

# Arts4All Florida

**Project Title:** General Program Support 2023

**Grant Number:** 23.c.ps.600.018

**Date Submitted:** Wednesday, May 5, 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:** State Service Organization


**Funding Category:** N/A

**Discipline:** N/A

**Proposal Title:** General Program Support 2023

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

### Applicant Information

- a. **Organization Name:** Arts4All Florida 
- b. **DBA:**
- c. **FEID:** 59-2758321
- d. **Phone number:** 813.974.0721
- e. **Principal Address:** 4202 E. Fowler Avenue, EDU105 Tampa, 33620-5650
- f. **Mailing Address:** 4202 E. Fowler Avenue, EDU105 Tampa, 33620-5650
- g. **Website:** [www.arts4allflorida.org](http://www.arts4allflorida.org)
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 008112398
- l. **Fiscal Year End Date:** 06/30

### 1. Grant Contact \*

**First Name**

Jennifer

**Last Name**

Sabo

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### 2. Additional Contact \*

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### 3. Authorized Official \*

**First Name**

Jennifer

**Last Name**

Sabo

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**Email** jsabo@usf.edu

**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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Arts Service Organization

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**4.3 Applicant Discipline**

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Multidisciplinary

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## 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. Do your organization's services and activities reach at least 40 Florida counties?**

Yes (required for eligibility)

No

## D. Quality of Offerings Page 4 of 12

### 10. Applicant Mission Statement - (500 characters) \*

The mission of Arts4All Florida is to provide, support, and champion arts education and cultural experiences for and by people with disabilities. We believe learning through, participating in, and enjoying the arts is critical for all human development and endeavor to create a world in which the arts are universally accessible.

### 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.

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For over 40 years, Arts4All Florida (A4AFL) has provided art programs throughout the state of Florida as we work to create a world in which the arts are universally accessible.

As a State Service Organization focused on arts and disability, we provide three main types of programming: 1) programs whose audience are primarily people with disabilities, 2) programs designed to bring together people with and without disabilities to experience the arts together, and 3) programs designed to teach others how to make the arts accessible and inclusive.

The 2022-2023 funding will provide general operating support for at least 240 programs directly serving over 27,000 people with and without disabilities across the state, including the following major programs:

- **Arts4All Florida will conduct at least 150 artist in residence programs**, which provide teaching artists to lead multi-week art learning experiences for students with and without disabilities. The program includes both the visual and performing arts and is conducted in self-contained or inclusive classrooms and Department of Juvenile Justice (DJJ) facilities. The program aims to increase access to art learning experiences and the associated critical thinking and social learning benefits for students with disabilities, as well as provide a venue for students to express themselves creatively. At least two residencies are offered to each county and classrooms are selected by the District's Exceptional Student Education (ESE) Director or the DJJ's Director of Education.
- **Arts4All Florida will conduct at least 22 professional development workshops and webinars for teachers, teaching artists, and cultural arts organizations.** Webinars are free and registration is open to all teachers and arts professionals in the state. A4AFL also provides

in-person or virtual professional development programs specifically to school districts or cultural organizations as requested. Professional development programs focus on providing information on accommodations and strategies for including people with disabilities in arts education and cultural experiences as well as teaching arts educators how to use technology such as 3D printing, virtual reality, and iPad apps to teach the arts to students with and without disabilities. A list of our 2020-2021 professional development programs is included in the support materials.

- **Arts4All Florida will conduct at least 18 community art classes and camps.** These multi-session programs in both the visual and performing arts have included the “Animation Gets Real” camp, “Artfully Fun” camp, “Parkinson’s in Movement”, virtual dance and movement classes, in-person and virtual musical theatre classes, and more. Community art classes and camps range in price from free to \$200 (for weeklong, full-day camp). Registration is required for all community art classes and camps. The flyer for our summer “Animation Gets Real” camp is included in the support materials.
- **Arts4All Florida will recognize excellent work by student artists with disabilities through two statewide recognition programs.**
  - The **Student of the Month (SOTM)** Program recognizes outstanding artistry, personal growth, and leadership in the arts for students with disabilities. Students are nominated by classroom teachers and two students per month are selected throughout the school year. Students are honored at a public awards ceremony.
  - The **Florida Young Performers (FYP)** Program recognizes outstanding young performers with a disability, ages 14-24. Open to singers, musicians, dancers, and actors, students submit a digital portfolio of performance videos and art professionals score them. Two winners are selected for each art form and they are given an opportunity to perform at a professional venue.
- **Arts4All Florida will provide at least five programs for adult artists with disabilities that increase their ability to pursue the arts as a money-making venture or paid career.** A4AFL manages an Artist Registry to market and promote the work of artists with disabilities and artists self-select to join the registry. A4AFL also coordinates exhibitions and an annual art calendar that showcase the work of artists with and without disabilities. Artists of all abilities are eligible to submit artwork to the Calls for Art. Recent exhibitions that have taken place in the past two years or are scheduled to take place this program year were at the 22<sup>nd</sup> Floor Gallery at the Florida State Capitol, the University of North Florida, the Alliance for the Arts in Lee County, the Florida State Fair, the Gasperilla Festival of the Arts, Creative Pinellas, and the Kotler Gallery at the John F. Germany Library. A program from one of our recent exhibitions is included in the support materials. Finally, A4AFL offers professional development, digital resources, and consultations to help increase artists’ knowledge and skills in the business of art.
- **Arts4All Florida will continue partnerships across the state with cultural and disability organizations for at least 45 disability-friendly arts experiences,** including student exhibitions and performances from our residency program, our online “Spotlight on Art” art lessons, presentations to community organizations, “Zooming in on the Arts” Saturday arts activities with

cultural organizations, sensory-friendly events at museums and performing arts organizations, accessible art activities at festivals, and other in-person and virtual programs.

### **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.

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All Arts4All Florida programs work towards one (or more) of our three overarching goals.

#### **Goal #1: Ensure that people with disabilities have access to high quality arts learning experiences and cultural facilities.**

Florida's students with disabilities receive less arts instruction than their peers without disabilities. According to the Florida Department of Education's PK-20 Education Information Portal "Fine Arts Report," 193,256 students with disabilities were NOT enrolled in arts classes and likely received no formal arts instruction during the 2019-2020 school year. This is an increase of 4,948 students from the 2018-2019 school year. When drilled down to individual counties, only 12 out of 67 counties have almost an equal percentage of students with and without disabilities enrolled in arts instruction, with an additional 10 counties actually have a higher percentage of SWD enrolled in arts classes than students without disabilities. Unfortunately adults with disabilities are also underrepresented in performing and/or visual arts audiences. A study titled "A Matter of Choice? Arts Participation Patterns of Americans with Disabilities" found that just under 7% of adults with disabilities attended performing arts events or visited art museums, as opposed to nearly 12% of the U.S. adult population. The study believes this discrepancy relates to less adults with disabilities having had a live arts experience in childhood. Through our programs, A4AFL provides people with disabilities high quality arts experiences.

#### **Goal #2: Ensure that arts educators are prepared to include people with disabilities in their instruction.**

Arts4All Florida sends a comprehensive survey to arts educators across the state each April and also includes needs assessment questions in our webinar registrations. When asked to rate their own knowledge and experience, 74% of classroom arts teachers surveyed felt they had medium to no knowledge of specific accommodations that can be implemented for students with disabilities to enable participation in the arts, 72% felt they had medium to no knowledge of strategies for differentiating instruction to teach the arts to students with disabilities, and 71% felt they had medium to no knowledge of assessing the performance of students with disabilities in the arts. In fact, 90% of arts teachers surveyed felt their students with disabilities would be able to more fully participate if they received additional training on working with students with disabilities in the arts.

Part of the reason arts teachers may feel underprepared to teach students with disabilities is that they receive little training in teaching the arts to students with disabilities during their undergraduate coursework. According to Arts4All Florida's 2021 online review of undergraduate programs, of the six visual art education programs in Florida only three require a class in exceptional student education and only four of the 16 music education programs in Florida require a class in exceptional student education. None of the visual art education or music education programs require more than one class focusing on teaching students with disabilities. Once teachers are in the classroom, many feel that the professional development available through their districts does not meet their needs, with only 47% of arts teachers surveyed saying they were satisfied with the trainings their district provided on working with students with disabilities in the arts. The lack of trainings specific to their needs may be a large part of why they were not satisfied with offerings. When asked how frequently their district provided professional development to them on working with students with disabilities in the arts, 55% said never, 29% said once a year, 15% said two to four times a year, and only 1% said more than four times a year. Through our programs, A4AFL provides arts educators valuable professional development opportunities through online resources, webinars, and workshops.

**Goal #3: Ensure that artists with disabilities have opportunities to develop their skills and showcase their work.**

For people with disabilities who want a career in the arts, the research is not encouraging. A three-year National Endowment for the Arts study on careers in the arts for people with disabilities found that "at each step in the development of an artistic career- from initial aspiration, to formal training and education, to ultimately undertaking a career in the arts- people with disabilities face low expectations, lack of access, and overt discrimination"; furthermore, lack of knowledge of accommodations, technology, and alternative art forms keeps many artists with disabilities from receiving the training needed to pursue a career in the arts. In fact, barely 1% of employment contracts issued 2016-2019 were to Actors' Equity Association members who identify as a person with a disability. A4AFL helps people with disabilities interested in pursuing a career in the arts or creative industries to develop their career-specific knowledge and artistic skills as well as provides opportunities to perform or exhibit their artwork. Whenever possible, A4AFL focuses on hiring (and paying!) artists with disabilities.

**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"

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**Objective for Goal #1:** Provide accessible art classes (including residencies, community art classes, and camps) to at least 3,500 participants, serving at least 50 counties. Increase participants' artistic skills, creativity, self-expression, and willingness to try new things, with at least at least 85% of classroom teachers reporting student increases in these areas in their residency evaluations and 80% of parents reporting participant increases in these areas in their community art class and camp evaluations.



**Objective for Goal #2:** Provide professional development trainings/webinars to at least 400 participants, serving at least 30 counties. Increase participants' knowledge and skills regarding accommodations, inclusion strategies, and arts technology, with at least 80% of participants reporting increases in the evaluation immediately following the training and at least 75% reporting that the training helped them in developing or implementing accommodations in our end-of-year follow-up survey.

**Objective for Goal #3:** Coordinate at least four programs/events per year (exhibitions and performances) that provide opportunities for at least 30 artists with disabilities to exhibit their artwork and/or perform on stage. Increase opportunities for our Registry artists to exhibit their artwork, with at least 25% of artists chosen for exhibitions being Registry artists. In addition, increase our reach to visual artists with disabilities new to A4AFL, with at least 10% of artists chosen for exhibitions being new to A4AFL.

### **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.

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#### **Activities for Goal/Objective #1:**

- Reach out to school district ESE Directors about programs and send residency request forms to Directors.
- Coordinate school and DJJ residencies, including working with classroom teachers on art type preferences, hiring teaching artists, collecting parent permission forms, conducting programs, evaluating programs, and more.
- Write a quarterly e-newsletter that promotes upcoming community art classes and camps.
- Coordinate in-person and virtual community art classes and camps, including developing class themes/ideas, hiring teaching artists, collecting parent permission forms, conducting programs, evaluating programs, and more.

#### **Activities for Goal/Objective #2:**

- Review previous years' residency evaluations and arts educator surveys to determine topics for new year's webinars.
- Coordinate webinars, including researching and finding presenters, hiring presenters, coordinating registration, advertising programs, conducting webinars, sending certificates of completion, and evaluating the programs.
- Conduct trainings for school districts and cultural organizations that take into account the needs of their constituents with disabilities.

### **Activities for Goal/Objective #3:**

- Reach out to cultural organizations throughout the state regarding potential exhibitions.
- Find supporters willing to fund prizes for exhibitions.
- Coordinate exhibitions, including logistics with galleries, developing the Call for Art, receiving and reviewing submissions, selecting pieces, writing labels and gallery didactics, hanging the shows, marketing the shows, and de-installing and shipping artwork back to artists.

### **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.

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As a State Service Organization, partnerships and collaborations are integral to our programming. Much of the work we do supports and strengthens art programs in schools and cultural organizations.

- A4AFL is housed in the College of Education at the University of South Florida (USF) and frequently partners with other departments on campus to develop and implement programs, including the College of the Arts (COTA). COTA provides space and technical assistance on programs and two professors from COTA are on our Board.
- A4AFL is a discretionary project of the Florida Department of Education, Bureau of Exceptional Student Education, and partners with other discretionary projects on programs and trainings. In the 2020-2021 program year, A4AFL also partnered with 40 different school districts to provide programs.
- A4AFL partners with the Department of Juvenile Justice to provide arts programs in juvenile justice facilities. The DJJ provides technical assistance to teaching artists on working with students in the juvenile justice system and funding for these programs.
- A4AFL partners with the Miami-Dade County Department of Cultural Affairs (MD-DCA) on the "Animation Gets Real" camp and our large fall performances. MD-DCA staff work closely with our staff on the planning for these programs and provide space, accessibility accommodations, and funding for the programs.
- A4AFL also partners with a wide variety of arts organizations. Recent partners have included: The Adrienne Arsht Center, the Appleton Museum of Art, the Tampa Museum of Art, the Frank C. Ortis Art Gallery, the Elliott Museum, the Dali Museum, the Tallahassee Museum, The Tampa Bay History Center, the James Museum, the African American Library and Culture

Center, Florida State University Museum of Fine Arts, Orange County Regional History Center, and many more. Depending on the organization, partnerships have included providing trainings for staff and volunteers, hosting exhibitions and performances by students or adults with disabilities, providing inclusive community art classes and programs, and more.

- A4AFL also partners with a wide variety of disability organizations on programming. Recent partners have included: Special Olympics Florida, Family Café, CARD, Duvall Homes, Rotary Youth Camp, Pepin Academy, Theatre eXceptional, and more.

## 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?

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A4AFL includes evaluation in all programs. The Executive Director reviews evaluations quarterly and recommends program adjustments for the current year. Evaluations are also used to plan trainings for the following year.

**Artist in residence program:** All residencies use three evaluation tools:

- Ongoing written teaching artist assessment of learning on the curriculum map
- Final evaluation by the classroom teachers
- Final evaluation by the teaching artist

Classroom teacher and teaching artist evaluations focus on the goals of the residency, skills and standards included in activities, how well the goals were met, and the impact on the students. Student evaluations are completed in classrooms when appropriate based on cognitive ability. Examples of our residency evaluations are included in the support materials.

**Community art classes and camps:** Teaching artists use our outreach evaluation form to record the number of participants, note immediate outcomes on participants, and provide suggestions for future events. Parents of participants also complete a program evaluation looking at participant outcomes like artistic skills, creativity, self-expression, and willingness to try new things.

**Professional development programs:** Workshop participants complete a sign-in sheet and webinar participants complete an online registration that collects demographic data. Participants also complete a survey at the end of the program that includes questions looking at new knowledge and skills as well as anticipated use of the material in the workplace. A4AFL also sends a survey to participants in April asking how they implemented what they learned in the training and how it affected outcomes and/or programs and services.

**Exhibitions and performances:** A4AFL uses comment books at exhibitions and performances to gauge impact on the attendees. We ask artists participating in performances to complete a survey of their experience and are developing a survey for exhibition artists to evaluate the impact of the experience on their career.

### **12.1 Artist Projects only**

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

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## 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?

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241

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

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1,798

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

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13,040

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

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2,760

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

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11,620

#### 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?

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220

### 18.2 Number of Florida artists directly involved?

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210

### Total number of individuals who will be engaged?

27640

### 19. How many individuals will benefit through media?

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5,480

### 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) \*

Hispanic or Latino

White

Black or African American

#### 20.2 Age Ranges (Choose all that apply): \*

Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

Children/Youth (0-17 years)

#### 20.3 Underserved/Distinct Groups: \*

Individuals below the Poverty Line

Youth at Risk

Individuals with Disabilities

### 21. Describe the demographics of your service area.

In a typical year A4AFL provides services that impact 63 out of Florida’s 67 counties. Thus far in the 2020-2021 program year, A4AFL has conducted residencies, outreach, camps, or classes in 44 counties (please note: many of these programs were taught virtually but for students physically in a room together). Teachers from an additional 14 counties attended our virtual trainings. Through our virtual art classes that were open to participants from across the state (online dance classes, musical theatre, etc.), one additional county not included above was served, for a total of 59 counties impacted. Out of the 29 rural counties in Florida, A4AFL has served 22 this year. Out of the 30 counties that received no DCA general operating funds in 2020-2021, A4AFL has served 16 with county-specific

programs (residencies, classes, and camps) and another seven through virtual trainings and other virtual programming.

A4AFL programs target, but are not limited to, people with disabilities. Our programs serve a wide variety of ages, from preschool residencies up to our dance class for older adults with Parkinson's. For the 2019-2020 program year, about 45% of residencies were in elementary schools, 15% in middle schools, and 40% in high schools. In addition, 68% of school residencies were in low-income schools, and 68% of schools were primarily minority schools. Program participants had a variety of disabilities, including Autism, blind/low vision, Deaf/hard of hearing, developmental disabilities, emotional/behavioral disorders, intellectual disabilities, learning disabilities, orthopedic/mobility impairments, speech/language impairments, and traumatic brain injuries.

In addition to the participants we serve directly, we have a large impact through trainings and online programs. In the 2019-2020 program year, our trainings impacted over 100,000 students, as reported by teachers on their sign-in sheet or webinar registration. Our online programs like the "Spotlight on Art" video series, ADA celebration, and virtual "A New Definition of Dance" have served over 3,000 people in the past year. We also impact visitors at numerous cultural organizations like the Dali Museum, Orange County Historical Center, Appleton Museum, and more, by training their staff and volunteers on disability-friendly policies and techniques.

## 22. Number of individuals your members/organizations are serving?

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136,120

## 23. Select all that apply to your organization? \* Arts Education

- Community Building
- Cross-Sector Collaborations
- Present Programming
- Produce Programming
- Professional Development/Technical Assistance – Artists
- Professional Development/Technical Assistance – Organizations
- Professional Development/Technical Assistance - Teachers

## 24. 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.

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Impact estimates above are based on actual previous years' numbers and include the following:

- Residencies: 3,000 people (p), 1,260 opportunities (o)
- Trainings: 300 p, 10 o

- Community art classes/camps: 455 p, 305 o
- Florida Young Performers contest and performance: 1,045 p, 4 o
- Student of the Month contest and presentations: 575 p, 27 o
- Adult exhibitions: 4,580 p, 91 o
- Artist registry: 20 p, 1 o
- Student exhibitions: 350 p, 49 o
- Student performances: 250 p, 5 o
- Presentations: 900 p, 15 o
- Festivals: 15,000 p, 15 o
- Other community art activities: 1,040 p, 16 o
- 125 artists employed/contracted

Additionally, we include our virtual programs, partner programs, and students impacted through trainings in the “number of individuals your members/organizations are serving” above.

- Virtual dance: 20 people, 30 o
- Virtual musical theatre: 20 p, 30 o
- Spotlight on art: 1,000 p, 12 o
- Florida Young Performers videos: 200 p, 4 o
- Webinars: 240 p, 12 o
- Calendars: 2,000 p
- Indirect students from trainings: 100,000 p
- Partner programs: 3,000 p
- Interactions with online interviews and videos: 2,000 p

**25. 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.

- Alachua
- Baker
- Bay
- Brevard
- Broward
- Calhoun
- Charlotte
- Citrus
- Clay
- Collier
- Columbia
- DeSoto
- Dixie
- Duval



- Escambia
- Flagler
- Franklin
- Gadsden
- Gilchrist
- Gulf
- Hamilton
- Hardee
- Hendry
- Hernando
- Highlands
- Hillsborough
- Indian River
- Jackson
- Jefferson
- Lafayette
- Lake
- Lee
- Leon
- Levy
- Liberty
- Madison
- Manatee
- Marion
- Martin
- Miami-Dade
- Monroe
- Nassau
- Okaloosa
- Okeechobee
- Orange
- Osceola
- Palm Beach
- Pasco
- Pinellas
- Polk
- Putnam
- Santa Rosa
- Sarasota
- Seminole
- St. Johns
- St. Lucie
- Sumter
- Union
- Volusia
- Wakulla
- Walton

## 26. 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.

- Alachua
- Baker
- Bay
- Bradford
- Brevard
- Broward
- Calhoun
- Charlotte
- Citrus
- Clay
- Collier
- Columbia
- DeSoto
- Dixie
- Duval
- Escambia
- Flagler
- Franklin
- Gadsden
- Gilchrist
- Glades
- Gulf
- Hamilton
- Hardee
- Hendry
- Hernando
- Highlands
- Hillsborough
- Holmes
- Indian River
- Jackson
- Jefferson
- Lafayette
- Lake
- Lee
- Leon
- Levy
- Liberty
- Madison
- Manatee
- Marion
- Martin

- Miami-Dade
- Monroe
- Nassau
- Okaloosa
- Okeechobee
- Orange
- Osceola
- Palm Beach
- Pasco
- Pinellas
- Polk
- Putnam
- Santa Rosa
- Sarasota
- Seminole
- St. Johns
- St. Lucie
- Sumter
- Suwannee
- Taylor
- Union
- Volusia
- Wakulla
- Walton
- Washington

**27. 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.

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When the pandemic hit, A4AFL was fortunate to already have some experience with virtual programs, having taught webinars for years. After a year virtual, we don't envision ever going back to offering 96% of programs in-person, as we've found some participants thrived in this new world. Virtual programming removed the transportation barriers for getting to programs that many of our participants had and enabled us to serve counties that we previously had difficulty serving due to not having any teaching artists within a one-hour drive. Our goal is to build a hybrid organization that can seamlessly offer in-person and virtual programs.

Some of the virtual programs we have offered include:

**Artist in residence programs:** We offer three types of virtual residencies, all with live instruction from a teaching artist, to 1) students physically in a classroom together, 2) students learning virtually from home, and 3) a hybrid mix with some students in a physical classroom and some learning from home. These residencies are selected by district ESE directors. Our teaching artists have been AMAZING in

creating engaging programs and providing resources and follow-up activities. A document with teacher comments on the impact of the virtual residencies is included in the support materials.

**Community art classes:** We offer free virtual dance classes for children with disabilities (ages 7 and up), free virtual musical theatre classes for adults with disabilities, and a virtual “Parkinson’s in Movement” class, with participants paying \$15 for a 5 week class. Registration is required for these programs. We anticipate offering art and technology virtual classes this summer that will focus on teaching 3D printing and AR/VR to teens, as well as new virtual visual arts classes. These will probably cost in the \$20-40 range for four sessions and will include art materials shipped to participants.

**Camps:** Our very popular “Animation Gets Real” camp for teens with autism and related disabilities went virtual last summer and will again be virtual this summer. Students join Zoom classes learning iPad music making and animation and have small group breakout sessions. Not wanting technology to be a barrier, we mail loaner iPads to students who don’t have access to one. This program costs \$200 for the one-week, full-day camp.

**“A New Definition of Dance”:** This large-scale program was supposed to take place in-person last fall. Instead, we worked with Deaf dancer Antoine Hunter and the Urban Jazz Dance Company to provide virtual artist in residence programs to four schools, Master classes, and teacher trainings. We also worked with them to shoot a full-length performance in their hometown, which was edited into a one-hour video with a Q&A session that was projected on the New World Symphony’s WALLCAST in Miami Beach. It also premiered on Facebook and YouTube at the same time and garnered 717 views the night it premiered and an additional 597 views in the two weeks following the premiere. All of these programs have been free to participants.

**Virtual teacher trainings:** We have continued to offer webinars on a variety of art education and art access topics. We have also revised our “Inclusive Practices in the Arts” training for classroom arts teachers into an interactive, five-hour virtual training, where all materials are shipped directly to the districts and group work is done in breakout rooms. These programs are free to school districts and doing them virtually allows us to take the money we would pay for travel and instead purchase accessible tools and materials that are given to every teacher for the training. We have also switched our two-day “Art and Technology” teacher institutes to virtual trainings that take place for 1.5 hours, 3 days a week for 2 weeks.

**Virtual exhibitions:** We have recently purchased a year subscription to a service that allows us to create quality virtual exhibitions. All in-person exhibitions are also being created in this system to increase access to the exhibitions for people unable to attend in-person. We also aim to offer four virtual solo shows a year to our Registry artists.

## **28. 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.

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Last year, A4AFL conducted 329 programs serving over 36,400 people in 62 counties.

Utilizing the Arts & Economic Prosperity 5 Calculator with the state of Florida as the population (1 million or more) and our most recently completed fiscal year and program numbers, it is estimated that A4AFL supports 22 full-time equivalent jobs and provides \$557,237 in household income, \$27,074 in local government revenue, and \$32,964 in state government revenue.

A4AFL also impacts Florida's economy by:

- Hiring artists to teach, perform, and present. Thus far this year, we have hired/paid 70 artists.
- Providing artists opportunities to sell their artwork during exhibitions and recommending performing artists for paying gigs.
- Providing teachers, teaching artists, and cultural staff new skills through professional development programs that increase their future employability. Thus far this year, 487 arts educators serving 50 counties attended 30 trainings and webinars focused on increasing their skills for working with people with disabilities.
- Helping cultural organizations increase their accessibility through technical assistance and trainings, which in turn opens their organizations to new audiences and income.
- Providing training and networking opportunities for people with disabilities interested in careers in creative industries.

In addition to our economic impact, A4AFL has a large educational impact on individuals of all ages and abilities.

- A4AFL provides art education programs for students with and without disabilities to increase access to high quality art experiences and their associated academic and social benefits. During the past two years, 92% of teachers felt the art activities in the residency program increased their students' willingness to try new things, 90% felt the program helped students express themselves in new ways and increase their creative thinking and use of imagination, and 86% felt the activities increased students' communication and/or verbal expression.
- A4AFL conducts professional development programs to enable arts educators to include people with disabilities in art activities and to ensure facilities are accessible to all guests. During the past two years, 90% of participants ranked their training a 4 or above (out of 6) on increasing their knowledge. According to end-of-year surveys, 93% of participants felt the training helped them in planning accessible lessons and programs and 91% felt that the training helped in developing or implementing accommodations and increasing the engagement of students with disabilities in arts activities.

- A4AFL recognizes exemplary work by student artists with disabilities through the Florida Young Performers program, Student of the Month program, and student exhibitions and performances. When asked in a follow up survey how winning an award impacted their child, one parent wrote: “Arts4All is having a lovely, positive impact on H. When she won the Student of the Month, it gave her a boost of self-confidence and self-esteem. The Young Performers program has provided H. with professional feedback on her video submissions, to help guide her and work on the areas that she should strengthen.”
- A4AFL conducts events and classes that involve the whole family, including camps, community art classes, and festivals. A parent of a child in camp wrote, “A. was so proud of her work as well as the work of her peers. This boosted her confidence and has really encouraged her to have something to work towards in the future. She is so excited that this could be a potential career for her. The skills she learned has put her on the path to build animations skills and she loves it!”
- A4AFL promotes the accomplishments of artists with disabilities and ensures that artists with disabilities are seen as positive role models in the community. Last year, 84 artists with and without disabilities participated in our Calls for Art and exhibited in our shows and annual calendar.

Please see the “Baseline Data” document included in the support materials for additional information on our impact.

## 29. Marketing and Promotion

### 29.1 How are you marketing and promoting your organizations offerings? \*

Brochures

Collaborations

Email Marketing

Newsletter

Organic Social Media

Paid Social Media

### 29.2 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?

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Arts4All Florida primarily connects with our constituency through e-newsletters and social media. The quarterly e-newsletter, which goes to 8,707 recipients, highlights programs statewide and contains content for parents of children with disabilities, arts educators, and the general public. “APROPOS,” an e-newsletter for artists with disabilities, highlights artists’ accomplishments, provides information on opportunities for exhibitions or performances, and includes professional development resources. A4AFL supports a part-time Social Media Coordinator who manages our

social media channels. Our Facebook reach (2,439 followers), likes, comments, and shares have consistently been growing, as has our Twitter presence (672 following). We have expanded our use of YouTube and Facebook Live over the past year and had our most engagement ever during our recent “A New Definition of Dance” program, with 1,314 views and 652 comments, likes, or other engagement during the two week period. With the popularity of our livestreamed programs like the “A New Definition of Dance” program, A4AFL has decided to livestream all large performances so that our constituents across the state have access to programs they might otherwise not be able to attend. We are also currently gearing up to create new artist interview videos and other video content as we begin the year-long celebration of our 40th anniversary.

Our social media channels lead people to our website ([www.arts4allflorida.org](http://www.arts4allflorida.org)) for additional information on our programs and program registration. The website also provides updates on opportunities statewide; resources on strategies for inclusion for teachers, teaching artists, and cultural organizations; arts-education resources and lessons for parents; and information for parents and the general public on arts and disability-related issues. A4AFL's Annual Reports and archived webinars are also available through the website.

In addition to e-newsletters and social media, A4AFL writes and distributes press releases to media outlets in advance of special events and for winners of programs like the Student of the Month and Florida Young Performers programs. For large events, A4AFL works with the Director of Marketing in USF's College of Education to promote the programs. A4AFL also creates and distributes collateral materials, including an Annual Report, Impact Report, program flyers and more.

Connecting to school districts is very important to A4AFL and each fall our Regional Program Coordinators contact the ESE Director in every district to review available programs. Throughout the year, webinar announcements, calls for SOTM nominations, and other program flyers and collateral are emailed directly to ESE Directors, Arts Supervisors, and teaching artists as well as the 564 arts teachers in our database.

A4AFL also participates in numerous outreach events and festivals across the state, providing information about A4AFL programs as well as hands-on activities. Our goal for 2022-2023 is to attend at least two major festivals in each of our five regions.

Although we are a statewide organization, we frequently have programs that serve a particular city or county. In these cases, we partner with local organizations to assist with marketing the events to their constituents. For example, for our new “Zooming In on the Arts” programs, we partner with a GFWC Woman's Club and a cultural organization in a specific region to provide a Saturday one-hour program, which includes the visual and performing arts as well as a presentation from the cultural organization. This event helps both A4AFL and the cultural organization expand our audiences, as it is promoted by both organizations.

A4AFL has recently connected with a marketing consulting firm who was looking to give back to the

community and who became interested in our mission and vision. This company will be working with us over the next year to develop a media strategy, that will include both traditional and social media. They will also assist us in making connections and pitching our larger events and programs to print and television media outlets.



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

**30. 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.

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As the state organization on arts and disability, access is at the heart of Arts4All Florida. A4AFL is the only organization that works statewide providing programs that bring together the arts, disability, and education communities. People with disabilities are represented at all levels of the organization and artists with disabilities are employed as teaching artists, performers, and presenters. A4AFL has a Board-approved Accessibility Plan that designates the ADA/504 Coordinator and includes guidelines for ensuring programs/events are accessible and written materials are available in large or alternate formats and utilize appropriate accessibility symbols. A complaint process is included in the plan.

A4AFL does not own its own facilities and rents or borrows physically accessible space from other entities. Whenever possible, visits by staff are made prior to a program or event to determine levels of accessibility of the facility and any accommodations that might need to be made, including parking, entrances, stages, bathrooms, seating (including companion seating), and other amenities.

As an organization that primarily serves people with disabilities, all staff members are trained to provide accessible, inclusive programming and all programs are structured to meet the needs of participants. School programs take place in accessible classrooms and incorporate accommodations to ensure learning for all students, which may include adapting art tools, instruments, or processes; providing alternate or additional supplies and materials; utilizing visual prompts; and more. During instruction, teaching artists use clear and explicit directions, provide information in multiple modalities, and ensure students have the opportunity to respond in a variety of ways. Public programs take place in accessible settings and include people with disabilities as program planning members, program providers, and program participants. A4AFL frequently builds accommodations such as CART, audio description, and American Sign Language interpretation into events. Program flyers include an accessibility statement and who to contact to request additional accommodations to participate in the program. A4AFL also provides auto-captioning on virtual programs and asks presenters to verbally describe themselves for low-vision attendees.

A4AFL provides professional development trainings for arts educators on developing accessible curriculum utilizing accommodations and best practice strategies for including people with disabilities in arts activities. In addition, A4AFL provides cultural access trainings to help cultural organizations develop disability-friendly policies and programs. Finally, A4AFL develops and distributes training

manuals and toolkits on inclusion and tips for making exhibitions, festivals, and performances more inclusive.

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

**31. Policies and Procedures**

Yes

No

**32. Staff Person for Accessibility Compliance**

Yes

No

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

Jennifer Sabo

**33. 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.

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

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

Yes

No

**34.1 If yes include here:**

Arts4All Florida does not have a single diversity/equity/inclusion statement, instead it is covered under our Diversity and Equal Opportunity, and Disability and Accommodation policies. As a nonprofit housed at USF, A4AFL has adopted policies similar to USF policies #0-007 (Diversity and Equal Opportunity) and #0-108 (Disability and Accommodations).

**Diversity and Equal Opportunity-** In accordance with this policy, A4AFL is a diverse community that values and expects respect and fair treatment of all people. A4AFL strives to provide a work and program environment for staff and program participants that is free from discrimination and harassment on the basis of race, color, marital status, sex, religion, national origin, disability, age, or genetic information, as provided by law. A4AFL protects its staff and program participants from discrimination and harassment based on sexual orientation, as well as gender identity and expression.

**Disability and Accommodation-** In accordance with this, it is the policy of A4AFL to comply fully with the requirements of the Americans with Disabilities Act of 1990 as amended by the Americans with Disabilities Act Amendments Act of 2008 and all other federal and state laws and regulations prohibiting discrimination and assuring accessibility on the basis of disability. No qualified individual with a disability, by reason of such disability, shall be excluded from participation in or be denied the benefits of services, programs, or activities of A4AFL, or be subjected to discrimination or lack of access by A4AFL, as provided by law.

While the Americans with Disabilities Act mandates equal access to people with disabilities, A4AFL makes it a priority to establish a work place and environment that embraces the spirit of the law, ensuring an optimal experience for all.

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

Arts4All Florida recognizes that making your programming accessible means making sure all people feel welcome AND are able to participate in your programs. Besides programs for people with disabilities, A4AFL has focused on accessibility for the following communities: people from low-income communities and/or people living in rural counties, people who have difficulty getting to programs, teens in the juvenile justice system, and artists of color.

A4AFL works to ensure that arts opportunities are available for Floridians in low-income and rural communities. We aim to make our programs financially accessible and frequently provide scholarships to low-income students for our fee-based programs. Not wanting access to technology to be a barrier for our virtual programming, we even send out loaner iPads to program participants for virtual camps and trainings as needed. Thus far this program year, A4AFL has served 22 out of Florida's 29 rural counties and 60% of school residencies were in low-income schools. Realizing that students with disabilities have access to less services in rural areas, many of our trainings target teachers in these counties and 23% of teachers have come from rural counties for our "Art and Technology" trainings.

Virtual programming has been amazing in expanding accessibility to participants who may not be able to drive to programs. Our virtual "Parkinson's in Movement" dance program is going strong and we anticipate eventually making this a hybrid in-person/virtual program. Our virtual musical theatre classes for adults have been sold out each session and we now have people from across the state participating together in a program that used to only serve adults in Pasco County. Because of the switch to a virtual performance, people from across the state (and world) were able to watch the "A New Definition of

Dance” performance online and we anticipate continuing to livestream our performances.

After a brief hiatus due to the pandemic, our residency programs for teens in the juvenile justice system have restarted and we anticipate providing over sixty 10-week residencies at 30 different facilities over the coming year. Many of these programs focus on communication goals and transition skills and help provide the teens a creative outlet to express themselves.

Finally, A4AFL is committed to ensuring that BIPOC (black, indigenous, people of color) artists with disabilities are represented in our programming as teaching artists, performers, and presenters. Approximately 26% of the artists we’ve hired or contracted this year were BIPOC artists. We have also started planning our large performance event for 2023 and will be partnering with the Divas with Disabilities Project (DWD). DWD is an organization that supports “black and brown women and girls with visible disabilities by ensuring our identities are fostered in inclusive sources of mass media and popular culture.”

### **36. Describe the Diversity of your staff, volunteers, and board members.**

Inclusivity at all levels is very important to A4AFL and we are always striving to increase representation of populations not typically included in arts communities in our staff and Board makeup as well as the artists we hire.

#### **Office staff:**

Out of our 13 office staff, one identifies as male and 12 identify as female. Seven staff members are people with disabilities and one is also a parent of a child with disabilities. Two staff members are people of color and one is fully bilingual (English/Spanish). One staff member identifies as LGBTQ+.

#### **Board of Directors:**

As a statewide organization, A4AFL has made it a priority to seek Board representation in different areas across the state and currently has members from Hillsborough, Polk, Miami-Dade, Duval, and Lee Counties. Out of our 11 Board members, three identify as male and eight identify as female. One Board member identifies as a person with a disability and four are parents or grandparents of children with disabilities. We currently have no BIPOC Board members, which is an issue that will be addressed during our next induction of new Board members in October.

#### **Artists compensated this year:**

A4AFL hires artists as needed to teach programs, conduct presentations, and perform. For the 2020-2021 program year, we have hired or contracted 70 different artists. Of those, 20 identify as male and 50 identify as female, 35 are people with disabilities, and 18 are BIPOC. Multiple artists identify as LGBTQ+ however we do not keep track of this statistic.



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### 37. 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.

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Arts4All Florida has no debt and a year of operating capital in savings and endowment. We are very fortunate to receive an annual allotment of federal Individuals with Disabilities Education Act (IDEA) funds from the Florida Department of Education, which flows through the University of South Florida and funds the majority of office staff salaries. We anticipate the continued funding of this allotment. This allows us to focus our development and grantwriting efforts on seeking funding specifically to support program expenses. A4AFL is very successful in our state, federal, and corporate grantwriting efforts. Most recently, we were awarded a \$30,000 National Endowment for the Arts “Grants for Arts Projects” grant to fund our large performance and outreach event celebrating our 40th anniversary, to take place in spring 2022. We were also one of only 34 organizations (out of almost 500 applications) selected by South Arts to receive a Resilience Fund grant for \$35,600 this year, which is being used to reimagine our work in the face of the pandemic and try new ways of programming that can continue after COVID-19. The financial ability to try many new types of programs this year has enabled us to not only continuing running during the pandemic, but to become stronger, with many more methods for interacting with our constituents.

In alignment with our three-year strategic plan, Arts4All Florida continues to seek new revenue streams like service contracts and fee-based programs. This helps us ensure financial stability and guarantee programs continue after grant funding. Our service contracts with VSA at the Kennedy Center vary annually but generally fund 20-30 artist in residence programs. Our service contract with the Department of Juvenile Justice will fund approximately 60 artist in residence programs in DJJ facilities in the coming year. Our partnership with Special Olympics provides a portion of the funding for an artist to conduct art activities at regional games. Finally, individual school districts contract A4AFL to provide extended-length or an increased number of residency programs in their county. A4AFL is also very successful in securing funding from local and county sources to complete programs in certain counties, like partnering with the Miami-Dade Department of Cultural Affairs on the “A New Definition of Dance” program and summer camps.

Arts4All Florida has developed a number of fee-for-service programs, including specific artist in residence programs paid by individual organizations, camps, community art classes, and performances. A4AFL has sold out all sessions of our summer “Animation Gets Real” camp, including the three virtual weeks last year. We are frequently contracted by other organizations to teach summer camps and educational programs for their population, including Rotary Camp, the University of Tampa, MacDill Airforce Base, Pepin Academy, and more. Throughout this year, we have expanded our virtual community art classes (some are fee-based and some are free) and are adding a “suggested donation” to all flyers for free programs, however we will never turn anyone away for not making a donation. We do anticipate eventually having to charge for the community art classes and adding scholarships for those unable to pay.

A4AFL's Chief Finance Officer and Executive Director keep a tight eye on our budget and review the budget and program evaluations quarterly to ensure we have a strong return on investment for all programs. As a cost-savings measure, in recent years we have reduced some programs that require significant artist travel and virtual programming will continue to allow us to serve audiences with significantly less travel costs.

**38. Completed Fiscal Year End Date (m/d/yyyy) \* 6/30/2020**

**39. Operating Budget Summary**

<b>Expenses</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
1. Personnel: Administrative	\$8,500	\$8,500	\$8,500
2. Personnel: Programmatic	\$479,804	\$436,127	\$463,913
3. Personnel: Technical/Production			
4. Outside Fees and Services: Programmatic	\$52,062	\$57,834	\$50,000
5. Outside Fees and Services: Other	\$5,122	\$4,500	\$4,500
6. Space Rental, Rent or Mortgage	\$4,303	\$4,000	\$4,000
7. Travel	\$32,724	\$440	\$35,000
8. Marketing	\$12,172	\$5,496	\$10,200
9. Remaining Operating Expenses	\$89,098	\$61,736	\$75,000
<b>A. Total Cash Expenses</b>	<b>\$683,785</b>	<b>\$578,633</b>	<b>\$651,113</b>
<b>B. In-kind Contributions</b>			
<b>C. Total Operating Expenses</b>	<b>\$683,785</b>	<b>\$578,633</b>	<b>\$651,113</b>

Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions			
11. Revenue: Contracted Services	<b>\$166,577</b>	<b>\$80,312</b>	<b>\$140,000</b>
12. Revenue: Other	<b>\$84,531</b>	<b>\$30,718</b>	<b>\$55,000</b>
13. Private Support: Corporate	<b>\$11,650</b>	<b>\$26,500</b>	<b>\$20,000</b>
14. Private Support: Foundation	<b>\$43,610</b>	<b>\$49,600</b>	<b>\$45,000</b>
15. Private Support: Other	<b>\$22,577</b>	<b>\$11,000</b>	<b>\$18,000</b>
16. Government Support: Federal	<b>\$305,801</b>	<b>\$319,259</b>	<b>\$344,000</b>
17. Government Support: State/Regional	<b>\$58,624</b>	<b>\$67,842</b>	<b>\$55,000</b>
18. Government Support: Local/County	<b>\$11,578</b>	<b>\$11,990</b>	<b>\$11,000</b>
19. Applicant Cash			
<b>D. Total Cash Income</b>	<b>\$704,948</b>	<b>\$597,221</b>	<b>\$688,000</b>
<b>B. In-kind Contributions</b>			
<b>E. Total Operating Income</b>	<b>\$704,948</b>	<b>\$597,221</b>	<b>\$688,000</b>

#### 40. 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."

#### Expenses-

Total expenses this year were lower than last year due to some coronavirus program cancellations and all travel being cancelled. Outside fees and services: programmatic was a bit higher because we were able to contract our "A New Definition of Dance" performer to conduct additional virtual programs



because we were no longer paying for travel.

**Revenue-**

Total revenue this year was lower than last year due to some of our fee-based programs and contracted programs being cancelled as well as a fundraiser being cancelled.

**41. 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

**42. Hours \***

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

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

- Yes
- No

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## 44. Rural Economic Development Initiative (REDI) Waiver

Yes

No

## 45. 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).

### 45.1

### 45.2 Personnel: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Teaching Artists for residency programs, community art classes, camps, professional development programs, outreach, and other arts programs	\$62,425	\$85,000	\$0	\$147,425
2	Director of Education and Regional Program Coordinators	\$8,915	\$0	\$0	\$8,915
<b>Totals:</b>		<b>\$71,340</b>	<b>\$85,000</b>	<b>\$0</b>	<b>\$156,340</b>

### 45.3

### 45.4 Outside Fees and Services: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Consultants for Young Performers Program and Professional Development Webinars	\$2,900	\$0	\$0	\$2,900
2	Affiliate festivals and programs	\$7,500	\$0	\$0	\$7,500
<b>Totals:</b>		<b>\$10,400</b>	<b>\$0</b>	<b>\$0</b>	<b>\$10,400</b>

45.5

45.6

**45.7 Travel (match only) \***

#	Description	Cash Match	In-Kind Match	Total
1	Artist travel for residencies, outreach events, community art classes, and adult programs	\$14,750	\$0	\$14,750
<b>Totals:</b>		<b>\$14,750</b>	<b>\$0</b>	<b>\$14,750</b>

**45.8 Marketing \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Printing costs	\$5,000	\$3,000	\$0	\$8,000
<b>Totals:</b>		<b>\$5,000</b>	<b>\$3,000</b>	<b>\$0</b>	<b>\$8,000</b>

**45.9 Remaining Proposal Expenses \***

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Teaching artist background checks	\$3,500	\$0	\$0	\$3,500
2	Adaptive art supplies for residencies, outreach, camps, community art classes and student of the month.	\$8,502	\$3,125	\$0	\$11,627
<b>Totals:</b>		<b>\$19,002</b>	<b>\$5,125</b>	<b>\$0</b>	<b>\$24,127</b>

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
3	Postage for shipping artwork and supplies to schools	\$3,000	\$2,000	\$0	\$5,000
4	Exhibition supplies to include mats and frames	\$4,000	\$0	\$0	\$4,000
<b>Totals:</b>		<b>\$19,002</b>	<b>\$5,125</b>	<b>\$0</b>	<b>\$24,127</b>

**Amount of Grant Funding Requested: \$105,742**

**Cash Match: \$107,875**

**In-Kind Match:**

**Match Amount: \$107,875**

**Total Project Cost: \$213,617**

#### 46. 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.

##### 46.1

##### 46.2 Revenue: Contracted Services \*

#	Description	Cash Match	Total
1	Kennedy Center	\$15,000	\$15,000
2	Broward County Schools	\$3,450	\$3,450
3	Hillsborough County Schools	\$2,875	\$2,875
4	Arsht Center	\$13,000	\$13,000
5	Duval Homes	\$8,900	\$8,900
<b>Totals:</b>		<b>\$0</b>	<b>\$97,875</b>

#	Description	Cash Match	Total	
6	Morningstar School	\$5,700	\$5,700	
7	Miami Dade DCA	\$6,000	\$6,000	
8	Pepin School	\$3,450	\$3,450	
9	Tuition from camps and community art classes	\$2,500	\$2,500	
10	Earned income	\$37,000	\$37,000	
<b>Totals:</b>		<b>\$0</b>	<b>\$97,875</b>	<b>\$97,875</b>

#### 46.3

#### 46.4 Private Support: Corporate \*

#	Description	Cash Match	Total	
1	Regions Bank	\$5,000	\$5,000	
<b>Totals:</b>		<b>\$0</b>	<b>\$5,000</b>	<b>\$5,000</b>

#### 46.5

#### 46.6 Private Support: Other \*

#	Description	Cash Match	Total	
1	Donations	\$5,000	\$5,000	
<b>Totals:</b>		<b>\$0</b>	<b>\$5,000</b>	<b>\$5,000</b>

#### 46.7

#### 46.8

#### 46.9

#### 46.10

**Total Project Income: \$213,617**

#### 46.11 Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$105,742	\$105,742	50%
B.	Cash Match	\$107,875	\$107,875	50%
	Total Cash	\$213,617	\$213,617	100%
C.	In-Kind	\$0	\$0	0%
	Total Proposal Budget	\$213,617	\$213,617	100%

**47. 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.

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# 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.

## 48. Required Attachment List

Please upload your required attachments in the spaces provided.

48.1

### Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
Current Substitute W9.pdf	33 [KB]	5/5/2021 2:05:29 PM	View file

## 49. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
AnnualReport 2019-2020.pdf	Annual Report		1119 [KB]		View file
2021 Animation Get Real Flyer.pdf	Animation Gets Real camp flyer		950 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
ANewDefinitionOfDance.pdf	"A New Definition of Dance" flyer		554 [KB]		View file
Support materials- links.pdf	Links to program examples and videos		78 [KB]		View file
Residency Evaluations.pdf	Sample residency evaluations		175 [KB]		View file
Baseline Data- Arts4All Florida-2021-2022.pdf	Baseline data report		132 [KB]		View file
Virtual Residencies 2020-21.pdf	Teacher quotes for virtual residencies		368 [KB]		View file
Forty 4 Forty exhibition program.pdf	Exhibition program for "Forty 4 Forty"		4019 [KB]		View file
Webinar and trainings list 2020-2021.pdf	List of webinars and trainings		135 [KB]		View file

## 49.1



## **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.

### **50. 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](https://dosgrants.com) following the close of your fiscal year.

### 51. 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

## 52. 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.

## 53. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Arts4All Florida 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.

### 53.1 Signature (Enter first and last name)

Jennifer Sabo

