

Thinking Cap Theatre Inc.

Project Title: Thinking Cap Theatre 2024-2025 Season

Grant Number: 25.c.ps.142.407

Date Submitted: Tuesday, June 20, 2023

Request Amount: \$25,000.00

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 1

Discipline: Professional Theatre

Proposal Title: Thinking Cap Theatre 2024-2025 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 813.220.1546

Email nicole@thinkingcaptheatre.org

3. Authorized Official *

First Name

Nicole

Last Name

Stodard

Phone 813.220.1546

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: 7/1/2024 - 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)

5. Professional Theatre

- Yes (required for eligibility)
- No

D. Quality of Offerings Page 4 of 12

1. Applicant Mission Statement - (500 characters) *

Thinking Cap Theatre (TCT) is a professional, non-profit organization devoted to staging thought-provoking and socially-conscious theatre with an emphasis on canonical and new experimental plays and freshly reimagined revivals of well-known and rarely-produced classical plays. TCT also presents community-based programs such as documentary theatre projects, play readings, and playwriting workshops. Across all programming, TCT strives to reflect and serve our diverse society.

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) has provided SouthFlorida audiences with over 40 high caliber main stage productions since its founding in 2010. TCT is the professional resident theatre company of Mad Arts, 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 2024-2025 season will include three 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.
- One confirmed production will be the regional premiere of LOVESONG, a formally experimental and emotionally riveting play by playwright/screenwriter Abi Morgan (The Iron Lady, 2011; The Suffragette, 2015). The play imaginatively and grippingly explores major themes inherent to the human condition; love, life and mortality. TCT's production will include stunning, in-house projection design and choreography. TCT has received funding support from Funding Arts Broward for this production.
- 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 interdisciplinary, national program that provides the underrepresented queer youth population a platform to create, share, and experience self-affirming, socially transformative art.
- All productions will include complementary programming including talkbacks with cast, creative teams, and invited experts.
- TCT's above season will also include a recurring Monday night play reading series every two months.

- TCT's above season will include an annual playwright workshop series culminating in a play reading.
- TCT's above season will also include an ongoing podcast series, Thoughts on Theatre, Culture & Life, 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.

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- To strive for gender parity in all aspects of programming.
 - To hire and compensate fairly the professional artistic and administrative staff necessary for the organization to operate optimally.
 - To hire and compensate fairly designers, actors, directors, artists, and teaching artist for all theatrical programming.
 - To grow our board so that is as diverse as the work we program along gender, sexual, racial, and ethnic lines.
 - To grow and develop our BIPOC, LGBTQ+ and Student audiences.
 - To provide unique programming to South Florida audiences that they cannot experience at any other theatre companies in our Tri County region.
 - To provide dynamic unique programming that reflects the diversity of the world within which we live.
 - To educational and community complementary programming that explores both universal themes and timely subjects and develops citizens' critical thinking skills and creative voices in conjunction with all mainstage productions.

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"

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- TCT seeks to ensure at least 50% of the plays chosen for upcoming season are authored by female identifying playwrights.
 - TCT seeks to contract a design team for each production that is at least 50% female identifying designers.

- TCT seeks to invite 2-3 new Board Members across diverse gender, sexual, racial, and ethnic lines
- TCT seeks to create one new student engagement initiative to connect with local high school and college students
- 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 three productions will be viewable by 3,600 people annually (3 shows X 100 seats x 12 performances).
- TCT will continue to partner with local organizations such as Thou Art Woman, World Aids Museum, Bow Tie Kids, Big Brother Big Sisters (Big Pride), Aqua Foundation for Women, Cuban Theatre Digital Archives of the University of Miami, The Alzheimer's Association (Southeast Florida Chapter), Women In Distress, The League of Women Voters (Broward County Chapter) to provide dynamic programming with cross-sector community impact and cross marketing opportunities.
- TCT seeks to encourage current board members to reach out to new community organizations of BIPOC and LGBTQ+ communities.
- 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 three 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 foster community conversation by providing 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 partnered with the Florida Christmas Tree Association for an original holiday play presented in December 2022.

- **TCT will continue to identify youth organizations locally and nationally that will raise awareness and secure participants for our annual LGBTQ+ youth performance project.**
- **TCT will provide all patrons with post program surveys to gather demographic information.**
- **TCT will use community partnerships to help market programs to their diverse constituents.**
- **TCT will survey all hired artists to gather demographic data but will also ask questions regarding their history of pay within the work as South Florida theatre artists. We would like to begin to see how we compare with other South Florida Theatre Companies.**
- **TCT will hold board meetings every two months with an emphasis on board development.**
- **TCT will actively recruit gender and racially diverse board members with professional skill sets that will help TCT remain stable and growing.**

2.4. Partnerships & Collaborations (2000 characters)

Describe any partnerships and/or collaborations with organizations directly related to General Programming (GPS) or the Specific Cultural Project (SCP). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

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- **TCT will continue to partner with our 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. This is also inclusive of rehearsal space.**
 - **TCT will continue to partner with World Aids Museum, TransSocial INC, Pridelines, Sunshine Cathedral and Sun Serve to provide playwriting and performance education and training to LGBTQ+ youth. 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.**
 - **TCT will continue its partnership with The Cuban Theater Digital Archive (CTDA) who create archival footage of various productions, readings and complementary programs and will host the videos as part of their online objects collections, a free access collection (<https://ctda.library.miami.edu/>).**

- **TCT hopes to partner again with the Southeast Florida Chapter of the Alzheimer's Association for its production of LOVESONG, as it has a recurring theme of dementia. We will invite the association to a talkback, and seek advice on reaching their caretaker constituents for marketing and audience development purposes**

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?

We will evaluate the project's success through the following:

- **Attendance - All attendees will be required to reserve tickets via Eventbrite. These attendance numbers as well as 'at the door' patrons will allow us to quantify the reach of in-person programming. Podcast metrics are gathered through our spotify hosting platform.**
- **Patron Surveys - We will also provide audiences with programs that contain a QR code to an audience google form survey. The survey link will also be emailed to patrons after an event or production closes. The surveys will ask age, gender, race, ethnicity and physical/cognitive ability and zipcode questions so that we can accurately evaluate our patron demographics. Assessment forms will ask subjective questions about the events/programs such as what participants/patrons enjoyed/found effective/learned, what other kind of programming they would like to experience with TCT, what could be improved for a future incarnation of the program, etc. The assessments will also ask questions about how patrons learned about the event so that we can evaluate our marketing strategies.**
- **Artist Surveys - Our artist survey will gather the same demographic data but will also ask questions regarding their history of pay within the work as South Florida theatre artists. During the pandemic closure, a time in which many artists left the performing arts industry never to return, TCT's board and company renewed its commitment to improving artist pay and eliminating unpaid labor performed by working artists and staff. TCT has succeeded, comparative to the past, at increasing pay for contracted workers, such as actors, directors, designers, and stage managers.**
- **Publicity/Reviews - TCT also evaluates success based on critics' reception and advance coverage of any event/production.**

All evaluation is distributed and collated by TCTs Managing Director, Bree-Anna Obst. Results are evaluated by our Artistic director and Board to assess goal success and futuring planning.

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?

5190

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

11

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

39

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

4,460

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?

675

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?

55

6.2. Number of Florida artists directly involved?

55

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) *

No specific racial/ethnic group

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

No specific age group.

7.3. Underserved/Distinct Groups: *

No specific 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.

-
- TCT’s audience includes a diverse patron base of wide ranging racial, ethnic, gender, & sexual identities & people ages 17-80. TCT's patrons primarily reside in Broward; however, some travel from Miami Dade & Palm Beach to see TCT's exceptional work. TCT’s inherently diverse audience is a direct reflection of its unique mission to program seasons that maintain gender and sexual parity in play authorship & to utilize high design principles to present plays that test the boundaries of conventional theatre.

- **Our venue is located in Dania Beach, an area that is currently undergoing an 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.**
- **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.**
- **As a queer, woman-led organization, TCT is deeply invested in nurturing relationships with LGBTQ+ audiences, organizations, and community leaders, specifically the underserved LGBTQ+ youth and women. 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.**
- **Qualitatively, in our coming seasons we strive for our audiences to be:**
 - **At least 40% identifying as another race/ethnicity other than white**
 - **At least 50% are female identifying**
 - **At least 50% identifying as members of the LGBTQ+ community**
 - **At least 15% being of high school or college age**

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.

TCT programs thought provoking plays using innovative methods that patrons would have to travel to major US cities such as New York, Chicago, San Francisco, or abroad to otherwise experience.

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

Broward

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

- Broward
- Miami-Dade
- Palm Beach

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.

1. TCT's podcast Thoughts on Theatre, Culture and Life launched in 2022 is available on Spotify, Apple Podcasts, Amazon Music and Google Podcasts. New series' and/or episodes will be added to support each mainstage productions. Currently there are three series:
 - * The Future is Fornes
 - * Wilde's Legacy
 - * From Tree Farm To Stand
2. TCT offers a virtual streaming of its national LGBTQ+ youth project to enable participants and their friends and families to see the final products. Tickets for the streamed performance is Pay-What-You-Can Donations and the performance is usually available for a to period on demand.
3. TCT's productions with a hispanic or strong educational element are filmed and edited by The Cuban Theatre Digital Archives and hosted on their website as part of the objects collection. In 2022, CTDA added TCT's production of Fefu and Her Friends by Cuban-American Playwright Maria Irene Fornes to their collection. Additionally, they will add our 2023 production of Tango Palace by the same playwright and our 2024 production of Shakespeare's Taming of the Shrew to their collection.
4. TCT's playwriting workshop series is held over Zoom. It has usually been four 2 hour workshops and 1-2 one-on-one sessions. (The final playreading is held in person, but filmed for the playwrights)

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.

- TCT's programming will directly and positively impact Dania Beach, our immediate community, that is undergoing an arts renaissance. TCT's leadership has an established relationship with Dania Beach elected officials and is a member of the Dania Beach Chamber of Commerce.
- 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 Broward County highschoools.
- TCT offers youth internships in all areas of the performing arts.

- According to the Americans for the Arts Economic Prosperity Calculator, TCT has an economic impact of \$256,503.
- TCT hires and supports 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 to date as never hired out of town talent.
- 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 new board member and life coach for Handy Homes INC, Naldo Raphael is working with TCT's leadership to reach a broader youth audience.
- Youth incentives include \$10 student tickets and free student previews.
- 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.
- TCT works closely with LGBTQ+ women community providing them a space to create and experience theatre by people like themselves.

14. Marketing and Promotion

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

- Collaborations
- Email Marketing
- Magazine
- Newspaper
- Podcast
- Organic Social Media
- Paid Social Media
- 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?

-
- Press release distribution to leading and niche media outlets, local theater bloggers, and calendar listings.
 - Targeted email campaigns including newsletter and email blasts to TCT patrons.
 - Cross-promotion on social media and via email by existing partner organizations that engage underserved communities. These include Big Brothers/Big Sister, BowTie Kids, Sun Serve, Thou Art Woman, Transsocial Inc., Transinclusive Group, and World Aids

Museum.

- **Boosted social media posts with promotional graphics, photos, and video trailers prior to and during project implementation.**
- **Online verbal promotion via Podcast Series.**
- **Canvassing key areas with print materials including postcards and posters, include airport hotels within a 2 mile radius of the venue.**
- **Paid listings on Culture Owl and Culture Force**
- **Working with MAD Arts local and national PR firms**
- **Promotion on MAD Arts social media platforms.**

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.

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 guide**
- **Currently, 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:**
- **Copies of the script**
- **Seating requests**

- **Large print programs**
- **Tactile tours**
- **Sight guided tours**

TCT patron Sarah Coleman was recently ADA certified and has agreed to help advise TCT on and come up with a one year strategic plan to better our services and programs to be better accessible to all community members. This will include better signage and dissemination of information about available accommodations. TCT is in the process of making an accessibility tab on their website.

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. 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, TCT partnered with The Boys and Girls Club, Bowtie Kids, Big Brothers Big Sisters and Best Buddies to invite their constituents 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 offers free student previews to all productions.**
- **TCT offers low cost playwriting workshops.**
- **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.**

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.

Founded in 2010 by Artistic Director Nicole Stodard to bring high quality, innovative, Off- & Off Off-Broadway style theatre to South Florida, TCT has garnered numerous awards and distinctions (New Times, Sun Sentinel 'Best of South Florida,' Boca Magazine 'Top 10 South Florida Plays') for acting, directing, sound design, costume design, and programming. Since its inception, TCT has championed practices now identifiable by the acronym IDEA: inclusion, diversity, equity, and access.

Examples of these objectives in action include:

STRIVING FOR GENDER PARITY

- Maintaining gender parity in play programming across 13 seasons in support of League of Professional Theatre Women's 50/50 in 2020 Initiative
- Of 40 plays produced from 2010 to 2022, 21 were Female-Authored, 16 Male-Authored, & 4 Trans- or Non-Binary-Authored
- 21 of 40 plays or 47% were LGBTQ+ Authored or Themed
- Earned 'Ruth Foreman Award' for 2017 GAP (Gender And the Pulitzer) Play Reading Series which highlighted marginal percentage of Drama Pulitzers awarded to women

SERVING BIPOC, LGBTQ+ & OTHER COMMUNITIES

- Documentary Theatre Projects: Recurring programming that provides LGBTQ+ women (emphasis on BIPOC) and youth a safe space to enjoy community, attend workshops, and transform coming out stories into original plays
 - I'm Coming (for LGBTQ+ Women, Jan.-June 2019)
 - OutStand (for LGBTQ+ Youth, June-Aug. 2021)
 - The Importance of Being Me (for LGBTQ+ Youth, July-Oct. 2022)
- Oral Histories & Podcast: New programming to illuminate voices of citizens and scholars across sectors for TCT's Podcast and the Development of New Work
 - History harvest on FL Christmas tree farmers
 - Future is Fornes Podcast Series
 - Wilde's Legacy Podcast Series

CULTIVATING THE VOICES OF ASPIRING PLAYWRIGHTS

- TCT offers low- and no-cost virtual playwriting workshops to artists near and far that culminate in public staged readings of new work performed from professional actors

TCT was the resident professional theatre company at The Vanguard, Fort Lauderdale from 2015-2021 and moved to MAD Arts in 2022.

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.

- From 2021-to current TCT has sought and received more funding than any other time in its 14 year history. Since 2018 our grant funding has increased by a multiple of 16. The pandemic has taught TCT's leadership to be more assertive in our asks for support and more resourceful in our grant applications. TCT has applied and received grant funding from organizations that are not specifically arts grants, including the Broward Sheriff's Office and Florida Humanities.
- TCT recognizes that in order produce productions we cannot rely on ticket sales alone and must secure additional funding to move forward with season planning.
- As we continue to strengthen our fiscal condition, we are actively seeking new board members with backgrounds in finance, business, marketing and non-profit management 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. Completed Fiscal Year End Date (m/d/yyyy) * 12/31/2022

4. Operating Budget Summary

	Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1.	Personnel: Administrative	\$16,850	\$20,000	\$50,000
2.	Personnel: Programmatic	\$28,217	\$25,000	\$36,650
3.	Personnel: Technical/Production	\$43,144	\$40,000	\$55,685
4.	Outside Fees and Services: Programmatic	\$1,439	\$3,600	\$2,400

5. Outside Fees and Services: Other	\$8,971	\$5,980	\$2,680
6. Space Rental, Rent or Mortgage			
7. Travel	\$600		
8. Marketing	\$6,331	\$6,000	\$14,420
9. Remaining Operating Expenses	\$26,504	\$19,000	\$38,900
A. Total Cash Expenses	\$132,056	\$119,580	\$200,735
B. In-kind Contributions	\$31,500	\$19,500	\$39,000
C. Total Operating Expenses	\$163,556	\$139,080	\$239,735
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions	\$31,870	\$30,000	\$25,750
11. Revenue: Contracted Services	\$1,676	\$3,000	
12. Revenue: Other	\$3,287	\$3,400	\$3,500
13. Private Support: Corporate			
14. Private Support: Foundation	\$40,000	\$95,000	\$95,000
15. Private Support: Other	\$16,992	\$15,000	\$15,550
16. Government Support: Federal	\$10,000		
17. Government Support: State/Regional		\$20,000	\$35,000
18. Government Support: Local/County	\$10,000	\$10,000	\$20,000

19. Applicant Cash	\$24,603	\$6,372	\$7,000
D. Total Cash Income	\$138,428	\$182,772	\$201,800
B. In-kind Contributions	\$31,500	\$19,500	\$39,000
E. Total Operating Income	\$169,928	\$202,272	\$240,800

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."

* This current fiscal year shows a larger surplus than usual, this is due to the fact we just received a large grant from The Community Foundation of Broward, however the program and therefore the expenditure of program related expense will not take place until the next fiscal year (Jan 2024).

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	Artistic Director	\$5,000	\$25,000	\$0	\$30,000
2	Managing Director	\$5,000	\$10,000	\$0	\$15,000
Totals:		\$10,000	\$35,000	\$0	\$45,000

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Actors for 3 mainstage shows	\$0	\$24,265	\$0	\$24,265
2	Actors for Staged Readings	\$2,400	\$0	\$0	\$2,400
3	Actors for Youth Workshops	\$0	\$1,000	\$0	\$1,000
4	Actors for Playwriting workshop	\$0	\$1,000	\$0	\$1,000
5	Guests on podcast series	\$0	\$2,000	\$0	\$2,000
Totals:		\$2,400	\$28,265	\$0	\$30,665

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Directors for Stage Readings	\$0	\$1,800	\$0	\$1,800
2	Stage Managers for Stage Readings	\$0	\$1,200	\$0	\$1,200
3	Youth Interns	\$0	\$3,000	\$0	\$3,000
4	Workshop series Directors, Program Developers	\$4,500	\$5,000	\$0	\$9,500
5	Mainstage production lighting designer	\$0	\$6,000	\$0	\$6,000
6	Mainstage production Stage Managers	\$0	\$6,000	\$0	\$6,000
7	Mainstage Productions Sound/Multimedia Designers	\$0	\$3,000	\$0	\$3,000
8	Mainstage Productions Costume Designer	\$0	\$3,000	\$0	\$3,000
9	Mainstage Productions Set Designer	\$0	\$6,000	\$0	\$6,000
Totals:		\$4,500	\$55,685	\$0	\$60,185

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
10	Mainstage Productions Director	\$0	\$11,685	\$0	\$11,685
11	Front of House Staff	\$0	\$3,000	\$0	\$3,000
12	Set Build Staff	\$0	\$4,500	\$0	\$4,500
13	LOVE song Choreographer	\$0	\$1,500	\$0	\$1,500
Totals:		\$4,500	\$55,685	\$0	\$60,185

2.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Rights for mainstage productions	\$0	\$2,400	\$0	\$2,400
Totals:		\$0	\$2,400	\$0	\$2,400

2.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Accounting Fees	\$2,340	\$0	\$0	\$2,340
Totals:		\$2,340	\$0	\$0	\$2,340

2.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	MAD Arts Space Rental for Rehearsals and Performances	\$0	\$39,000	\$39,000
Totals:		\$0	\$39,000	\$39,000

2.7. Travel (match only) *

2.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Monthly Email Subscription	\$500	\$0	\$0	\$500
2	Online Marketing (social media, listing websites)	\$5,260	\$4,900	\$0	\$10,160
3	Print Marketing	\$0	\$1,500	\$0	\$1,500
Totals:		\$5,760	\$6,400	\$0	\$12,160

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Sets/Props	\$0	\$12,000	\$0	\$12,000
2	Costumes	\$0	\$6,000	\$0	\$6,000
3	Equipment - New Laptop Computer	\$0	\$4,000	\$0	\$4,000
4	Incidentals	\$0	\$5,000	\$0	\$5,000
5	Tshirt printing	\$0	\$3,000	\$0	\$3,000
6	Office Supplies and Printing	\$0	\$2,000	\$0	\$2,000
Totals:		\$0	\$32,000	\$0	\$32,000

2.10. Amount of Grant Funding Requested:

\$25,000

2.11. Cash Match:

\$159,750

2.12. In-Kind Match:

\$39,000

2.13. Match Amount:

\$198,750

2.14. Total Project Cost:**\$223,750****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	Stage Reading Ticket Sales	\$2,000	\$2,000
2	Mainstage Productions Ticket Sales	\$21,000	\$21,000
3	Playwriting Workshop Registration	\$750	\$750
4	Playwriting Play Reading Ticket Sales	\$1,000	\$1,000
5	Youth Project Showcase Ticket Sales	\$1,000	\$1,000
Totals:		\$0	\$25,750

3.2. Revenue: Contracted Services ***3.3. Revenue: Other ***

#	Description	Cash Match	Total
1	Concession Sales	\$3,000	\$3,000
2	Merch Sales	\$500	\$500
Totals:		\$0	\$3,500

3.4. Private Support: Corporate ***3.5. Private Support: Foundation ***

#	Description	Cash Match	Total	
1	Our Fund Foundation Arts and Culture Grant	\$20,000	\$20,000	
2	Funding Arts Broward Grant	\$12,500	\$12,500	
3	The Jim Stepp and Peter Zimmer Fund at Our Fund Donation	\$2,500	\$2,500	
4	Community Foundation of Broward Grant	\$50,000	\$50,000	
5	Rezeppa Family Fund	\$10,000	\$10,000	
Totals:		\$0	\$95,000	\$95,000

3.6. Private Support: Other *

#	Description	Cash Match	Total	
1	Donations from Fundraising Campaigns	\$15,500	\$15,500	
Totals:		\$0	\$15,500	\$15,500

3.7. Government Support: Federal *

3.8. Government Support: Regional *

3.9. Government Support: Local/County *

#	Description	Cash Match	Total	
1	Broward County Cultural Division Grant	\$10,000	\$10,000	
2	Broward Sheriff's Office LETF Funds Grant	\$10,000	\$10,000	
Totals:		\$0	\$20,000	\$20,000

3.10. Applicant Cash *

3.11. Total Project Income:

\$223,750**3.12. Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$25,000	\$25,000	11%
B.	Cash Match	\$159,750	\$159,750	71%
	Total Cash	\$184,750	\$184,750	82%
C.	In-Kind	\$39,000	\$39,000	17%
	Total Proposal Budget	\$223,750	\$223,750	99%

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.

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)
WFServlet (1).pdf	33 [KB]	6/18/2023 7:30:22 AM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
2022 US Tax Return - THINKING CAP THEATRE, INC - FINAL (2).pdf	237 [KB]	6/18/2023 7:32:09 AM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
Link to Podcast Series - Thoughts on Theatre Culture and Life.pdf	LINK TO TCT PODCAST		991 [KB]		View file
Lost and Found Square Playwrights.png	Lost & Found Graphic	Example of using Florida Arts and Culture Logo	1862 [KB]		View file
TCT BOARD MEMBERS _ BIOS.pdf	TCT Board Member BIOS		201 [KB]		View file
TCT Select Production history.pdf	Select Production History	Photos of Previous Productions	7887 [KB]		View file
Fefu and Her Friends 2 min Reel.mp4	Fefu and Her Friends 2 min Reel	2 Scenes from June 2022 Production	145800 [KB]		View file
ChristmasTree_1.mp4	O Christmas Tree Promo Video	Promo Video of December 2022 Production	89291 [KB]		View file
TCT 2022 Reviews.pdf	Critic Reviews from TCT 2022 Season		205 [KB]		View file
Letters of Support.pdf	Letter of Support	From MAD Arts & The Cuban Theatre Digital Archives	197 [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 46-5298028 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 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

