

Florida Studio Theatre, Inc.

Project Title: General Program Support 2023 for Florida Studio Theatre, Inc.

Grant Number: 23.c.ps.142.573

Date Submitted: Tuesday, June 1, 2021

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2023-2024 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 3

Discipline: Professional Theatre

Proposal Title: General Program Support 2023 for Florida Studio Theatre, Inc.

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Florida Studio Theatre, Inc. 
- b. **DBA:**
- c. **FEID:** 23-7362760
- d. **Phone number:** 941.366.9017
- e. **Principal Address:** 1241 North Palm Avenue Sarasota, 34236-5602
- f. **Mailing Address:** 1241 North Palm Avenue Sarasota, 34236-5602
- g. **Website:** www.floridastudiotheatre.org
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 054076260
- l. **Fiscal Year End Date:** 09/30

1. Grant Contact *

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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

5. 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

6. Project start date: 7/1/2022 - Project End Date: 6/30/2023 *

Yes (required for eligibility)

No

7. What is the legal status of your organization?

Florida Public Entity

Florida Nonprofit, Tax-Exempt

8. 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)

9. Professional Theatre

Yes (required for eligibility)

No

D. Quality of Offerings Page 4 of 12

10. Applicant Mission Statement - (500 characters) *

Florida Studio Theatre holds the following mission:

- To make theatre accessible and affordable to as many people as possible.
- To present theatre that challenges with as much gusto as it entertains.
- To create a public forum for the issues of our day that will foster positive change in our community and beyond.
- To operate within and for the public trust.

11. 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.

Now in its 47th season, Florida Studio Theatre is Sarasota's contemporary theatre company. Located in the heart of the downtown arts district, FST is a nationally recognized LORT theatre that reached over 38,000 subscribers in 2019. According to the Theatre Communications Group (TCG), FST has the third largest subscription base of any TCG member theatre in the country, behind theatres such as Roundabout Theatre Company in NYC. In 2019, FST served over 230,000 attendees- the largest impact of any Sarasota or Manatee County performing arts venue. With the continued support of funding from the Florida Division of Cultural Affairs General Program Support, FST will strive to continue to serve audiences through its six core programs while adhering to the core values of clarity, integrity, and effectiveness in order to make theatre accessible and affordable to as many people as possible.

11.1 Programming Goals (2000 characters)

Please list at least three goals associated with the project or program you are 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.

Our goal at Florida Studio Theatre for the 2022-2023 Season is to create vital theatre experiences that respond to the theatre's mission and resonate throughout the community and beyond. FST's organizational goals are identified as the following:

- To produce the best in contemporary theatre by presenting plays that speak to a living, evolving, and dynamically changing world.

- To build a broad-based inclusive audience that is reflective of the world- so that we can put the world on the stage and reflect it back to our audience.
- To maintain a thriving, equitable, diverse, inclusive, and just working environment for artists and staff in which they can grow and flourish.
- To explore new theatre forms and in doing so create new audiences.
- To cause the creation of new plays by established and emerging writers.
- To deepen our relationship with artists and organizations on the local and national scene.
- To ensure vital, affordable, accessible theatre that reflects the concerns of a diverse society.
- To provide excellent theatre for children and to train them in the language and thought of the theatre.
- To renovate and construct new facilities; to remain at the forefront of integrating technology accelerators into the operation of the theatre.
- To be accountable to our audiences and donors by operating with fiscal responsibility.

11.2 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"

FST has modeled itself on the strength of creating the best in contemporary theatre at an affordable price. Through the lens of contemporary theatre, FST provides its patrons with a myriad of engaging theatrical experiences to challenge and celebrate our collective humanity and the world's diverse values.

FST's objectives for the 2022-2023 Season are as follows:

1. Fully return to pre-pandemic audience levels for adult programming (We originally anticipated a 3 year recovery, which we are confident will be restored within 2 years).
 - Mainstage Series subscriptions: 13,500 (Winter Season) and 4,700 (Summer Season)
 - Cabaret Series: 14,100 (Winter Season)
2. Grow Summer Cabaret Subscription by 15% to 5,000 subscriptions.
3. Return staff employment to 100% of pre-pandemic levels and full salaries adjusted upwards for inflation.
4. Bring WRITE A PLAY back to 100% of pre-pandemic participation.
5. Grow FST School Education scholarship distribution by 10% to underserved communities.
6. Grow BIPOC (Black, Indigenous, People of Color) participation in FST's Playwrights Collective by at least 5 new playwrights.
7. Grow FST's annual playwright commissions through the Playwrights Collective to at least 5 commissions a year. A minimum of 3 of these commissions will go to underrepresented voices.
8. Produce at least 2 world premieres from the Playwrights Collective. At least one of these premieres will be from an underrepresented voice.
9. Grow FST's People's Project to include:

a. At least 2,500 audience attendees for the family show in the parks.

b. Grow from 5 key community partners to 8 within the Public Works component of the People's Project for the community-wide multi-disciplinary production. Each key partner will help adapt and shape their own segment of a classic play. Together these segments will be combined to create an original piece to be performed at FST bringing diverse segments of the community together.

c. Grow overall community partnerships to 50 for the People's Project focusing engagement and impact efforts to reach and collaborate with diverse communities introducing and welcoming them to FST as a theatrical home.

10. Expand the number of community partnerships-offering them an artistic home at FST for their own work.

11.3 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.

FST operates 52 weeks out of the year and reaches 230,000 attendees each year through its 6 core programs: the Mainstage Series, Cabaret Series, Stage III, Children's Theatre, Education, and New Play Development.

ACTIVITIES:

MAINSTAGE SERIES– The Mainstage is FST's flagship program, producing the best in contemporary American theatre by presenting plays that speak to a dynamically changing world. In 2022-2023, the Mainstage will feature 7 productions that draw from new, regionally produced, and the latest off-Broadway and Broadway plays. The Mainstage Series embodies FST's mission "to challenge with as much gusto as we entertain" by embracing a diverse range of contemporary plays and musicals. Through these challenging and entertaining works, the Mainstage Series provides a platform for contemporary issues and ideas both on stage and within the community. The Winter Mainstage season runs from November through May and the Summer Mainstage season runs from June through August.

CABARET SERIES- The Cabaret Series was established to develop new audiences. Launched in 1996, this program celebrates the lyric poets of our time and presents social and political satire for today's audiences. Not simply a "chanteuse at a microphone," the FST Cabaret harkens back to its 19th Century Parisian origin - a rebellion against the institutionalization of theatre that confined artists instead of letting them express themselves. The Cabaret Series has been integral in the creation of 67 musical revues. FST's 2022-2023 Cabaret Series will consist of 3 premiere productions during the winter and a series of book-in Cabaret shows in the summer. The Winter Cabaret season runs from September through June and the Summer Cabaret season runs from June through September.

STAGE III- Dedicated to the presentation of socially significant productions, the Stage III Series stimulates attendees by presenting challenging content in a unique format. Featuring plays with grit, verve, and drive, FST's Stage III Series brings provocative work to the Sarasota contemporary theatrical landscape and is a home to all things experimental. The Series includes 3 productions in FST's Bowne's Lab Theatre. Also included under the Stage III Series umbrella is FST Improv, which performs year-round and is host to the annual Sarasota Improv Festival. Held in July, the Sarasota Improv Festival brings the best improv troupes from across the country and around the world to Sarasota each year for a whirlwind weekend of spontaneous art. The Stage III Series runs from January through April. FST Improv runs year-round with the annual Sarasota Improv Festival in July.

NEW PLAY DEVELOPMENT- New Play Development is the lifeblood of FST. Over the course of our 47 year history, FST has produced more than 30 world premieres and more than 90 regional premieres. FST focuses on the continued life of new work while supporting playwrights throughout their development process. Part of our New Play Development Program, FST's Playwright Collective, is a select network of artists dedicated to supporting playwrights at various stages in their careers as they develop new works for FST's stages. Collective members are provided with the opportunities, resources, and creative feedback they need to develop their new plays all the way from inception to production. Currently, the Collective has 13 members with the goal to grow this number to 20, with a focus on underrepresented voices. It is a year-round endeavor that is fully integrated within each of FST's artistic programs. Readings are held throughout the season and the Young Playwrights Festival and Burdick Reading Series take place in May.

CHILDREN'S THEATRE – The anchor of FST's Children's Theatre Program is our award-winning arts-in-education WRITE A PLAY Program. WRITE A PLAY, currently celebrating its 30th year, impacts students in grades K-12, with special emphasis on underserved youth throughout the State of Florida. WAP inspires an average of 47,000 children each year to write plays and submit them to be included in a professional production each spring, culminating with the Annual Young Playwrights Festival which celebrates the winning playwrights. FST's Children's Theatre Family Series presents four productions for children and their families to enjoy the magic of live theatre together. Subscriptions have tripled since the introduction of the program 4 years ago. WRITE A PLAY, the anchor of Children's Theatre, runs from September through May. The Children's Theatre Family Series runs from November through May, with a single-ticket show in the summer.

EDUCATION – Founded in 1982, FST School offers classes year-round for students of all ages and experience levels in acting, music, dance, theatre writing, and improvisation. Led by FST's teaching staff of trained theatre professionals, students learn acting method, stage technique, literary skills, and more. FST School is also home to youth Spring Break and Summer Theatre Camps, Blue Butterfly Camp for grieving children and teens, and FST's VIP Program for students with behavioral, emotional, and developmental special needs. In 2021 we are also beginning two new program initiatives: a partnership with All Star Children's Foundation for children healing from the trauma of child abuse and Puzzle Project, a program devoted to helping students on the Autism Spectrum in grades K-5 build verbal and non-verbal communication skills. Furthering FST's mission "to make theatre as accessible and affordable to as many people as possible," our Scholarship Program offsets the cost of enrollment for 15% of FST School students.

11.4 Partnerships & Collaborations

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.

FST's partnerships help meet our mission to, "create a public forum for the issues of our day that will foster positive change in our community and beyond." Selected partnerships include:

WRITE A PLAY PROGRAM

For over 30 years, FST has worked closely with curriculum specialists, teachers, and administrators in Sarasota and Manatee County to teach children the art of playwriting. We have continued our partnership with The Florida Center for Partnerships for Arts Integrated Teaching (PAInT) at USF Sarasota-Manatee and our partnership with Sister Cities Association of Sarasota has enabled us to extend the program internationally. FST also continues to work with Broward County SEAS Program, Manatee Community Foundation, and Lily School at Easter Seals Southwest Florida. In 2021, FST partnered with the Community Foundation of Sarasota County to fully subsidize the program for all Sarasota County schools.

FORUMS SERIES

FST Forums creates a space where the community can engage in panel discussions and post-show dialogues with community leaders on the issues of our day. Forums also include Pay-What-You-Can Opportunities. In 2017, the program won the Diversity & Inclusion Award from the State of Florida Division of Cultural Affairs for its in-depth work as a model for other organizations.

FST Forums have continued to partner with: Suncoast Black Arts Collaborative, The Innocence Project, NAACP- Sarasota Chapter, the Jewish Federation of Sarasota-Manatee, Embracing Our Differences, Chautauqua Institute, the Child Protection Center, WWSB ABC 7 News, Pulitzer Prize winner Gilbert King, and Sarasota leaders Commissioner Willie Shaw, and Chief Judge Charles E. Williams of the 12th Judicial Circuit.

THE PEOPLE'S PROJECT

Inspired by the Public Theatre's Public Works, FST's People's Project is a year-round theatrical collaboration where members of our community are invited to participate in creating a play together. Participants in this free program will have access to workshops, performances, and shared events throughout the year. Each summer a collaborative theatre production will bridge cultural gaps and foster connections with, by, and for our community. For the 2021 pilot program, FST will partner with: Boys & Girls Club of Sarasota County, Nathan Benderson Park, Easter Seals Southwest Florida, Sarasota County Libraries, The Haven, Girls Inc., New College of Florida, and Phillippi Estate Park.

12. Project/Program Evaluation

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?

Evaluation is an integral component of FST's daily operations. Each of the theatre's 6 main programs are analyzed on an ongoing basis. FST uses a variety of tools including daily reports from all departments, detailed survey analysis, and independent outcomes measurement.

Attendance patterns and audience development are evaluated through a detailed reporting system that includes:

- * Post-Production Surveys: Approximately 25% of every audience will be chosen at random to receive a survey about their time at FST that evening.
- * Box Office Sales and Closing Reports
- * Stage Management Performance Reports
- * House Management Closing & Financial Reports
- * Concessions Reports
- * Cabaret Management/Restaurant Reports
- * Marketing Results by Performance
- * Subscription Campaign Reports
- * Post-Show Discussion Reports
- * FST Annual Survey
- * Specific issue-related surveys as necessary
- * Utilize independent evaluator for analysis of selected program areas
- * Post-class surveys for parents and adult students
- * Teacher surveys

By analyzing reports, spreadsheets, surveys, audience feedback, and ticket sales, the theatre is able to accomplish a variety of goals. For example:

- * Executing the most cost effective marketing and development campaigns
- * Analyzing zip codes for penetration of residential areas to identify underserved groups
- * Tracking changes in audience characteristics

Finally, all qualitative and quantitative data is analyzed and filtered to assess the overall artistic effectiveness of each program.

Past successes have been determined through the same reporting system listed above, using reviews, ticket sales, audience surveys, public responses, in-house evaluations, box office and house management reports, stage management reports, and the program's steadily increasing impact.

Through in depth analysis of each component, FST will have a well-rounded understanding of the

breadth of our impact and will be able to accurately report on our results.

12.1 Artist Projects only

Describe the expected outcomes of the project. How will you determine the success of the project?

E. Impact - Reach Page 5 of 12

Instructions

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.

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

112

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

2,700

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

196,050

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

48,000

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

7,600

18. 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.

18.1 Number of artists directly involved?

300

18.2 Number of Florida artists directly involved?

50

Total number of individuals who will be engaged?

251950

19. How many individuals will benefit through media?

3,500

20. 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.

20.1 Race Ethnicity: (Choose all that apply) * No specific racial/ethnic group

20.2 Age Ranges (Choose all that apply): * Children/Youth (0-17 years)

Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

20.3 Underserved/Distinct Groups: * Individuals with Disabilities

Individuals below the Poverty Line

Individuals with Limited English Proficiency

Military Veterans/Active Duty Personnel

Youth at Risk

Other underserved/distinct group

21. Describe the demographics of your service area.

Florida Studio Theatre is a village of 5 diverse theatres built for a community of people with varying needs, aesthetics, and widely varying sensibilities. FST strives to serve and celebrate diversity in every aspect of our organization. The community that Florida Studio Theatre operates in is primarily white with Sarasota being 91.8% white and Manatee County being 86% white.

Based on recent mass audience survey results prior to the pandemic, our subscriber audience is primarily age 65+ and white. However, this has never deterred FST from creating programming that is reflective of the larger diverse world and the audience has embraced the rich and varied themes. FST is

committed to making theatre that is accessible and affordable. We are determined to create art that breaks down barriers, illuminates our common humanity, and puts the world on the stage.

Sarasota County Summary

- Resident Population: 438,816
- Est. Seasonal Population : 96,000
- Median Household Income : \$66,342
- Median Age: 57.3 years
- Average Household Size: 2.28
- The ethnic composition of Sarasota County is as follows:
 - White alone, 86.0%
 - Black or African American alone, 9.3%
 - American Indian and Alaska Native alone, 0.5%
 - Asian alone, percent, 2.3%
 - Native Hawaiian and Other Pacific Islander alone, 0.1%
 - Two or More Races, 1.9%
 - Hispanic or Latino, 16.9%
 - White alone, not Hispanic or Latino, 70.6%

22. Additional impact/participation numbers information (optional)

Use this space to provide the panel with additional detail or information about the impact/participation numbers. Describe what makes your organization/programming unique.

FST was established by artists and exists to serve audience and community. We are fervent in our belief that theatre must be affordable and accessible to as many people as possible. Our ticket prices remain among the lowest in the nation. We believe the theatre is like a good library: filled with different minds, different thought, and reflective of our world. In the 2022-2023 season, we will expand our reach by bringing programming beyond the four walls of our downtown Sarasota campus, as we work to put theatre at the heart of our community.

-FST's People's Project is a direct response to the assumption held by many that theatre is for the elite and is thus inaccessible to the general population. The program is designed to be free, welcoming, and accessible to new and underserved audiences. The People's Project will encourage individuals to embrace that "theatre is for me" by building bridges that will connect and celebrate the uniqueness of our community.

- WRITE A PLAY reaches a diverse population of students with a particular emphasis on impacting children attending Title I and underserved schools. FST has always subsidized the cost of WRITE A PLAY for every participating school at 50%. In 2020-2021, we fully subsidized the program for Sarasota County schools and we are committed to continue to fully subsidize the program moving forward. FST will not turn a school away for their inability to afford the program.

-Finally, as we continue to further our goal to cause the creation of new plays by established and

emerging writers, FST will grow the Playwright Collective to include 5 new members. Our focus is to support and collaborate with underrepresented voices including: BIPOC, LGBTQ, and female-identifying playwrights.

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

Select the counties in which the project/programming will actually occur. For example, if your organization is located in Alachua county and you are planning programming that will take place in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. Please do not include counties served unless the project or programming will be physically taking place in that county.

- Broward
- Charlotte
- DeSoto
- Hillsborough
- Lee
- Manatee
- Pasco
- Sarasota

24. What counties does your organization serve?

Select the counties in which your organization provides services. For example, if your organization is located in Alachua County and you provide resources and services in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. This might include groups that visit your facility from other counties.

- Broward
- Charlotte
- Collier
- DeSoto
- Hillsborough
- Lee
- Manatee
- Pasco
- Pinellas
- Sarasota
- Seminole

25. Describe your virtual programming - (Maximum characters 3500.)

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.

When the pandemic brought the world to a collective standstill, FST worked to rapidly to pivot and transition programming to function and thrive virtually. Our WRITE A PLAY Program, FST School, Forums Series, and New Play Development have each been met with tremendous success and positive

feedback from participants. All FST School course offerings moved online, including our Blue Butterfly Camp to help grieving children and youth ages 5-18. FST's VIP program, serving students with behavioral, emotional, and developmental special needs, was perhaps the smoothest transition from live to online classes due to the pandemic.

As we began to safely return to in-person programming, we have seen the impact and benefit of virtual programming as it allows us to be more accessible to a broader audience and thus, we will continue virtual offerings to better serve the needs of our audiences. FST Forums will continue to run virtually as well as 16 unique course offerings from FST School. Participants are able to engage in classes and discussions from around the country and abroad. FST's 2020-2021 WRITE A PLAY Program pivoted to a virtual platform and moving forward will continue to be offered to schools in this capacity, even as we return to in-person programming. While we will continue to provide virtual offerings for the aforementioned programs, we do not have plans to provide streaming access to our live theatrical programming. We remain committed that theatre is intended to be a wholeheartedly shared and live experience: shared story-telling in a shared space.

26. Proposal Impact - (Maximum characters 3500.)

How is your organization benefitting your community .What is the economic impact of your organization?

Solo or Individual Artists: Include any positive social elements and community engagement anticipated from the project.

FST is nestled in the heart of Sarasota's downtown arts district. More than 1,500 people enter the campus on any given Saturday. "Arts & Economic Prosperity 5: The Economic Impact of Nonprofit Arts Organizations and Their Audiences in the Greater Sarasota/Bradenton Area," the study by Americans for the Arts in 2017, found that in addition to the theatre admission price, Sarasota arts patrons spend an average of more than \$27 per person per event, and non-Sarasota patrons spend over \$55 per person per event. Of FST's 230,000 attendees, 154,000 are adults that are drawn to the theatre from around the region and across the country into downtown Sarasota, where they dine at local restaurants and purchase goods from neighborhood merchants. FST has a \$12 million economic impact with an \$8.8 million direct budget (FY20). FST invests directly into the local economy, through:

- Salaries paid to employees who live and shop in Sarasota
- Vendors
- Local business

Prior to the pandemic, FST employed 60 full-time staff, 50 part-time staff, 500 volunteers, 40 interns, and 300 artists from around the country. We are currently restoring our staff levels to pre-pandemic levels. At the time of this proposal, we have returned to 44 full-time staff members. Employees of FST reside in Sarasota for three months to dozens of years, earning and spending their income here and becoming a vital part of the local economy.

FST is a member of the League of Resident Theatres. LORT has 70 member theatres and holds collective bargaining agreements with Actor's Equity Association, Society of Directors &

Choreographers, and United Scenic Artists. This ensures that artists contracting with LORT theatres receive the highest pay within the nonprofit theatre world. In addition, FST utilizes TCG's salary survey to ensure that artistic staff members are compensated at fair market value. FST is also a member of TCG and NNPN.

Additionally, FST engages and impacts our community through the following educational and outreach activities:

Children's Theatre and WRITE A PLAY

Since the program's inception in 1991, WRITE A PLAY has impacted the lives of over 1 million children. The program continues to grow from this momentum reaching an average of 47,000 students each year. WRITE A PLAY has not only reached youth in 61 of 67 Florida counties, but has extended throughout the United States, and internationally (in Russia, Israel, the UK, Mexico and Scotland). Teaching artists travel to schools in Florida, Camden, New Jersey and virtually to Woodstock, IL to teach students the art of playwriting.

In 2017, FST launched the Children's Theatre Family Series with shows on weekends for children and their families. Families can purchase a four show subscription for \$20 (\$5 per show) and enjoy the magic of live theatre together.

FST People's Project

The People's Project is designed to bring communities together to learn from and impact each other.

Drawing from inspiration and guidance from the Public Theatre's Public Works, this program is a year-round theatrical collaboration where members of the Sarasota/Manatee community are invited to participate in creating a play together. The program aims to create a safe haven for individuals to unite, create, and celebrate one another.

The program speaks to FST's mission to create accessible theatre by producing a collaborative production that will bridge cultural gaps and cultivate connection. It will show participants "theatre is for someone like me" regardless of age, race, religious beliefs, political beliefs, gender identity, sexual orientation, and socio-economic status. Specific focus is placed on impacting underserved communities.

FST SCHOOL

FST School offers opportunities for children and adults to discover their creativity through workshops and classes throughout the year. Partial and full scholarships are available to those who have financial need or are disabled. Furthermore, FST School provides corporate training and master classes with visiting guest artists. FST School also has specialized camps throughout the year: Blue Butterfly Camp for grieving children, Puzzle Project for youth on the Autism Spectrum, and work with All Star Children's Foundation for youth healing from the trauma of child abuse.

27. Marketing and Promotion

27.1 How are you marketing and promoting your organizations offerings? *

Brochures

Collaborations

Direct Mail

Email Marketing

Magazine

- Newsletter
- Newspaper
- Pay Per Click (PPC) Advertising
- Radio
- Organic Social Media
- Paid Social Media
- Television
- Other

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

How are you marketing and promoting your organizations offerings?

In 2022-2023, FST will expand our reach through the following marketing methods and platforms:

- Television - FST works with local news stations for special video spots and b-roll that runs on news programs. FST's marketing team develops specific news spots with the TV anchors that are catered to each show. FST advertises with Spectrum Reach, Frontier, ABC 7, NBC, CBS, and WEDU to reach new markets throughout the region.
- Hotel partnerships - Partnerships with local hotels encourage guest attendance by supplying 2-for-1 coupons, ticket discounts, and free ticket offers. FST marketing will be displayed on area hotel room confirmation emails. Hotels can pre-book tickets for their guests using special FST show vouchers, and guests may also book tickets directly through the hotel's concierge service.
- Restaurant Partnerships - FST Season Subscribers receive discount dining cards to local restaurants when they receive their tickets.
- Travel Industry Partnerships - Travel agencies throughout Florida and the Southeastern United States are contacted by FST to promote our programming. Advertising includes updates on current productions, 2- for- 1 coupons, and other discount offers.
- Advertising in local, regional, and national publications - FST will advertise in newspapers such as the "Longboat Observer," "Orlando Sentinel," "Tampa Bay Times," "Sarasota Herald Tribune," "Bradenton Herald," and "American Theatre Magazine."
- Internet and Digital Marketing - FST's website, www.floridastudiotheatre.org, will continue to promote all programming. In addition, other websites including Visit Sarasota, Arts & Cultural Alliance of Sarasota County, fellow members of the Theatre Communications Group, and the webpages of selected hotels are also used to promote FST programming. FST films behind-the-scenes videos, interviews with cast, crew, designers, and directors. Behind-the-scenes content will be a part of FST's Forums Series and FST's quarterly publication "Stage Directions" (www.floridastudiotheatre-stagedirections.org). Email blasts will promote various events with broadcast emails to FST's email club, through which we send more than 1,000,000 emails per year.
- Social Media- FST is actively engaged in marketing through various social media platforms including Facebook, YouTube, Twitter, and Instagram. Social media also has the added benefit of an immediate, large reach, and enables a more direct and accessible connection with audiences as well as artists. Social media helps us have a deeper understanding of our audience interest and tourism trends in our community.
- Direct Mail- FST will promote programming with over 100,000 pieces of direct mail. FST's

newsletter, "Stage Directions," will be distributed quarterly, which boasts a readership of over 71,200 annually.

- Printed Marketing Materials: Posters for all productions are distributed to downtown shops, bars, cafés, and dining establishments. These posters increase our visibility to tourists and residents who gather to patron Downtown Sarasota. We also keep additional postcards and pamphlets at both of our box office locations for walk-in patrons.
- Press Releases - Programming will be featured in press releases to FST's local, state, and national media contacts.
- Display Advertising: We will utilize display advertising in both Sarasota Square Mall as well as Sarasota-Bradenton International Airport.
- Coasters at local restaurants – FST will advertise its programs on easy to carry, pocket-sized coasters that display information regarding FST's current productions, and contact information. They will be distributed to local restaurants, bars, including hotel bars.
- Special Events – To further discussion of new plays and their themes, FST will provide community outreach events. Additionally, FST has an expansive annual Pay-What-You- Can Program for every show produced throughout the season.
- Large Group Sales and Events Coordination – FST's Events Coordinator works closely with patrons and area hotels to bring in more large groups to the theatre.

F. Impact - Diversity, Equity and Inclusion Page 6 of 12

28. 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 step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community?)

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 <http://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.

In accordance with our mission “to make theatre accessible and affordable to as many people as possible,” all of FST’s facilities are ADA compliant. Most recently, both Cabaret theatres were installed with the t-coil hearing loop system to add to the system that was already installed in the Mainstage theatres. In 2020, FST two of our elevators on campus after a successful capitol campaign. In addition, every production that is a part of the WRITE A PLAY Program travels out into schools all around the state, as well as bringing its unique playwriting curriculum to those who might otherwise never have the opportunity to attend a theatrical production.

FST’s approach to accessibility is not limited to ADA regulations. FST is firmly committed to making theatre accessible and affordable, positively impacting our community through diverse programming and low ticket prices. Each of our 6 core programs speaks to our dynamically changing world. We believe if you put the world on the stage, you will see the world in your audience. From presenting the best in contemporary theatre on our Mainstage, engaging in important dialogues with community leaders in FST Forums, to our award-winning WRITE A PLAY program, which has reached over 1 million youth in its 30 year history, FST is committed to serve our whole community.

We are in a constant state of evaluation on how we can improve the accessibility of our facilities and our programming. We firmly believe the arts are a vital part of our humanity. We make every effort to provide the community with affordable, high-quality theatre and artistic programming that reflects the diversity of the world. We celebrate that the theatre is a communal activity. It is a public art. It is a performing art. These tenets inform every aspect of our programming and the relationship we hold with artists as well as our community.

We see great need for social/emotional connection after the days of isolation we have endured due to the pandemic. At the time of this application, we are preparing to pilot a new program, FST’s People’s Project, a program which is designed to bring communities together to learn from and impact each other. The program speaks to FST’s mission to create accessible theatre by producing a collaborative production that will bridge cultural gaps and cultivate connection. Not only does theatre have the transformative ability to inspire and heal- but sharing stories in a shared space is perhaps the most powerful way we can break down systemic barriers and create unity across various demographic groups. The People’s Project will bring theatre directly out into the community- beyond the four walls of our downtown Sarasota campus. The program is designed to be free, welcoming, and accessible to new and underserved audiences.

Individual or Solo Artists: Skip questions 2-5 and move on to section H.

29. Policies and Procedures

Yes

No

30. Staff Person for Accessibility Compliance

Yes

No

30.1 If yes, what is the name of the staff person responsible for accessibility compliance?

Andrew Rutter

31. 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.

31.1 If yes, when was the evaluation completed? 5/1/2021

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

Yes

No

32.1 If yes include here:

FST seeks to create an environment where diverse identities, cultures and ideas are encouraged. FST embraces the idea of diversity in all its forms. The inclusion of difference(s) such as ability, age, background beliefs, ethnicity, gender, gender expression, race, sexual orientation, socioeconomic status and all other identities represented across staff, board, artists and audiences help make us better equipped to serve our community.

The health and well-being of FST depends upon the existence of a culture of respect and connection between our artists, staff, and audience. Every artist and every audience member brings their own unique self to the experience- their history, their story, their personal truths. Theatre allows us to explore these truths together in collaboration- artist and audience. To explore what it means to be human and how, together, we create a better humanity. FST will continue to invest in sustained efforts to cultivate long-term, authentic and symbiotic relationships with current and prospective

audiences and our wider community. We will do so while promoting generous, open, and respectful discourse and consideration of diverse perspectives.

The FST mission springs from its core philosophy inspired by the words of James Joyce: “I go to encounter for the millionth time and to forge in the smithy of my soul the uncreated conscious of the race.” FST's mission clearly states that we will present plays that “challenge with as much gusto as they entertain,” and “to create a public forum for the issues our day that will foster positive change in our community and beyond.” This artistic mission is directly tied to the moral compass of our day: to address issues of equality and equity in our country and thus, our lives. FST seeks to develop and cull the best contemporary plays in America. We are committed to the continued growth of the diversity of work we do on our stages and outside our walls.

Equity, Diversity, and Inclusion are essential in all activities of our organization, both on-stage and off. Our work is an ongoing process that embraces participation from everyone in the FST - artists, staff, board, audience, and volunteers. We will continue the conversation. We will continue to listen. We will learn and we will change, ever moving forward to what the great American playwright August Wilson called “a ground of being,” a land where we are far richer for our diverse people, talents, and experiences.

PLEASE NOTE: FST's full EDI Commitments have been included in our Support Materials. These commitments will continue to evolve as we as an organization continue our work to become a more anti-racist, multicultural theatre. Our priority is to maintain a thriving, equitable, diverse, inclusive, and just environment for artists, staff, and audience to grow.

33. Accessibility includes other factors besides physical. What efforts has your organization made to provide programming for all?

FST is built for a diverse community of people with varying needs, aesthetics, and widely varying sensibilities. FST aims to serve and celebrate diversity in every aspect of our organization. We believe art-making and theatre-making belongs to every person. The organization recognizes that there are other definitions for this word, including, “easy to get to,” “comprehensible,” and “approachable.” As a result, the theatre considers such aspects as affordability and diversity of programming in its activities. FST fulfills our mission “to make theatre accessible and affordable to as many people as possible,” through the following:

- Reasonable ticket prices, the most that a person will pay for a 4-play subscription to the Mainstage Series is \$99, or \$24.75 per show. A 4 show children's theatre subscription is \$20, or \$5 per show.
- The Cabaret Series, which was established to develop new audiences who might not otherwise participate in theatrical events. Subsidized ticketing for Title I schools taking part in the WRITE A PLAY Program.
- Scholarships for FST Theatre School students who would not otherwise be able to participate.
- The VIP Performing Arts Program, a performing arts program for special needs youth in grades K-12, including children with physical challenges, such as blindness or hearing impairments; mental challenges, such as Down's Syndrome, Autism and other developmental delays; and emotional or behavioral challenges, such as Attention Deficit Disorder and Hyperactivity.
- FST School outreach initiatives including: Blue Butterfly Camp for children facing issues of grief, Puzzle Project devoted to helping students on the Autism Spectrum, and work with All Star Children's Foundation for children recovering from the trauma of child abuse.
- FST's Improv: designed for those that are attracted to a different form of theatre.

- Forums Series: free panels and post-show discussions where leaders in the community and community members of all backgrounds can attend to discuss conflicts within the plays and how they relate to their community so we can improve it together.
- FST Introductory Offer and the Pay-What-You-Can Program where any patron with a valid coupon can attend any performance at FST paying any price they can afford, bringing in new audiences who might otherwise never be able to afford a theatre ticket.
- The Journeyman Program: launching in fall 2021, this paid program will create pathways to theatre as a career choice for individuals from varying socio-economic backgrounds.
- FST's People's Project is a new community-wide collaborative, fully subsidized theatre program launching in the summer of 2021. The program will put our community center stage by creating collaborative theatre that creates inter-community connectivity for all.

34. Describe the Diversity of your staff, volunteers, and board members.

FST is committed to creating a company that is reflective of diversity in all its forms. It is our belief that that seeing the world in our audience and the world on stage creates great theatre that embraces our differences, challenges our ideas, and offers kinship with our shared humanity. The accepted definition of the word Diversity means inclusion by race, gender, sexual orientation, neural diversity and more.

FST has diverse trustees serving on our board and diverse full-time employees serving in department head, artistic, and administrative leadership roles. FST's current Board of Trustees is 18% BIPOC and 36% Female. Of FST's current Full Time Year Round Staff: 28% self-identify as BIPOC / 10% self-identify as LGBTQ / 50% self-Identify as Female/ 10% over the age of 65. FST's current Part-time staff is 28% self-identify at BIPOC/ 7% Identify as LGBTQ. Of our current Intern and Apprentice Company, 30% self-identify as BIPOC. The majority of FST volunteers are white and age 65+ however, we are actively working to broaden this as we begin to reopen following the pandemic closure. At the time of this application we are also preparing to launch the Journeyman Program, a paid work training program designed to create pathways to theatre arts, production, and arts administration as a career choice and option for individuals from varying socio-economic backgrounds. The Journeyman Program will place particular emphasis on attracting non-college educated individuals to participate. The Journeyman Program will include paid work study as well as volunteer opportunities.

FST is committed to examining and confronting bias in board structure, recruitment, and governance. FST's current Board's principal mission is governance and not based on philanthropic contributions.

All existing company members, including Board Members and Volunteers, have and will continue to receive EDI training. Prospective employees will be screened for EDI experience. Consideration for employment will be given to all applicants without regard to race/ethnicity, gender identity/sexual orientation, age or ability.

In our attempt to ensuring our casting becomes more multicultural, we are actively working to increase casting opportunities for BIPOC artists unless a playwright specifies the racial identify of a character. In the 2019-2020 season, 38% of the plays produced featured BIPOC themes and/or artists. The institutional work that we are committed to doing will take some time. As the theatre continues to return to pre-pandemic staffing levels and we re-hire staff positions and cast upcoming seasons, FST's casting and hiring coordinator has made a concerted effort to alter how we approach the hiring process. We are utilizing diversity driven job boards as well as engaging with organizations that represent minority groups in casting/hiring. We are using gender neutral language in job postings and disregarding unnecessary criteria that can promote bias.

G. Track Record Page 7 of 12

35. Fiscal Condition and Sustainability

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.

The fiscal stability of FST is exemplary and continues to strengthen and grow through keen attention to detail and diligent financial management of all programs. In 2005, FST established an endowment and reserves that currently stands at over \$8.65 million. FST is constantly working to sustain the theatre's programming by diversifying its resources amongst government, corporate, foundation, and private support.

Earned income represents the theatre's strongest source of revenue. Traditionally, FST's operating budget depends on 70% earned income. FST attributes this impressive statistic to 2 fundamental formulas that have driven the financial engine of the theatre for decades:

* High Salaries for artists = High Quality on the stage.

* Low Ticket prices = High Volume participation.

FST was in the middle of a banner season when the pandemic brought the world to a standstill with all 5 of our theatres playing to capacity. While 80% of our subscribers rolled their subscriptions over to future seasons (from cancelled programming in 2020-2021), we have lost the momentum on natural audience growth. Our responsibility is to not only put artists and staff back to work, but to regrow the 30% of our audience that we lost during the pandemic closure and also rebuild the 3-5% natural audience increase we typically see each year. FST is confident we can rebuild and return to pre-pandemic levels within 3 years, despite breaking our natural growth pattern.

36. Completed Fiscal Year End Date (m/d/yyyy) * 9/30/2020

37. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$1,334,465	\$1,221,195	\$1,608,780
2. Personnel: Programmatic	\$1,172,629	\$859,079	\$1,031,093
3. Personnel: Technical/Production	\$534,915	\$390,091	\$642,266

4.	Outside Fees and Services: Programmatic	\$995,134	\$513,870	\$1,515,395
5.	Outside Fees and Services: Other	\$80,690	\$35,000	\$75,000
6.	Space Rental, Rent or Mortgage			
7.	Travel	\$102,232	\$97,000	\$194,950
8.	Marketing	\$392,266	\$311,700	\$594,500
9.	Remaining Operating Expenses	\$1,986,805	\$1,674,622	\$2,453,783
A.	Total Cash Expenses	\$6,599,136	\$5,102,557	\$8,115,767
B.	In-kind Contributions	\$89,995	\$75,000	\$200,000
C.	Total Operating Expenses	\$6,689,131	\$5,177,557	\$8,315,767
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$2,496,920	\$935,806	\$3,501,500
11.	Revenue: Contracted Services	\$176,584	\$183,500	\$265,000
12.	Revenue: Other	\$1,458,853	\$971,523	\$1,556,000
13.	Private Support: Corporate	\$31,000	\$75,500	\$26,000
14.	Private Support: Foundation	\$363,030	\$211,859	\$249,500
15.	Private Support: Other	\$2,244,023	\$1,409,000	\$1,450,000
16.	Government Support: Federal	\$15,000	\$915,700	\$915,700
17.	Government Support: State/Regional	\$46,591	\$48,905	\$75,000

18. Government Support: Local/County	\$89,096	\$350,764	\$77,067
19. Applicant Cash			
D. Total Cash Income	\$6,921,097	\$5,102,557	\$8,115,767
B. In-kind Contributions	\$89,995	\$75,000	\$200,000
E. Total Operating Income	\$7,011,092	\$5,177,557	\$8,315,767

38. Additional Operating Budget Information - (Maximum characters 500.)

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."

The pandemic resulted in over \$3 million in lost earned revenue. However, 70% of subscribers donated unexecuted 2020 tickets and over 80% of subscribers rolled over 2020 Summer and 2021 Winter subscriptions. We received 2 rounds of PPP Funds and applied for the SBA SVO Grant. These funds must be looked at beyond the year received as they are a critical bridge following 15 months of shutdown. We anticipate a 3 year recovery and we are planning accordingly to return to a steady growth track. We resumed live programming in March 2021 and we are moving forward with a full reopening in the summer.

39. 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

40. Hours *

- Organization is open full-time
- Organization is open part-time

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

Yes

No

H. Track_Record Page 8 of 12

42. Rural Economic Development Initiative (REDI) Waiver

Yes

No

43. 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 <http://dos.myflorida.com/cultural/grants/grant-programs/>. Proposal Budget expenses must equal the Proposal Budget income.

The expense section contains three columns:

- a. Grant funds (these are the funds you are requesting from the state)
- b. Cash Match (theses are earned or contributed funds supplied by your organization))
- c. In-kind (the value of donated goods and services)

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).

43.1 Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Administrative Salaries, Pension & Welfare Health Insurance	\$0	\$1,639,550	\$70,000	\$1,709,550
Totals:		\$0	\$1,639,550	\$70,000	\$1,709,550

43.2 Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Salaries (less outside artists/interns), Pension & Welfare Health Insurance	\$50,000	\$981,093	\$0	\$1,031,093
Totals:		\$50,000	\$981,093	\$0	\$1,031,093

43.3 Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Technical/Production Salaries, Pension & Welfare Health Insurance	\$25,000	\$649,195	\$25,000	\$699,195
Totals:		\$25,000	\$649,195	\$25,000	\$699,195

43.4 Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Guest Artist Fees (Actors, Designers, Directors & Overhire)	\$50,000	\$1,488,517	\$0	\$1,538,517
Totals:		\$50,000	\$1,488,517	\$0	\$1,538,517

43.5 Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Professional Fees	\$0	\$40,000	\$5,000	\$45,000
Totals:		\$0	\$40,000	\$5,000	\$45,000

43.6

43.7 Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Outside Artist Travel	\$98,000	\$0	\$98,000
2	Outside Artist Housing Rentals/Maintenance	\$0	\$5,000	\$5,000
3	Hotel/Per Diems	\$31,000	\$0	\$31,000
4	Gas & Vehicle Maintenance	\$21,550	\$0	\$21,550
5	Auditions/Employee Search	\$52,400	\$0	\$52,400
Totals:		\$202,950	\$5,000	\$207,950

43.8 Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Playbill	\$0	\$28,000	\$0	\$28,000
2	Photography	\$0	\$8,000	\$0	\$8,000
3	Website	\$0	\$5,000	\$0	\$5,000
4	Media Advertising	\$10,000	\$425,500	\$85,000	\$520,500
5	Public Relations Expense	\$0	\$34,500	\$0	\$34,500
6	Printing & Postage	\$0	\$108,000	\$20,000	\$128,000
Totals:		\$10,000	\$609,000	\$105,000	\$724,000

43.9 Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Production Materials	\$0	\$178,300	\$0	\$178,300
2	Royalties	\$15,000	\$225,000	\$0	\$240,000
3	Music Rentals	\$0	\$7,600	\$0	\$7,600
4	Scripts & Literary	\$0	\$2,500	\$0	\$2,500
5	Staff Training	\$0	\$20,000	\$0	\$20,000
6	Box Office Supplies	\$0	\$18,500	\$0	\$18,500
7	General Office Supplies/Postage	\$0	\$17,800	\$0	\$17,800
8	Education Materials/Supplies	\$0	\$22,900	\$0	\$22,900
9	Fundraising	\$0	\$56,800	\$0	\$56,800
Totals:		\$15,000	\$1,323,800	\$0	\$1,338,800

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
10	Utilities/Sanitation/Maintenance	\$0	\$345,400	\$0	\$345,400
11	Insurance	\$0	\$254,000	\$0	\$254,000
12	Telephone	\$0	\$22,000	\$0	\$22,000
13	Equipment Contracts	\$0	\$125,000	\$0	\$125,000
14	Memberships	\$0	\$28,000	\$0	\$28,000
Totals:		\$15,000	\$1,323,800	\$0	\$1,338,800

Amount of Grant Funding Requested: \$150,000

Cash Match: \$6,934,105

In-Kind Match: \$210,000

Match Amount: \$7,144,105

Total Project Cost: \$7,294,105

44. 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.

44.1 Revenue: Admissions *

#	Description	Cash Match	Total
1	Subscriptions	\$3,047,300	\$3,047,300
2	Single Tickets	\$1,122,800	\$1,122,800
Totals:		\$0	\$4,170,100

44.2 Revenue: Contracted Services *

#	Description	Cash Match	Total
1	WRITE A PLAY Residencies	\$17,000	\$17,000
2	Outreach	\$15,000	\$15,000
3	Education Income	\$275,000	\$275,000
Totals:		\$0	\$307,000

44.3 Revenue: Other *

#	Description	Cash Match	Total
1	Playbill Advertising	\$74,000	\$74,000
2	Space Rentals	\$157,500	\$157,500
3	Laundry	\$2,200	\$2,200
4	Royalties	\$0	\$0
5	Interest	\$206,805	\$206,805
Totals:		\$0	\$440,505

44.4 Private Support: Corporate *

#	Description	Cash Match	Total
1	Corporate Support	\$31,000	\$31,000
Totals:		\$0	\$31,000

44.5 Private Support: Foundation *

#	Description	Cash Match	Total
1	Foundation Support	\$280,500	\$280,500
Totals:		\$0	\$280,500

44.6 Private Support: Other *

#	Description	Cash Match	Total
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#	Description	Cash Match	Total
1	Other Private Support	\$1,600,000	\$1,600,000
Totals:		\$0	\$1,600,000

44.7 Government Support: Federal *

#	Description	Cash Match	Total
1	NEA	\$15,000	\$15,000
Totals:		\$0	\$15,000

44.8

44.9 Government Support: Local/County *

#	Description	Cash Match	Total
1	Tourist Development Council	\$90,000	\$90,000
2	Visit Sarasota	\$0	\$0
Totals:		\$0	\$90,000

44.10

Total Project Income: \$7,294,105

44.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$150,000	\$150,000	2%
B.	Cash Match	\$6,934,105	\$6,934,105	95%
	Total Cash	\$7,084,105	\$7,084,105	97%
C.	In-Kind	\$210,000	\$210,000	3%
	Total Proposal Budget	\$7,294,105	\$7,294,105	100%

45. Additional Proposal Budget Information (optional)

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.

46. Required Attachment List

Please upload your required attachments in the spaces provided.

46.1

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
2021 Substitute W-9.pdf	33 [KB]	5/26/2021 12:53:42 PM	View file

47. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
2020 FST Video Final.mp4	WEDU spotlight video: FST & Richard Hopkins		413198 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
GPS 22-23 FST Richard Hopkins Cover Letter.pdf	Letter from Richard Hopkins, Producing Artistic Director		326 [KB]		View file
2021 FST Board.pdf	2021 FST Board of Trustees		237 [KB]		View file
FST Letters of Support_GPS 23.pdf	2023 FST Letters of Support		2008 [KB]		View file
FST EDI Commitments & Updates.pdf	FST EDI Commitments & Updates		233 [KB]		View file
2021-2026 Strategic LRP and Business Plan Final.pdf	FST 21-26 Long Range Plan		577 [KB]		View file
2021 Marketing Samples.pdf	2021 Marketing Samples		44179 [KB]		View file
Florida Studio Theatre_2019 EOS Report.pdf	Pre-Pandemic End of Season Report		4675 [KB]		View file
Recent FST Press Coverage.pdf	FST Recent Press Samples		25642 [KB]		View file
FST Core Program Packet & Season Histories (08-21).pdf	FST Core Programs & Season Histories		2337 [KB]		View file

J. Notification of International Travel Page 10 of 12

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.

48. 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 Department of Economic Opportunity.

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

In accordance with Section 215.97(2)(a) and 215.97(8)(a), Florida Statutes, and the policies and procedures established by the Division of Arts and Culture, the grantee is required to certify annually if your organization with FEIN (insert FEIN here) expended \$750,000 or more from all combined state sources and all combined federal sources during your organization's fiscal year. If your organization has exceeded the threshold of \$750,000, your organization will be required to comply with the Florida Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

49. Florida Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with Section 215.197, Florida Statutes, Florida Single Audit Act and the policies and procedures established by the Division of Arts and Culture.

L. Review & Submit Page 12 of 12

50. Guidelines Certification

I hereby certify that I have read and understand the guidelines and all application requirements for this grant program outlined under section 265.701, Florida Statutes and incorporated by reference into Rule 1T-1.039, Florida Administrative Code.

51. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Florida Studio 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.

51.1 Signature (Enter first and last name)

Rebecca Hopkins

