

# Asolo Theatre, Inc.

**Project Title:** 2024-2025 Season

**Grant Number:** 25.c.ps.142.678

**Date Submitted:** Friday, August 4, 2023

**Request Amount:** \$150,000.00

## 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 3

**Discipline:** Professional Theatre

**Proposal Title:** 2024-2025 Season

## B. Contacts (Applicant Information) Page 2 of 12

### Applicant Information

- a. Organization Name: Asolo Theatre, Inc. 
- b. DBA:
- c. FEID: 59-2717909
- d. Phone number: 941.351.9010
- e. Principal Address: 5555 N. Tamiami Trail Sarasota, 34243-2141
- f. Mailing Address: 5555 N. Tamiami Trail Sarasota, 34243-2141
- g. Website: [www.asolorep.org](http://www.asolorep.org)
- h. Organization Type: Nonprofit Organization
- i. Organization Category: Other
- j. County: Sarasota
- k. UEI: JNCUVMMS2VP4
- l. Fiscal Year End Date: 06/30

#### 1. Grant Contact \*

**First Name**

John

**Last Name**

Anderson

**Phone** 941.351.9010**Email** [john\\_anderson@asolo.org](mailto:john_anderson@asolo.org)

#### 2. Additional Contact \*

**First Name**

Sarah

**Last Name**

Johnson

**Phone** 941.351.9010**Email** [sarah\\_johnson@asolo.org](mailto:sarah_johnson@asolo.org)

#### 3. Authorized Official \*

**First Name**

Linda

**Last Name**

DiGabriele

**Phone** 941.351.9010

**Email** Linda\_DiGabriele@asolo.org

**4. National Endowment for the Arts Descriptors**

**4.1. Applicant Status**

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Organization - Nonprofit

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**4.2. Institution Type**

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Performing Group

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**4.3. Applicant Discipline**

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Theatre

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## 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) \*

Asolo Rep's mission is to engage and inspire audiences with extraordinary theatrical experiences created with vision, passion and artistry and enhanced by deeply integrated education and community engagement programs.

### 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.

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Asolo Repertory Theatre kindly requests support of the 2024-2025 season, which will include reimaged classics and brand new theatrical works. Funding will also support our robust array of education and community engagement programs.

#### 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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1. To provide an artistic home for experienced and emerging creative and administrative professionals challenging them to produce their best work in a culture of support and respect;
  2. To foster our new-play development program that supports the strongest options for developing new work to broaden Asolo Rep's artistic scope and to attract new audiences;
  3. To grow audiences from local, regional and national communities by providing inclusive initiatives that increase access;
  4. To engage the community in stimulating dialogue about local, national and global issues as revealed and explored in our productions;
  5. To broaden participation with populations currently underserved by Asolo Rep;
  6. To ensure organizational sustainability through operating revenue growth and the development and funding of world-class facilities, which amplify and support the work of staff and artists;

**7. To foster the next generation of artists for the American theatre through its partnership with the FSU/Asolo Conservatory.**

## **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"

**In the 2024-2025 season, Asolo Rep will**

- **serve a total audience of approximately 70,000 patrons during the 2024-2025 season through performances and public programs;**
- **produce at least one world-premiere production and at least three staged readings of new work through its Ground Floor series and other developmental programs;**
- **engage more than 9,000 students throughout the state of Florida through education programs.**
- **be featured in at least one national publication and three local publications in the form of production reviews, interviews and other editorial coverage, generating a larger and more diverse prospective audience;**
- **engage more than 500 community members through community theatre-making opportunities;**
- **increase its youth and family audience base through engagement programs that include Access to the Arts, Asolo Rep Camps and Classes, and Community Engagement Programs (Illumination Series, Kaleidoscope and Theatre for All).**

## **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.**

**During the 2024-2025 season, Asolo Rep will offer the following performances and education and community outreach programs.**

- **10 productions across two stages featuring reimagined classics and groundbreaking new works.**
- **Opportunities for public engagement with our creative team, staff, and community partners:**
  - 1) Tuesday Talkbacks: Moderator-led discussions with cast and crew following 24 performances.**
  - 2) Inside Asolo Rep: Four or five moderated panel discussions with directors, actors and designers.**

**3) Post-show discussions for productions with challenging content, curated and led by guest experts from the community.- Ground Floor Series: Our staged reading series for the development of new works.**

**- IllumiNation: A series which explores social, political, and cultural themes threaded throughout Asolo Rep's theatrical season. Events will focus on art and issues of race, gender, identity, and cultural intersection.**

**- Asolo Rep On Tour: Third-year students from the FSU/Asolo Conservatory for Actor Training tour an adapted production in schools and public venues throughout the state.**

**- Kaleidoscope: Asolo Rep's decades-long program celebrating the unique voices and creative expressions of individuals with disabilities. This umbrella of programs celebrates responsive arts experiences, sharing stories, and learning techniques of theatre.**

**- Access to the Arts: An umbrella of programs that create opportunities for young people, community members, and educators to experience the connections, learning and excitement of professional theatre. This includes Main Stages, Student Matinees and Family Days for live theatre.**

**- Theatre For All: A comprehensive, community-centered initiative designed to develop and build access to arts education opportunities. With focus on creating spaces for learning that are exciting, welcoming, and responsive, Theatre for All is an opportunity to develop meaningful connections and relationships that can deeply impact our community and art form.**

#### **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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**FSU/Asolo Conservatory for Actor Training: A three-year graduate program that attracts highly qualified young artists from around the world. Each year, 12 students are admitted from over 1,200 applicants to the intensive program. Students graduate having acquired tremendous performing experience working with prominent theatre artists; upon completion of the program, they are eligible to join Actors Equity. Likewise, the partnership promotes mutually beneficial interactions between established professionals and the next generation of theatre artists.**

**Community partnerships:**

**We have also commissioned three plays by BIPOC (Black, Indigenous, and People of Color) playwrights and directors over three years. The Muriel O'Neil American Heritage Commission Series, made possible by a generous \$75,000 grant from the Community Foundation of Sarasota County, is part of the Ground Floor program, a new work development initiative at Asolo Rep. These new works are potential options for Asolo Rep to produce on the Mertz Stage as a part of the 2024-2025 season and beyond.**

**Our work through the Education & Engagement department has fostered partnerships with several community organizations. Through Kaleidoscope, our programming for neuro-diverse and disabled participants, we are partnered with EasterSeals, Boys and Girls Club,**

**The Haven, and more. We have also partnered with UnidosNow to develop bilingual family programming that their clientele can engage with and afford.**

**Additionally, we are sustaining creative partnerships with LORT theaters elsewhere in the country. Our 2022 production of Cabaret is being staged in San Diego through an Asolo Rep co-production with The Old Globe Theatre. Our recent production of Man of La Mancha is also the subject of interest from prospective producing partners.**

### **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?**

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**Asolo Rep will track the following objectives for the 2024-2025 season:**

- 1. Media coverage: Asolo Rep's regional and national reputation as a presenter of important contemporary works and revivals of classics continues to grow, resulting in dozens of references in regional and national press to Asolo Rep's role as an artistic leader. Asolo Rep will measure the critical success of the 2024-2025 season by monitoring local, regional, and national media coverage. Feature articles and critical reviews, as well as television and radio coverage, will be assembled for each show and referenced on the website (asolorep.org).**
- 2. Reaching new, more diverse audiences and increased out-of-town attendees: A major component of the theatre's strategic plan is to broaden participation with populations currently underserved by Asolo Rep by producing shows and programming that will attract diverse audiences. Audience counts for each production will be compiled by zip code and measured against prior seasons. Attendance, as well as qualitative feedback, will be tracked at IllumiNation events to inform if, and how effectively, the theatre is serving Black and Hispanic audiences.**
- 3. Artist feedback: Asolo Rep will distribute surveys to all artists to reflect on their creative experience. The theatre's relationship with industry-leading theatre artists bolsters the organization's national reputation and strongly impacts the quality of the work on stage. Feedback from artists about the creative experience, as well as the deepening of relationships and capacity to embark on new projects, are an important measurement of the organization's success.**
- 4. Audience feedback: Following each show, the House Manager compiles and distributes a report, which includes an evaluation of the overall audience reaction to the performance. Asolo Rep's marketing team continually works to find new methods to gather audience feedback following their experience at the theatre.**



## 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?**

**69912**

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

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**18**

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

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**332**

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

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**60,377**

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

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**4,397**

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

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**4,957**

## 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?

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181

### 6.2. Number of Florida artists directly involved?

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42

## 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) \*

- American Indian or Alaskan Native
- Asian
- Black or African American
- Hispanic or Latino
- Native Hawaiian or Other Pacific Islander
- 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
- Individuals with Limited English Proficiency
- Military Veterans/Active Duty Personnel
- Youth at Risk

**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.

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As of 2021 in Sarasota County, 363,988 residents were white (non-Hispanic), 21,911 were black (non-Hispanic), 44,784 were Hispanic, and 8,348 were considered other races.

As of 2021 in Sarasota County, 64,417 residents were age 17 and younger, 25,631 residents were age 18-24, 124,998 residents were age 25-54, 68,259 residents were age 55-64, and 158,203 were ages 65 and over.

Source: BEBR, Florida Population Studies

**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.

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Asolo Rep continues to expand the scope of youth and family programs, creating more opportunities for young people from all backgrounds to experience professional live theatre. Non-school-based youth benefitting include:

- Those who attend Asolo Rep's summer and school break camps.
- Those who participate in Access to the Arts and Asolo Rep On Tour.
- Those who participate in Theatre for All and Kaleidoscope classes.
- Those who may participate in proposed Theatre Together family programming

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

- Alachua
- Charlotte
- Hillsborough
- Leon
- Manatee
- Pinellas
- Polk
- Sarasota

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

- Alachua
- Charlotte
- Hillsborough
- Leon
- Manatee
- Pinellas
- Polk
- Sarasota

**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.

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Not applicable

**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.

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Ordinarily, Asolo Rep employs approximately 70 full-time staff members and more than 190 season employees who in turn make significant contributions to the local economy and generate revenue for the local government.

Asolo Rep proudly employs teams composed chiefly of artists from their respective unions, including Actors' Equity, the Stage Directors and Choreographers Society, and IATSE. For instance, of the 70 professionals in the acting company in 2022-2023, 40 were Equity members, 11 were students from the FSU/Asolo Conservatory, and 19 were Equity Membership Candidates or non-Equity performers. Approximately 140 full-time, seasonal and overhire employees make up Asolo Rep's backstage and scenic crew, all from the IATSE Local 412.

Additionally, Asolo Rep maintains strong relationships with nearby hotels, restaurants and other businesses, many of which sponsor productions and offer discounts to theatregoers.

Asolo Rep's Robert and Beverly Koski Production Center—which houses the Asolo Rep Scenic Studio, Ted Weiller, and Margot and Warren Coville Rehearsal Halls, and costume/prop storage—is the largest facility of its kind in the Southeast. Asolo Rep craftspeople create sets for all Asolo Rep productions, as well as those for other groups including the Sarasota Opera and Miami's Adrienne Arsht Center. The Asolo Rep costume team produces all costumes for Asolo Rep and Conservatory productions, as well as for other groups, including the Sarasota Ballet and Norwegian Cruise Lines.

The Margot and Warren Coville Rehearsal Hall is a unique cornerstone of the Koski Center, boasting the ability to house the entire set of a production in rehearsal, allowing our actors to rehearse on the same set they will eventually perform on in our theatre.

This truly massive rehearsal hall is also available as an event space, affording us new opportunities for revenue, and offering our community and artistic partners an opportunity to use a state-of-the-art facility as an extension of those partnerships.

The IllumiNation series is designed to develop a more racially and culturally diverse audience, particularly reaching Sarasota's African American and Hispanic communities. IllumiNation events include pre-show receptions and post-show discussions led by local luminaries.

Asolo Rep's school-based Access to the Arts programs—Main Stages & On Tour—provide students of all backgrounds with the unique experience of live, professional theatre, enhanced with specially created classroom curricula. Main Stages provides subsidized tickets, transportation, and special student matinees so that area middle- and high-school students can come to the FSU Center to see an Asolo Rep production. On Tour brings a live production to schools and public venues across the state, reaching audiences in at least eight counties from the Panhandle to Miami. On Tour also includes specially designed production guides and in-class workshops led by education staff and teaching artists. Altogether, Access to the Arts programs reach more than 9,000 students each season.

## 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?

**2024-2025 Season Announcement:** In March, the community and press are invited to the Season Announcement in the Mertz Theatre. Subsequently, a press release detailing the season is distributed to national media and a direct-mail piece describing subscription packages is mailed to current subscribers and single-ticket buyers.

**Print:** 100,000-plus pieces of print marketing materials include the pre-season subscription flyer, single-ticket brochure, program book, posters, group sales brochure, rack cards and postcards for individual shows.

**Broadcast News Coverage:** Local TV and radio stations, including SNN, ABC7, WEDU, Comcast, iHeart Media, and WUSF/WSMR, present feature stories, artist interviews and live broadcasts from the theatre.

**Editorial Coverage:** Local print publications including the Sarasota Herald-Tribune, The Observer Group, Sarasota Magazine and SRQ Magazine publish regular news updates, interviews and individual production reviews.

**Advertising:** Print and digital ads are placed throughout the season in numerous local and national publications.

**Website:** The website ([asolo.org](http://asolo.org)) features production and programming content. Web content is updated daily.

**Visit Sarasota County:** VSC cross-promotes Sarasota as a cultural destination through photos, video, and online content on their arts and culture website.

**Hotels:** Theatre info is available at numerous partner hotels; concierges are invited to attend productions at no charge so they can help promote the shows; partner hotel guests receive a 20% ticket discount.

**Social Media:** Through Facebook, Twitter, YouTube and Instagram, the theatre engages more than 20,000 followers, plus new audiences daily. Behind-the-scenes videos are posted on the theatre's home page YouTube channel and are distributed widely through e-blasts and social media. The theatre targets and "boosts" Facebook posts.

**E-Blasts:** Nearly 20,000 patrons receive weekly emails about performances, events, behind-the-scenes news and special offers. Wordfly interfaces with box office software to auto-send information and reminders to ticket holders.

**Group Sales:** The theatre promotes group theatre experiences to tour and bus companies, retirement centers, colleges and adult education organizations. A group sales brochure is distributed nationwide.

**Call Center:** The Call Center, set up inside the box office, promotes current and upcoming productions, subscription packages and other special incentives to single-ticket buyers. The call center also contacts un-renewed and potential new subscribers to facilitate subscription orders.

**National Media:** National exposure includes The New York Times, The Wall Street Journal, American Theatre, Playbill.com, BroadwayWorld.com and more. National articles throughout the 2024-2025 season will help educate and attract out-of-town visitors.

**Point of Sale: Video and projection displays inside the lobby, and banners and signage outside the theatre, publicize the season. Lobby distribution includes collateral materials highlighting performances and public programs.**

**Targeted Audiences: Asolo Rep's public engagement programs, including OUT@Asolo Rep, the IllumiNation series, and the (proposed) Theatre Together initiative promote the theatre to targeted and underrepresented audiences. A strong committee of community leaders is committed to broadening the diversity of the theatre's audiences. Asolo Rep offers discount rush tickets, a \$35 season youth pass, as well as Family Day ticket packages.**

## 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](https://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.

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The Mertz and Cook Theatres, lobby and mezzanine, parking and restrooms all follow ADA guidelines for accessibility. Parking for the disabled is clearly marked and located in front of the building, with additional spaces at the side entrance. Continuous paths from disabled parking lead to wheelchair ramps and into the building. Entrance doors are easily accessible and staffed by ushers when the building is open for performances. Wheelchair seating is available by reservation when ordering tickets. Mertz Theatre orchestra seating is at street level. An elevator provides access to mezzanine seating. Hallways are wide, carpeted and slip-resistant. In 2011, Asolo Rep installed new wayfaring signage in the building's public areas using large sans serif font, visual symbols for wheelchairs and restrooms, as well as braille. Asolo Rep publishes Playbill's in both English and Spanish.

Asolo Rep offers an audio described service for people with vision challenges for specific performances. To make this service more accessible, it is offered by reservation rather than on scheduled dates. Via an earpiece, visually impaired patrons hear a specially trained live narrator vividly describe the performance. For those with hearing challenges, in May 2016, Asolo Rep installed a hearing loop system in the Mertz Theatre, compatible with T-Coil hearing aids. A hearing loop system is also installed in the Cook Theatre. Asolo Rep also offers Gala Pro, an application to read the script in real-time during a live performance.

Each season, Asolo Rep engages community members with physical and developmental disabilities through Kaleidoscope. This program empowers young people and adults with disabilities to discover new means of self-expression through performance and movement training. Asolo Rep teaching artists have worked with combinations of adult and student artists at various levels from Bayshore High School, Oak Park School, The Haven, and Easterseals, and more.

Asolo Rep promotes accessibility, inclusivity, and diversity in reaching audiences. Asolo Rep engages the LGBTQ+ community through the series OUT@AsoloRep, which provides LGBTQ+ individuals and their friends an evening together to experience an Asolo Rep production, enhanced through presentations from local LGBTQ+ organizations. IllumiNation is the primary audience development series that engages Hispanic and African American audiences. Asolo Rep's Community Outreach Specialist is a member of the Manasota Association for the Study of



**African American Life and visits CreArte Latino in Sarasota to invite these organizations' members to IllumiNation performances.**

**In our 2022-2023 season, our Education and Engagement department ran a pilot program with community partner UnidosNow. UnidosNow works with local Spanish-speaking families, and their clients were invited to participate in bilingual family theatre workshops. These workshops foster new avenues for communication within the participant families, as well as offering opportunities to have fun creating together, while learning theatre practices they are often unfamiliar with.**

**A proposal to expand this program (the Theatre Together initiative) is currently under review to receive funding from two foundations. Bringing the pilot program a step further, Theatre Together would invite more community organizations to participate in these workshops. Additionally, families would be invited to attend 4 productions per season, including enrichment experiences based on our Illumination Series, and with free childcare provided during programs. Theatre Together would be folded into our Access to the Arts initiative, which seeks to break through the barriers to access (financial, language-based, cultural, etc..) that keep theatre out of reach for so many in our community.**

## **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?**

**Ron McDonough**

## **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? 5/1/2018**

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

**Asolo Rep's Theatre for All program is a comprehensive, community-centered initiative designed to develop and build access to arts education opportunities. With focus on creating spaces for learning that are exciting, welcoming, and responsive, Theatre for All is an opportunity to develop meaningful connections and relationships that can deeply impact our community and our art form.**

**Asolo Rep Education & Engagement is building and implementing a responsive system of workshops and classes with a focus on Inclusion, Diversity, Equity, and Access. The development of this program is a purposeful and strategic movement towards sustainable accessibility and inclusion in our theatre education experiences. We want to support students' passion to learn more, to train, to connect, and to express themselves through theatre--not only to have the opportunity but to feel empowered to create.**

### **Select Elements:**

- Creation of Community Partner Roundtable, actively collaborating with community organizations, community leaders, schools, families, etc. to hear how we can better connect with them.**
- Financial Aid and Scholarship opportunities for camps and classes in collaboration with community and service organizations.**
- Making a commitment to recruit and hire a diverse roster of Teaching Artists, with a goal of hiring 75% BIPOC, LGBTQIA+, neurodivergent artists, with a focus on diversity of age, gender expression, and artistic backgrounds.**
- By making a commitment to train and hold accountable our staff, teaching artists, board, and community partners in anti-racism, anti-bias, and culturally responsive practices.**

# 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.

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The name 'Asolo' comes to us from Asolo, Italy, where, an 18th-century theatre, caught the eye of Everett Austin, the first Director of the Ringling Museum of Art. He acquired the theatre's interior for the museum's collection in 1949. In this little jewel of a theatre, a fledgling acting company, founded by faculty of Florida State University (FSU), began performing a summer series of plays and operas, first as the Asolo Theatre Festival and later as the Asolo Theatre Company.

Over time, the company grew from a seasonal festival into a year-round operation and was recognized as the first State Theatre of Florida, later becoming a founding member of the prestigious League of Resident Theatres (LORT). In 1973, the theatre officially partnered with the FSU School of Theatre to mentor the actors in its MFA program – a relationship which became the highly acclaimed FSU/Asolo Conservatory for Actor Training.

The acting company and its audiences eventually outgrew the Ringling's Historic Asolo Theater, and the company moved into its current home within the FSU Center for the Performing Arts, where it has enjoyed notable success.

Asolo Rep's is a journey through 60 plus years of theatre history. While it is impossible to capture all the miraculous moments, we hope seeing just these few will begin to give the impression of a community deeply committed to the transformative power of theatre and a theatre that delivers just that.

In 2006, Michael Donald Edwards began his tenure as Producing Artistic Director. The Asolo Theatre Company was then renamed Asolo Repertory Theatre. The Historic Asolo Theater at the Ringling Museum reopened as a venue and exhibit. The FSU/Asolo Conservatory gave its first guest theatrical performance in the Ringling's Historic Asolo Theater.

In 2017, Asolo Rep purchased property adjacent to its current Tallevast Road facility with a major gift from Beverly Koski, to fulfill the vision of The Koski Production Center Campus.

In 2020, due to the onset of the global pandemic, Asolo Rep takes the unprecedented step of closing its doors mid-season, cancelling over 200 performances. With a pivot to online programs and the generous support of the community, charitable foundations, and government aid Asolo Rep weathers the storm.

Today, we are emerging from the pandemic in great shape as we get ready to welcome our new Producing Artistic Director, Peter Rothstein, and new Managing Director, Ross Egan.

## 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.

Asolo Rep enjoys strong fiscal health due to significant earned revenue and meaningful contributed revenue.

In the 2022-2023 season, Asolo Rep continued an upward trajectory in earnings since our ability to produce was interrupted by the COVID-19 pandemic. We had nearly 200 performances of 6 shows on our Mertz Stage. In addition to gains we've made towards our goal of returning to pre-pandemic attendance numbers, our engagement initiatives have continued to diversify and grow our audience so that it more closely reflects the broader community. These efforts will allow us to adapt to demographic shifts as we work to grow our audience.

Each year, Asolo Rep's donor pool grows in terms of number of supporters, and by the range/size of contributed gifts. Asolo Rep has also prioritized building its endowment. To date, total endowment investments are approximately \$21 million, with an additional \$9 million pledged. Endowment funds are invested, so the corpus continues to grow over time. Asolo Rep Endowment Trustees authorize an annual distribution of spendable income from endowment earnings to support operational and programmatic expenses.

The current Production and Rehearsal facility – The Robert and Beverly Koski Production Center (scenery shop/costume storage/Ted Weiller Rehearsal Hall) – has more than doubled by the purchase of two buildings on adjoining land. This property purchase was funded completely by a major donor. Renovations began in spring 2021, and will increase the capacity of the organization to produce and support the highest-level of theatrical performing arts. Land adjoining the other side of the Production Center is under contract to provide Asolo Rep with a footprint to support growth well into the future. A Capital Campaign is underway to underwrite the renovation costs, as well as to provide endowment funding to support the additional ongoing maintenance costs associated with the new capital assets. \$13.8 million has been committed to the \$21 million project, as well as an additional \$500,000 from the Department of State's Cultural Facilities grant.

### 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	\$2,450,311	\$2,697,772	\$2,820,154
2. Personnel: Programmatic	\$1,049,625	\$896,354	\$914,112
3. Personnel: Technical/Production	\$2,684,794	\$2,527,511	\$2,471,596

<b>4. Outside Fees and Services: Programmatic</b>	<b>\$1,428,252</b>	<b>\$1,058,224</b>	<b>\$955,471</b>
<b>5. Outside Fees and Services: Other</b>	<b>\$101,220</b>	<b>\$154,140</b>	<b>\$122,510</b>
<b>6. Space Rental, Rent or Mortgage</b>			
<b>7. Travel</b>	<b>\$724,083</b>	<b>\$306,354</b>	<b>\$413,472</b>
<b>8. Marketing</b>	<b>\$347,927</b>	<b>\$417,500</b>	<b>\$352,300</b>
<b>9. Remaining Operating Expenses</b>	<b>\$3,781,156</b>	<b>\$3,571,635</b>	<b>\$3,710,248</b>
<b>A. Total Cash Expenses</b>	<b>\$12,567,368</b>	<b>\$11,629,490</b>	<b>\$11,759,863</b>
<b>B. In-kind Contributions</b>			
<b>C. Total Operating Expenses</b>	<b>\$12,567,368</b>	<b>\$11,629,490</b>	<b>\$11,759,863</b>
<b>Income</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
<b>10. Revenue: Admissions</b>	<b>\$3,276,228</b>	<b>\$4,316,000</b>	<b>\$4,609,454</b>
<b>11. Revenue: Contracted Services</b>	<b>\$532,797</b>	<b>\$237,000</b>	<b>\$360,000</b>
<b>12. Revenue: Other</b>	<b>\$503,885</b>	<b>\$597,402</b>	<b>\$635,409</b>
<b>13. Private Support: Corporate</b>	<b>\$180,453</b>	<b>\$148,000</b>	<b>\$170,000</b>
<b>14. Private Support: Foundation</b>	<b>\$494,700</b>	<b>\$608,000</b>	<b>\$700,000</b>
<b>15. Private Support: Other</b>	<b>\$3,464,601</b>	<b>\$3,580,000</b>	<b>\$4,165,000</b>
<b>16. Government Support: Federal</b>		<b>\$1,600,000</b>	<b>\$950,000</b>
<b>17. Government Support: State/Regional</b>	<b>\$52,353</b>	<b>\$150,000</b>	<b>\$100,000</b>

<b>18. Government Support: Local/County</b>	<b>\$77,067</b>	<b>\$76,617</b>	<b>\$70,000</b>
<b>19. Applicant Cash</b>			
<b>D. Total Cash Income</b>	<b>\$8,582,084</b>	<b>\$11,313,019</b>	<b>\$11,759,863</b>
<b>B. In-kind Contributions</b>			
<b>E. Total Operating Income</b>	<b>\$8,582,084</b>	<b>\$11,313,019</b>	<b>\$11,759,863</b>

### 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."

Additional expenses will be mitigated by distributions of spendable income from Asolo Rep's endowment earnings (no funds are pulled from the corpus). In planning the 2022-2023 season, we significantly reduced income and expenses associated with enhanced production of co-production given the pandemic. This effort continued in our planning for the 2023-2024 season, even as industry standards concerning COVID-19 have eased, which should ultimately reduce costs.

### 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](https://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	Personnel - Administrative	\$0	\$2,820,154	\$0	\$2,820,154
<b>Totals:</b>		<b>\$0</b>	<b>\$2,820,154</b>	<b>\$0</b>	<b>\$2,820,154</b>

### 2.2. Personnel: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Personnel - Artistic	\$0	\$914,112	\$0	\$914,112
<b>Totals:</b>		<b>\$0</b>	<b>\$914,112</b>	<b>\$0</b>	<b>\$914,112</b>



**2.3. Personnel: Technical/Production \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Backstage, Scene and Costume Shops	\$0	\$2,471,596	\$0	\$2,471,596
<b>Totals:</b>		<b>\$0</b>	<b>\$2,471,596</b>	<b>\$0</b>	<b>\$2,471,596</b>

**2.4. Outside Fees and Services: Programmatic \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Directors; Playwrights; Set, Costume, Lighting, Sound Designers	\$150,000	\$955,471	\$0	\$1,105,471
<b>Totals:</b>		<b>\$150,000</b>	<b>\$955,471</b>	<b>\$0</b>	<b>\$1,105,471</b>

**2.5. Outside Fees and Services: Other \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Project Fee and Contracted Services	\$0	\$122,510	\$0	\$122,510
<b>Totals:</b>		<b>\$0</b>	<b>\$122,510</b>	<b>\$0</b>	<b>\$122,510</b>

**2.6. Space Rental (match only) \*****2.7. Travel (match only) \***

#	Description	Cash Match	In-Kind Match	Total
1	Travel - Artistic Director, Equity Actors, Artistic Housing and Staff	\$413,472	\$0	\$413,472
<b>Totals:</b>		<b>\$413,472</b>	<b>\$0</b>	<b>\$413,472</b>

**2.8. Marketing \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Internet, Print, Photography, PR, Sinage, Broadcast and Social	\$0	\$352,300	\$0	\$352,300
<b>Totals:</b>		<b>\$0</b>	<b>\$352,300</b>	<b>\$0</b>	<b>\$352,300</b>

### 2.9. Remaining Proposal Expenses \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Fees & Expenses, Interns, FSU Fellowship Expense, Scripts, Royalties, Rehearsal, Recruiting & Casting, Office Supplies, Printing, Postage/Express Delivery, Training, Costumes/Wardrobe, Scenery, Props, Sound, Lighting, Equipment Rental, Repair & Maintenance, Benefits-Medical/Dental Insurance, Concessions, Special Events, Photography, Licenses & Fees, Dues & Subscriptions, Storage, Condo Fees, Real Estate Tax, Utilities, Bank Charges, Credit Card Fees & Discounts, Legal Fees, Board of Directors Expense, Telephones, Local Transportation	\$0	\$3,708,048	\$0	\$3,708,048
<b>Totals:</b>		<b>\$0</b>	<b>\$3,708,048</b>	<b>\$0</b>	<b>\$3,708,048</b>

### 2.10. Amount of Grant Funding Requested:

\$150,000

### 2.11. Cash Match:

\$11,757,663

### 2.12. In-Kind Match:

### 2.13. Match Amount:

\$11,757,663

**2.14. Total Project Cost:****\$11,907,663****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	Subscriptions	\$1,810,000	\$1,810,000
2	Single Tickets	\$2,799,454	\$2,799,454
<b>Totals:</b>		<b>\$0</b>	<b>\$4,609,454</b>

**3.2. Revenue: Contracted Services \***

#	Description	Cash Match	Total
1	Costume Income	\$90,000	\$90,000
2	Shop Revenue	\$270,000	\$270,000
<b>Totals:</b>		<b>\$0</b>	<b>\$360,000</b>

**3.3. Revenue: Other \***

#	Description	Cash Match	Total
1	Concessions	\$25,000	\$25,000
2	Interest & Dividend Income (Non-Endowment)	\$50,000	\$50,000
3	Education & Outreach	\$49,007	\$49,007
4	Surcharge on Ticket Sales	\$175,000	\$175,000
<b>Totals:</b>		<b>\$0</b>	<b>\$635,409</b>

#	Description	Cash Match	Total
5	FSU Student Training Center & Support Fees	\$311,402	\$311,402
6	Income All Other	\$25,000	\$25,000
<b>Totals:</b>		<b>\$0</b>	<b>\$635,409</b>
			<b>\$635,409</b>

#### 3.4. Private Support: Corporate \*

#	Description	Cash Match	Total
1	Corporate	\$170,000	\$170,000
<b>Totals:</b>		<b>\$0</b>	<b>\$170,000</b>
			<b>\$170,000</b>

#### 3.5. Private Support: Foundation \*

#	Description	Cash Match	Total
1	Foundations	\$700,000	\$700,000
<b>Totals:</b>		<b>\$0</b>	<b>\$700,000</b>
			<b>\$700,000</b>

#### 3.6. Private Support: Other \*

#	Description	Cash Match	Total
1	Individual "Angels"	\$375,000	\$375,000
2	Co-Producers	\$625,000	\$625,000
3	Fellowship Income	\$275,000	\$275,000
4	Special Event Income	\$550,000	\$550,000
5	Season Presenters	\$575,000	\$575,000
6	Education	\$245,000	\$245,000
7	Other Donations	\$75,000	\$75,000
<b>Totals:</b>		<b>\$0</b>	<b>\$4,165,000</b>
			<b>\$4,165,000</b>

#	Description	Cash Match	Total
8	Artistic Excellence Fund	\$350,000	\$350,000
9	Matching Challenge	\$150,000	\$150,000
10	Endowment Income	\$945,000	\$945,000
<b>Totals:</b>		<b>\$0</b>	<b>\$4,165,000</b>

**3.7. Government Support: Federal \***

#	Description	Cash Match	Total
1	Allocation of prior year govt surplus	\$950,000	\$950,000
<b>Totals:</b>		<b>\$0</b>	<b>\$950,000</b>

**3.8. Government Support: Regional \***

#	Description	Cash Match	Total
1	State Appropriation	\$100,000	\$100,000
<b>Totals:</b>		<b>\$0</b>	<b>\$100,000</b>

**3.9. Government Support: Local/County \***

#	Description	Cash Match	Total
1	County Grants	\$70,000	\$70,000
<b>Totals:</b>		<b>\$0</b>	<b>\$70,000</b>

**3.10. Applicant Cash \*****3.11. Total Project Income:**

\$11,909,863

**3.12. Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$150,000	\$150,000	1%
B.	Cash Match	\$11,757,663	\$11,759,863	99%

Line	Item	Expenses	Income	%
	<b>Total Cash</b>	<b>\$11,907,663</b>	<b>\$11,909,863</b>	<b>100%</b>
<b>C.</b>	<b>In-Kind</b>	<b>\$0</b>	<b>\$0</b>	<b>0%</b>
	<b>Total Proposal Budget</b>	<b>\$11,907,663</b>	<b>\$11,909,863</b>	<b>100%</b>

#### 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.

Due to economic flux caused by the COVID-10 pandemic, this budget is subject to change but is current as of June 2023.

# 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)
Asolo Substitute Form W-9 - 5-25-16.pdf	66 [KB]	6/15/2023 10:30:23 AM	<a href="#">View file</a>

### 1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
2022 990_Asolo Rep.pdf	569 [KB]	6/15/2023 10:31:53 AM	<a href="#">View file</a>

## 2. Support materials (required)\*

<b>File</b>	<b>Title</b>	<b>Description</b>	<b>Size</b>	<b>Type</b>	<b>View (opens in new window)</b>
<b>22-23_Single Ticket Brochure (1).pdf</b>	<b>2022-2023 Season Brochure</b>	<b>Our performance calendar for our most recent completed season of programming</b>	<b>32142 [KB]</b>		<b>View file</b>
<b>Cabaret_Program.pdf</b>	<b>Cabaret Program</b>	<b>Show program for our production of Cabaret</b>	<b>36217 [KB]</b>		<b>View file</b>
<b>Silent Sky_PProgram.pdf</b>	<b>Silent Sky Program</b>	<b>Show program for our production of Silent Sky</b>	<b>19770 [KB]</b>		<b>View file</b>
<b>Ken Ludwig's The Three Musketeers_program.pdf</b>	<b>The Three Musketeers Program</b>	<b>Show program for our production of The Three Musketeers</b>	<b>13464 [KB]</b>		<b>View file</b>
<b>Chicken &amp; Biscuits_Program.pdf</b>	<b>Chicken &amp; Biscuits Program</b>	<b>Show program for our production of Chicken &amp; Biscuits</b>	<b>30990 [KB]</b>		<b>View file</b>
<b>Incident at Our Lady of Perpetual Help Program.pdf</b>	<b>Incident at Our Lady of Perpetual Help</b>	<b>Show program for our production of Incident at Our Lady of Perpetual Help</b>	<b>29033 [KB]</b>		<b>View file</b>
<b>Incident at Our Lady of Perpetual Help Program.pdf</b>	<b>Incident at Our Lady of Perpetual Help</b>	<b>Show program for our production of Incident at Our Lady of Perpetual Help</b>	<b>29033 [KB]</b>		<b>View file</b>
<b>Man of La Mancha Program.pdf</b>	<b>Man of La Mancha Program</b>	<b>Show program for our production of Man of La Mancha</b>	<b>34303 [KB]</b>		<b>View file</b>

## 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 59-2717909 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 Asolo 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)

John Anderson

