17 HVAC systems, and transitioned to 100% LED lighting, reducing our utility and maintenance expenses and providing a state of the art facility.

We have a dynamic fundraising program, including sales on the "Walk of Stars," outside the building. To date, over 120 stars have been sold. PLT owns the Cultural Center located in Downtown Pensacola, valued at more than \$4M. The Cultural Center itself is a source of revenue, frequently rented for business meetings, seminars, weddings, performances, and other events. Our full-time tenants Ballet Pensacola and Momentum Church generate \$145,000 in rent annually.

PLT's two major fundraisers (Cabaret and DepARTure) each saw more than 30% growth in both attendance and proceeds in 2021-2022 as the theatre rebranded the fundraisers to deeply root the initiatives into our mission - putting art at the forefront of the programming for each.

The Cultural Center launched a rebrand in November 2021 after a lead \$1,000,000 gift was made to kick off the theatre's \$3.5M redesign. The now Clark Family Cultural Center - or The Center, for short - has begun an 18-month reimagining of each public space, including the addition of a rooftop performance venue. To date, PLT has raised \$2,960,000 of the \$3.5M goal. The redesign is divided into 3 phases: the blackbox theatre and new fine art gallery; the main theatre, box office, atrium lobby, and education hall; and the rooftop performance venue. The revenue from the upgrades and additions is forecasted to allow The Center to function without continuous exhausting fundraising initiatives beyond our two signature events, and the funds will be used to create 5 FTE positions at The Center in 2024. Rather than a reserve account that could sustain the theatre for 4 months, the campaign is designed to create a sustainable revenue stream generated from the new and updated venues within The Center to have reserves able to sustain the theatre for 12 months. PLT is currently in collaboration with the University of West Florida's Small Business Development Center in formulating the new business model.

Campaign materials are attached for review.

3. Completed Fiscal Year End Date (m/d/yyyy) * 6/30/2022

4. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$136,055	\$162,438	\$190,498
2. Personnel: Programmatic	\$157,397	\$176,177	\$209,581
3. Personnel: Technical/Production	\$132,937	\$179,101	\$202,581

4. Outside Fees and Services: Programmatic	\$163,619	\$282,773	\$312,476
5. Outside Fees and Services: Other			
6. Space Rental, Rent or Mortgage			
7. Travel	\$2,225	\$10,025	\$20,700
8. Marketing	\$37,191	\$48,574	\$54,905
9. Remaining Operating Expenses	\$283,576	\$361,488	\$405,000
A. Total Cash Expenses	\$913,000	\$1,220,576	\$1,395,741
B. In-kind Contributions	\$84,000	\$44,000	\$80,000
C. Total Operating Expenses	\$997,000	\$1,264,576	\$1,475,741
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions	\$289,695	\$442,917	\$511,425
11. Revenue: Contracted Services	\$103,910	\$162,359	\$204,500
12. Revenue: Other	\$44,632	\$79,612	\$116,040
13. Private Support: Corporate	\$17,050	\$21,500	\$30,000
14. Private Support: Foundation	\$26,000	\$35,035	\$60,000
15. Private Support: Other	\$153,384	\$239,390	\$280,600
16. Government Support: Federal	\$189,815	\$21,357	
17. Government Support: State/Regional	\$81,516	\$155,277	\$125,000

18. Government Support: Local/County	\$22,000	\$61,000	\$75,000
19. Applicant Cash	\$68,998	\$56,802	\$66,979
D. Total Cash Income	\$997,000	\$1,275,249	\$1,469,544
B. In-kind Contributions	\$84,000	\$44,000	\$80,000
E. Total Operating Income	\$1,081,000	\$1,319,249	\$1,549,544

5. Additional Operating Budget Information (1000 characters)

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

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

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

The increase in Personnel expenses include the addition of PLT's first full-time Assistant Technical Director and our first full-time Community Outreach Director.

The increase in admission is due to providing more productions this season, as well as a \$1 increase in ticket prices.

6. 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

7. Hours *

Organization is open full-time

Organization is open part-time

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

Yes

No

H. Management and Proposal Budget Page 8 of 12

1. Rural Economic Development Initiative (REDI) and Underserved Waiver

Yes

No

2. 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)

Save each individual line within the budget.

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.

2.1. Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Executive Director	\$50,498	\$25,000	\$0	\$75,498
2	Finance Director	\$35,000	\$30,000	\$0	\$65,000
3	Center Services Coordinator	\$0	\$50,000	\$0	\$50,000
Totals:		\$85,498	\$105,000	\$0	\$190,498

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing Director	\$0	\$52,000	\$0	\$52,000
2	Education Director	\$0	\$55,000	\$0	\$55,000
3	Community Outreach Director	\$0	\$55,000	\$0	\$55,000
4	Facilities Manager	\$5,500	\$42,081	\$0	\$47,581
Totals:		\$5,500	\$204,081	\$0	\$209,581

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Director	\$5,000	\$56,081	\$10,000	\$71,081
2	Technical Director	\$2,500	\$67,000	\$0	\$69,500
3	Assistant Technical Director	\$9,000	\$53,000	\$0	\$62,000
Totals:		\$16,500	\$176,081	\$10,000	\$202,581

2.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Security	\$0	\$40,000	\$0	\$40,000
2	Education Outreach Teachers	\$0	\$39,000	\$0	\$39,000
3	Actors	\$0	\$0	\$70,000	\$70,000
4	Contracted Labor	\$0	\$85,000	\$0	\$85,000
5	Ticket Expenses/Rental Ticketing Expenses	\$0	\$26,000	\$0	\$26,000
Totals:		\$0	\$242,476	\$70,000	\$312,476

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
6	Rights/Royalties	\$0	\$52,476	\$0	\$52,476
Totals:		\$0	\$242,476	\$70,000	\$312,476

2.5. Outside Fees and Services: Other *

2.6. Space Rental (match only) *

2.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Beyond Boundaries Outreach Travel	\$9,200	\$0	\$9,200
2	Continuing Education	\$11,500	\$0	\$11,500
Totals:		\$20,700	\$0	\$20,700

2.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing/PR/Advertising	\$0	\$54,905	\$0	\$54,905
Totals:		\$0	\$54,905	\$0	\$54,905

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Utilities	\$0	\$65,000	\$0	\$65,000
2	Janitorial	\$0	\$38,000	\$0	\$38,000
3	Insurance	\$0	\$70,000	\$0	\$70,000
4	Maintenance	\$0	\$40,000	\$0	\$40,000
5	Production Expenses	\$0	\$152,000	\$0	\$152,000
Totals:		\$0	\$405,000	\$0	\$405,000

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
6	Education Materials	\$0	\$20,000	\$0	\$20,000
7	Accounting, Audit, Licensing	\$0	\$20,000	\$0	\$20,000
Totals:		\$0	\$405,000	\$0	\$405,000

2.10. Amount of Grant Funding Requested:

\$107,498

2.11. Cash Match:

\$1,208,243

2.12. In-Kind Match:

\$80,000

2.13. Match Amount:

\$1,288,243

2.14. Total Project Cost:

\$1,395,741

3. 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.

3.1. Revenue: Admissions *

#	Description	Cash Match	Total
1	Admission	\$411,464	\$411,464
2	Subscriptions	\$61,000	\$61,000
Totals:		\$0	\$511,425

#	Description	Cash Match	Total
3	Education Show Admission	\$38,961	\$38,961
Totals:		\$0	\$511,425

3.2. Revenue: Contracted Services *

#	Description	Cash Match	Total
1	Tenant Rent	\$9,739	\$9,739
2	Facility Rental Income	\$49,500	\$49,500
Totals:		\$0	\$59,239

3.3. Revenue: Other *

3.4. Private Support: Corporate *

#	Description	Cash Match	Total
1	Corporate Sponsorship	\$30,000	\$30,000
Totals:		\$0	\$30,000

3.5. Private Support: Foundation *

#	Description	Cash Match	Total
1	Family Foundation Support	\$60,000	\$60,000
Totals:		\$0	\$60,000

3.6. Private Support: Other *

#	Description	Cash Match	Total
1	Fundraising (Cabaret / DepARTure)	\$280,600	\$280,600
Totals:		\$0	\$280,600

3.7. Government Support: Federal *

3.8. Government Support: Regional *

#	Description	Cash Match	Total
1	Non-State Support	\$125,000	\$125,000
Totals:		\$0	\$125,000

3.9. Government Support: Local/County *

#	Description	Cash Match	Total
1	Local Grant Support	\$30,000	\$30,000
2	County Support	\$45,000	\$45,000
Totals:		\$0	\$75,000

3.10. Applicant Cash *

#	Description	Cash Match	Total
1	Cash on Hand	\$66,979	\$66,979
Totals:		\$0	\$66,979

3.11. Total Project Income:

\$1,395,741

3.12. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$107,498	\$107,498	8%
B.	Cash Match	\$1,208,243	\$1,208,243	87%
	Total Cash	\$1,315,741	\$1,315,741	95%
C.	In-Kind	\$80,000	\$80,000	6%
	Total Proposal Budget	\$1,395,741	\$1,395,741	101%

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

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

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

I. Attachments and Support Materials Page 9 of 12

Complete the support materials list using the following definitions.

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

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

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

1. Required Attachment List

Please upload your required attachments in the spaces provided.

1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
PLT_SubstituteW9.pdf	34 [KB]	6/7/2023 10:47:22 AM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
PLT_990.pdf	3798 [KB]	6/7/2023 10:40:07 AM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
PLT_Support.pdf	PLT_Community Letters of Support	University of West Florida Office of Equity and Diversity; Stamped LGBTQIA+ Festival; Studer Community Institute; Pensacola Children's Chorus (and PLT parent, patron, and performer); Tenant Support; Mayor's Office; Community Outreach Support; Education Parent Support	1059 [KB]		View file
PLT_Strategic Plan.pdf	Strategic Plan	Long Range Plan 2023- 2028	1104 [KB]		View file
PLT_DocumentationofProgramming.pdf	PLT Programming	Production photos, educational materials, outreach content	1951 [KB]		View file
PLT_Survey.pdf	Survey Example		3222 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
The Community's Theatre_PLT.mp4	The Community's Theatre	Additional insight to what PLT and The Center mean to the community.	189909 [KB]		View file
PLT_Leadership.pdf	Leadership	Organizational Chart and Board of Trustees	427 [KB]		View file
The Center_Naming Opportunities.pdf	The Center, Reimagined	Additional information about the existing Capital Campaign underway.	1484 [KB]		View file
PLT_MonthlyBreakout.docx	Monthly Outline		18 [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. Single Audit Act Page 11 of 12

Single Audit Act

In accordance with 2 CFR 200, Subpart F - Audit Requirements; 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 59-0906711 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 Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

1. Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with: 2 CFR 200, Subpart F - Audit Requirements; 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 265.286, Florida Statutes and incorporated by reference into Rule 1T-1.036, Florida Administrative Code.

2. Review and Submit

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

2.1. Signature (Enter first and last name)

Sid Williams

