

Mickee Faust Alternative Performance Club, Inc.

Project Title: Post-Pandemic: Training Staff with Disabilities for Leadership Positions

Grant Number: 23.c.pr.400.386

Date Submitted: Monday, May 31, 2021

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2023-2024 Specific Cultural Project Grant Guidelines

Application Type

Proposal Type: Underserved Cultural Community Development

Funding Category: Salary Assistance

Discipline: N/A

Proposal Title: Post-Pandemic: Training Staff with Disabilities for Leadership Positions

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Mickee Faust Alternative Performance Club, Inc. 
- b. **DBA:** Mickee Faust Club
- c. **FEID:** 33-1043915
- d. **Phone number:** 850.524.0389
- e. **Principal Address:** 609 Railroad Square Tallahassee, 32310
- f. **Mailing Address:** 1402 South Meridian Street TALLAHASSEE, 32301
- g. **Website:** <http://www.mickeefaust.com>
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Cultural Organization
- j. **County:**
- k. **DUNS number:** 089512565
- l. **Fiscal Year End Date:** 12/31

1. Grant Contact *

First Name

Donna Marie

Last Name

Nudd

Phone 850.524.0389

Email dmnudd@gmail.com

2. Additional Contact *

First Name

Terry

Last Name

Galloway

Phone 850.524.0768

Email TLGalloway@aol.com

3. Authorized Official *

First Name

Donna Marie

Last Name

Nudd

Phone 850.524.0389

Email dmnudd@gmail.com

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. How is your organization underserved? (select all that apply) *

Select the statements that are true for your organization.

Applicant is minority

10.

Total Cash Income * \$95,489

D. Quality of Offerings Page 4 of 12

11. Applicant Mission Statement - (500 characters) *

To provide the people of Tallahassee with a non-traditional performance venue shaped by the Ethic of Accommodation, an ethic that allows a diverse community—those who are not just under-served but overlooked—to develop its own artistic voice. Foremost involved in these ongoing creative collaborations are people from the LGBT+ community, people from lower income strata and people with disabilities.

12. Project 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.

The Mickee Faust Club, Tallahassee's "Community Theater for the Weird Community," was co-founded 34-years ago by Terry Galloway, deaf performance artist (author of *Mean Little deaf Queer, A Memoir*) and Donna Marie Nudd, performance scholar and Professor of Communication at Florida State University.

Company members, who call themselves Faustkateers, present three major productions every year featuring original writing by members of the Leon County community. Faust's writing, performance and directing workshops, led by professionals and held throughout the year, are free and open to the public. Faust was the first in the nation (we beat Broadway to it) to become accessible to people with disabilities not just off-stage but on-stage as well--a feat recognized in 2016 by the State of Florida which granted both Galloway and Faust, Florida's first Diversity & Inclusion Awards.

With the help of three grants from the Christopher and Dana Reeve Foundation, Faust gradually transformed an old warehouse in Tallahassee's Railroad Square Art Park into a multi-use space, accessible to our artists and audiences.

Faust's three major accessible spaces—a 100-seat theatre, an 70-seat Blackbox, a backyard with stage—needed constant overseeing and maintenance for both Faust's own productions and for the community at large. To that end, the all-volunteer company applied for and received a Salary Assistance grant for "Turning Dedicated Volunteers with Disabilities into Paid Staff" for the July 1, 2019 through June 30, 2020 grant period. We were also recommended for funding for "Year Two," by the review board and the Florida Legislature FY 21-22, and we're hoping the Governor signs the budget "as is." But like last year, we are making provisional arrangements to survive through this lean pandemic time if he does not.

Faustkateers with disabilities have been among our most loyal and productive volunteers. They were also members of the most unemployed demographic in our country. With our first State UCCD grant we transformed those volunteers into part-time employees, employing them in the Arts while they improved the company's revenues, physical space, and rental prospects.

The COVID-19 crisis brought Faust's live performance operations to a standstill. But our new employees, in addition to their part-time duties, took up the bulk of technical, logistical and creative organization to take our theater operations online. The average age of our Executive committee, which

oversees our employees and creative operations, is 58. It was a great boom to our current aging leadership when our younger part-time employees revealed themselves as leaders in the making.

With this grant (whether it be Year Two or Year Three of funding) we hope to continue to transform Faust's part time employees (most of whom have disabilities) into Faust's new leaders.

12.1 Project 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.

GOAL 1: Identify and hire part-time staff members with disabilities who show the greatest leadership potential.

GOAL 2: Focus on Mickee Faust's ability to deliver its mission effectively now, and in the future by having staff members spearhead major projects.

GOAL 3: Continue to maintain and upgrade the facilities.

GOAL 4: Remain financially solvent.

12.2 Project 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"

GOAL 1: Identify and hire part-time staff members with disabilities who show the greatest leadership potential.

OBJECTIVE 1A: The Executive Committee meets with Paid Staff (from July 2019 - June 2022) to identify areas in the company's management and maintenance that need improvement.

OBJECTIVE 1B: The Executive Committee creates and disseminates job descriptions, reviews applicants and then recommends hires to the BOD.

OBJECTIVE 1C: Mickee Faust employs at least four people, at least three of whom have disabilities, who have the greatest leadership potential.

GOAL 2: Focus on Mickee Faust's ability to deliver its mission effectively now and in the future by having staff members spearhead major projects.

OBJECTIVE 2A: Continue creating original theatre: Staffer spearheads at least one of our (2022-2023) major productions.

OBJECTIVE 2B: Continue cultivating other community minority voices: Staffer books and produces at least three companies or artists to perform in our space as part of Railroad Square Art Districts First Friday event.

OBJECTIVE 2C: Continue cultivating other community minority voices: Staffer plans, advertises and recruits participants for a new summer, revenue-generating activity (e.g. kid's summer camp).

GOAL 3: Continue to maintain and upgrade the facilities.

OBJECTIVE 3A: Staffer oversees space maintenance.

OBJECTIVE 3B: Staffer recommends and oversees renovations and minor repairs.

OBJECTIVE 3C: Staffer organizes tech needs for any rentals.

GOAL 4: Remain financially solvent.

OBJECTIVE 4A (*Same as 2C above*): Staffer plans, advertises and recruits participants for a new summer, revenue-generating activity (e.g. kid's summer camp).

OBJECTIVE 4B: Staffer continues social media marketing, branding, and online presence initiatives (that were spearheaded by young, part-time staffers with disabilities during the Coronavirus era.)

OBJECTIVE 4C: Staffer oversees booking of rentals.

12.3 Project 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.

OVERVIEW

If granted this award, the Executive Committee and the paid Staff will be jointly responsible for not only maintaining and managing the Mickee Faust Club but also for guiding the company's creative direction.

In a non-Coronavirus year, roughly 600 activities occur in the space annually: writing workshops, technical preparation [costumes, prop, lights, set], rehearsals, shows, public presentations, benefits, and administrative meetings. We estimate only 10% of these activities are not directly produced by Mickee Faust Club (e.g. a non-profit company renting our space for a festival.)

TIMELINE OF ACTIVITIES

JULY – AUGUST (2022)

Meeting. The Executive Committee meets with Staff (part timers employed in July 2019 - June 2022) to identify areas in the company's management and maintenance that need improvement.

Job Search. The Executive Committee creates and disseminates job descriptions, reviews applicants, and then recommends hires to the BOD.

Hiring. The Mickee Faust Club hires at least four people, at least three of whom have disabilities, who have the greatest leadership potential.

Meeting & Spearheading. Identify the staff members who will be spearheading each of the major projects.

Evaluation. Identify the member of the Executive Board who will serve as the primary consultant for the staffer spearheading each major project.

SEPTEMBER – DECEMBER (2022)

Spearheading. Staffer books and hosts guest artist or company in our space for First Friday. (Fall commitment for staffer to serve as First Friday Producer).

Spearheading. Staffer develops and seeks approval for plan for Mickee Faust's new Summer 2023 Revenue-Generating Activity. (Fall commitment for staffer to vet plan for new revenue-generating project).

Spearheading. Staffer(s) insure our social media marketing, branding, and on line visibility supports Faust's major fall production (the original musical, *The Cursed House of Ravensmadd*) and other fall community events hosted at our space. (Fall opportunity for staffer to lead).

Spearheading. Staffer(s) oversees the physical space (maintenance and improvements.)

JANUARY - APRIL (2023)

Spearheading. Staffer books and hosts guest artist or company in our space for First Friday. (Spring commitment for staffer to serve as First Friday Producer).

Spearheading. Staffer institutes and advertises Mickee Faust's new Summer 2023 Revenue-Generating Activity. (Spring commitment for staffer to continue to begin to execute vetted plan.)

Spearheading. Staffer serves as Executive Producer of Faust spring cabaret. (Spring opportunity for Staffer to serve as Project Manager of a major Faust event.)

Spearheading. Staffer insures our social media marketing, branding, and on line visibility supports Faust's major spring cabaret production and other spring community events hosted at our space. (Spring opportunity for staffer to lead).

Spearheading. Staffer(s) oversees the physical space (maintenance and improvements.)

MAY - JUNE (2023)

Spearheading. Staffer books and hosts guest artist or company in our space for First Friday. (Summer commitment for staffer to serve as First Friday Producer).

Spearheading. Staffer serves as Executive Producer of *Queer as Faust Festival XVI*. (Summer opportunity for Staffer to serve as Executive Producer of a major Faust event.)

Spearheading. Staffer insures our social media marketing, branding, and on line visibility supports Faust's summer *Queer as Faust Festival XVI* and other community events hosted at our space. (Summer opportunity for staffer to serve as project manager over a major Faust event).

Spearheading. Staffer(s) oversees the physical space (maintenance and improvements.)

Evaluation. Executive Committee discusses subjective impressions and reviews objective data (e.g. log sheets of work hours, audience surveys related to major productions, income revenue from events) to formally assess paid staffers' contributions to the company's mission and leadership potential.

12.4 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.

Faust has several ongoing collaborations with organizations and individuals in the Leon County area and, excitingly we have forged partnerships and collaborations nationally as well.

Nationally, we have gained a sister organization with the Scottish Rite Theater, the oldest theater in Austin, Texas. They contracted to buy "Shakesparody After Dark" a compilation of original scripts created by Faustkateers; and hired three members of the company to co-produce and direct. Part of our duties as producer/directors was to seek out and include members of the Austin disability community. We have also partnered with DisArt a disability arts & cultural organization in Grand Rapids, Michigan as well as ArtSpark and the Gene & Dave show, both of Austin, Texas, to present a national/international online forum for disability arts.

In our state, Arts4All Florida, part of a national organization that champions arts education for people with disabilities, interviewed our Artistic Director last year as they worked to continue to create relevant resources for people with disabilities who want to become employed in the arts.

Locally, we maintain long term partnerships with the Railroad Square Art Park, a community of artists and craftspeople who work and live on 10-acres in the heart of Tallahassee. We have provided support and space for other groups like Tallahassee Hispanic Theater, Vladamar Productions, Tallahassee Film Society, Jam for Peace, the Magnolia School Thespians among others. During the pandemic, we also hosted *Pride Inside* featuring queer stand ups from all over the state.

Academically, we also have long-term relationships with both FAMU and FSU, including co-producing graduate and undergraduate original works, supervising internships with students, and co-sponsoring performances and workshops by national and international artists.

Our part-time employees will continue to cultivate and expand these existing relationships and seek out others. They will continue to maintain the space as well as develop even more local, state, national and international collaborations and partnerships.

13. 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?

The major goal of *this* grant application is to train staff members (most of whom have disabilities) for leadership positions.

Our first standard of evaluation would be to assess whether we met our objectives.

- Did we hire part time staff, most of whom had disabilities? (1A-C)
- Did staffers spearhead major projects --a major Faust production, First Friday artists, the marketing all events? (2A-B, 4A)
- Did staffer create and advertise a new summer revenue-generating activity? (2C,4B)
- Did a staffer oversee our physical space? (3 A-B) ?

Our second standard of evaluation would assess the *quality* of the staffer's administrative leadership by both objective and subjective means. At our monthly, two-hour meetings, attended by all members of the Executive Board and paid staffers, we carefully review data from past events and discuss progress on upcoming projects. For example:

After a major production, the Exec and staff would review objective data, such as:

- Audience survey results (that provide feedback both on the marketing of the event as well as the quality of the event)
- Income generated (e.g. ticket sales)
- Reviews.

In addition, we discuss the strengths and problems with the production in each of the relevant areas: marketing, producing, direction, house management, stage management, community outreach etc). When a problem area is identified, we strategize how to insure it is not a problem in the future. The once-a-month meeting also insures accountability as we also assess whether project leaders and are on schedule for future projects.

Our overarching goal for past, pending, and possibly future SCP-UCCD grants is to generate enough increased annual revenue so we can hire the most dedicated younger staffers, most of whom have disabilities, permanently so they can lead the company in the near future. Thus, at the end of grant period in a lengthy meeting, the Executive Committee, seriously assesses our progress on achieving that over-arching goal.

13.1 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.

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

25

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

46

16. How many positions are being supported through the salary assistance grant?

4

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

5,290

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

15

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

15

20. 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.

20.1 Number of artists directly involved?

150

20.2 Number of Florida artists directly involved?

140

Total number of individuals who will be engaged?

5470

21. How many individuals will benefit through media?

1,910

22. 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.

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

22.2 Age Ranges (Choose all that apply): * No specific age group.

22.3 Underserved/Distinct Groups: * Individuals with Disabilities

Individuals below the Poverty Line

Youth at Risk

Other underserved/distinct group

23. Describe the demographics of your service area.

According to the US Census, in Leon County in 2019:

- 20.7% live in poverty
- 8.4% are people with disabilities
- 31.7% are black
- 61.9% are white

- 52.6% are female.

There were no percentages given for LGBT+ population.

The percentages in the Faust company, as of 2019, are:

- 40% of the company identifies as disabled.
- 67% of the company is white.
- 32% of the company is Latinx, Black and Asian
- 42% LGBT+ (with 7 members identifying as trans.)
- 58% self-identify as straight

The average age of the company is 45. The youngest company member is 6, the oldest 78. An informal poll of our company revealed that about 30% are self employed, receiving SS or SSI or unemployed. The rest are employed in a variety of jobs in blue and white collar professions.

Our audience appears to reflect the company demographic.

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.

The number of jobs the grant *directly* funds is four to six.

Mickee Faust is the primary user of the space, but we also rent to groups.

- Mickee Faust's seasons are predictable (1 fall show, 2 cabarets, 5 special events, 12 First Friday Hops, 1-3 radio and/or video projects). We have documented numbers (e.g. audiences at our cabarets) and reasonable estimates (e.g. visitors at our space on First Fridays.)
- Rentals are not as predictable, in 2019 we had 6 rentals for private events (e.g wedding) and 11 rentals for public events (theatre companies' shows, music concerts.)
- Numbers include a yet unspecified revenue generating event (e.g. kids summer camp) in summer of 2022.
- Some numbers in media impact are based on reasonable estimates (e.g. Executive Director has been to at least a dozen national video festivals where Faust's video shorts have been shown, so 300 audience is a solid estimate); others are educated guesses (V89 has no statistics on the listening demographic for our radio shows on the campus radio station.)

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.

Leon

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.

Leon

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.

The Mickee Faust Club is live theatre and music venue.

During the pandemic, we trained theatre people (via numerous Zoom workshops and meetings) to become videographers, editors, open-captioners, video directors, animators. We were also sensitive to digital-divide issues (eg. securing a reliable high speed internet connection in our musical director's home.) And our more technically savvy company members became very knowledgeable about live-streaming platforms.

With our physical space closed during pandemic, the virtual training allowed us to produce to three major live streaming events for which we solicited donations. Two original cabarets (ie. summer's *Queer as Faust XIII* and fall's *Faust Goes Postal*) were created by company members who live in Tallahassee and some who had moved out of state. Mickee Faust also received a grant to conduct a series of community "writing for performance" workshops, free and open to the public, which culminated in a live-streaming of a 45-minute video. The 45-minute documentary featured Tallahasseeans discussing the events that marked them, their travails and triumphs, pain and joy. Workshop leaders, the videographer, and the community members who shared their stories were compensated.

We assume for this forthcoming grant period (2022-23) we will again be fully operational as a live theatre and music venue. But there is no-doubt that during the pandemic era, the technical IQ of our company members increased. And as a result of that increased technical expertise, for example, we anticipate better video shorts being presented during our live cabarets and more savvy social media marketing of all our events on our completely revamped website.

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.

Education and Outreach Activities.

Faust is one of the very few non-profit theaters in the nation to offer its writing-for-performance workshops to anyone in the local community free of charge. Faust also offers, free of charge, live, hands-on training in acting, producing, directing, lighting, costuming, sound, captioning, and stage

management as well as training in video and radio production. We offer these services to all citizens but we have proved to be a beacon to people from some of our most vulnerable populations. Faust's services to people with disabilities, the local LGBT population and minority communities as a whole have been recognized by Equality Florida (LGBT Lifetime Achievement Award), the Association for Theatre in Higher Education (Leadership in Community Based Theatre and Civic Engagement Award), and by the State of Florida itself (Diversity and Inclusion Award). As our Staff with disabilities move into leadership positions, that will in itself act as a beacon to attract more participants and audiences who are disabled or disability-friendly to our company.

Economic Impact on Our Organization and In the Community

In 2019, the employment-to-population ratio for people with disabilities was 38.9 percent. In contrast, the employment-to-population ratio of people without disabilities was 78.6 percent, slightly more than double that of people with disabilities. This amounted to an employment gap of 39.8 percentage points. *(2020 Annual Report on People with Disabilities in America)*

The Mickee Faust Club is providing employment for those in a minority group that is notoriously under and unemployed in the nation and in our state. Of course, the most immediate economic impact of this grant will be on those individuals.

But this grant will also have a profound economic impact on the company.

A number of volunteers who take Faust's free writing workshops are people with disabilities or senior citizens who require facilities that are well maintained and accessible. Continuing to employ staff will insure that any problems that arise with the facilities can be addressed and fixed with all due diligence; and that Faust's facilities remain accommodating not just to the company members, but to Faust audiences, a number who are themselves people with special needs.

Individuals and organizations that rent from Faust will benefit in the same ways. Having paid staff allows us to make our spaces more readily available for other performing arts and community organizations in Tallahassee and Leon County.

Faust works hard to accommodate our sister performance art organizations with affordable facilities. Paid staff ensures that the facility is open, the space is booked, procedures are followed, money is collected and the facilities maintained. Providing our space at affordable rates economically benefits the groups who rent for us as well--allowing them more bang for their buck and more pure profits from their events.

Faust is also an anchor organization at Tallahassee's nationally popular Railroad Square Art Park. The Park can thrive only if venues in the Park are open to the general public on a consistent and daily basis. Our paid staff will continue to keep the Clubhouse open with some regular advertised hours. And our renters can add to the steady stream of visitors to the Park. Railroad Square itself is a jewel in Tallahassee's larger community and governmental effort to help our city and region become a place where people will want to visit, a place where the arts live, where fun is to be had. Receiving this grant would help us continue to do our part in that civic revitalization.

But most importantly, we do our community a service by bucking a nasty statistic--over 41% of people with disabilities with jobs are not hired in professional occupations or in management positions. By grooming our Staff with disabilities for leadership positions, we can become a model to other businesses and arts organizations and a source of pride and aspiration to people with disabilities who want to make their life's work in the Arts.

29. Marketing and Promotion

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

Collaborations

Email Marketing

Radio

Organic Social Media

Paid Social Media

Other

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?

Mickee Faust has been producing original live theatre events for over three decades. Faust consistently has full houses for our shows; this can be accounted for by the high quality of our shows as well as our **successful, standard marketing practices**.

- Sending out timely press releases to local/regional media.
- Creating and distributing attention getting posters and flyers.
- Purchasing Facebook ad boosts.
- Updating listings in local visitor and cultural guides and calendars.
- Doing cross promotion with local businesses.
- Managing on-line ticket sales on our website.
- Encouraging company members to post and tweet about the show.
- Posting a compelling 3 X 8 banner on our building (Courtesy of Tri Eagle Sales).
- Handing out flyers at the RR Square First Friday.
- Placing live links on our website to COCA's, RR Square's and Visit Tallahassee's websites.
- Applying for and receiving Cultural Tourism Marketing Grants.
- Giving out captive audience surveys at intermissions, so that we can continually assess our marketing strategies and make informed adjustments.

The Coronavirus Challenge

After four months of writing workshops and rehearsals, in early March 2020, on the evening of the final dress rehearsal, we cancelled our spring cabaret and closed the physical space. Days later, we began planning how to stay creatively and financially alive during a global pandemic.

The Executive Board applied for and received a Local Emergency Assistance grant for Non-Profits (LEAN), worked with various granting agencies to revise the deliverables and budgets on current grants, and reassured our Board of Directors, via Zoom, that we had sufficient financial reserves and know how to make it through.

Meanwhile, our part-timers dealt with "digital divide" issues in our company (e.g. securing wifi connection at our Musical Director's home) and were instrumental in thinking through, vetting and then implementing a plan for our live theatre company to transition online. By posting artistic, theatrical content in the form of weekly micro-shows, we began to increase our social media statistics. Our part-timers also ran a series of "Writing for Video" meetings for company members on Zoom and booked an accomplished video director to present webinars to help our theatre

directors transition to video. As a result of our staff's efforts, the company successfully promoted and produced two, fully on-line, cabarets and *Pride Inside*, a live streaming of queer standup comics in our state and beyond.

Mickee Faust also applied for and received additional grants: a sustainability grant from South Arts, 2 CARES Act grants, one for a series of community workshops that culminated in a documentary video, *Our Actual Lives* and one for general support.

With these new grants, Faust was able to keep employed part time staff (originally funded from your Year One UCCD grant). During this period, we met monthly to identify new priorities. With a safe Coronavirus Policy in place, part timers made improvements in our space, including installing a new ADA exit door and designing and building a technical workshop area, an outdoor shed, and a moveable backyard stage.

The pandemic “down time” also allowed us time to make improvements in marketing and promotion. In terms of physical space, volunteers moved our signage to the front of our freshly painted building and are now submitting mural designs that will cover our entire back exterior and visually advertise our space. Meanwhile, our tech savvy members are overhauling our website which once completed will allow us to qualify for the Google Grants program as a certified Google Nonprofit. This will work to send 5,000 website visitors to the Mickee Faust website each month through ads that show up in searches related to the company's mission and public events.

Marketing for 2021-2023.

For over three decades, Mickee Faust has refined its marketing strategies for our live seasonal productions, as described above. For the last 14 months, Faust has made a phenomenal leap as we moved our company online. We believe the technical and online skills we developed during the Coronavirus era, in combination with our previous marketing strategies, will serve us exceptionally well when we return to being a live theatre company.

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.

54% of the staff currently running Mickee Faust's direct operations is composed of people with disabilities. That is one reason Faust, while cash poor, has worked hard to transform what was originally a dilapidated Warehouse space into a community theatre accessible to audience members with disabilities. It is also perhaps why we consistently advertise our events with accessibility icons, why we give discounted tickets to audience members with disabilities and why we provide open captioning for all our cabarets.

Faust supports artists and technicians with disabilities as well. Our smaller inside stage and larger backyard stage feature portable ramps that create flexible entrance ways; our main stage has wrap-around ramping. Our directors are required to read our accommodation policy before rehearsals begin. Large print copies of scripts are made available and casting sheets encourage those with disabilities to help us identify and meet their accessibility needs. Faust also provides free in-house taxi service for company members and audience members unable to drive.

Our company members with disabilities inspired all of Faust's accommodations, including those for our tech areas, which may be why many of our tech people—sound, light, captioning-- are people with disabilities.

Additionally, both Faust's Executive Director and Artistic Director (who is deaf) remain active in professional organizations related to disability issues and the arts. In the last decade, they have presented artistic work, academic papers and panels in national and international forums including Society for Disability Studies, DisArts Symposium, Art Spark Texas, DaDaFest and the International Congress: Disability Culture and Human Rights. Accordingly they have introduced new accessibility ideas to the company and introduced international artists with disabilities to Tallahassee. Last summer, Arts4All, interviewed the leaders of Mickee Faust via Zoom about their "best practices" in anticipation of writing a national grant focused on making theatre more accessible for artists with disabilities.

LeaAnna Davis's letter of support notes, "Faust is not an organization whose mission is to provide support and services for the disabled. It is a group of inspiring, innovative people who want to create great theatre and recognize that anybody can contribute."

Dr. Carrie Sandahl, head of the Program on Disability Art, Culture, and Humanities at U of I Chicago, echoes that sentiment in her support letter:

"When I moved to Tallahassee in 2001, I was lucky to find a group of artists who, so matter-of-factly and without fanfare or pity, simply involved disabled people in their theatre. Not only were we involved at every level of the organization, but our issues and aesthetics were central to the groups' aesthetics.

Faust, which has always survived on a shoe-string budget, never balked at making their performance facility and art-making processes accessible to the best of their abilities."

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?

K.C. Violette and Terry Galloway

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? 5/1/2020

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

Yes

No

34.1 If yes include here:

Our company's commitment to diversity/equity/inclusion is embedded in our mission statement:

To provide the people of Tallahassee with a non-traditional performance venue shaped by the Ethic of Accommodation, an ethic that allows a diverse community—those who are not just under-served but overlooked—to develop its own artistic voice. Foremost involved in these ongoing creative collaborations are people from the LGBT+ community, people from lower income strata and people with disabilities.

For our company's cabarets, we cast every person who comes to auditions. New company

members are given a sheet of Frequently Asked Questions. Among those are:

Q: What should I do if I have accommodation (disability-related) issues?

A: At your first rehearsal you should talk one on one with your director(s) and inform him/her/them of your disability. Discuss accommodation needs candidly. Faust takes pride in its ethic of accommodation, but we can't accommodate what we're not full informed about. So please, have this conversation with each of your directors. If there are issues you can't sort through with your director(s), then talk to our accommodation czar, K.C. Violette and/or the Artistic Director, Terry Galloway.

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

Our educational institutions often do not offer many varied opportunities in the Arts for people with disabilities. Mickee Faust attempts to bridge that gap by offering free training in all aspects of theatre – writing, performing, directing, producing, designing and operating lights and sound.

Because Mickee Faust primarily focuses on original work, and so many of our active members have disabilities, writers often incorporate their experience with disabilities into their comic sketches. Thus in the midst of a ninety minute cabaret, there's likely to be 2-3 comic pieces that directly or indirectly reference disability. For example, a Fauskateer with dissociative identity disorder, wrote and starred in an ensemble piece that dramatized her multiple personalities arguing over what to buy at the grocery store. Another example, the poignant internal monologue of a Fauskateer with CP trying to summon up enough courage to introduce themselves to the cute lesbian across the room.

Mickee Faust doesn't wait for people to find us. Through the years, we've actively applied for and received grants to go out into the community to conduct writing-for-performance workshops with different minority populations, including African American college students, people with disabilities, the elderly, and people who have PTSD. A number of those workshop participants end up joining the company and thus become writers and performers. And, as we've seen through the years, the more diverse the writing and the cast, the more diverse our audience becomes.

The variety of our programming has also been influenced by people with disabilities in another way. Early in Mickee Faust's history, one of our most devoted Fauskateers, Maryann Ward—who wrote a marvelously successful parody of *Macbeth* called *MacBeef* - became increasingly immobile, so much so that she simply didn't have the energy to be able to sustain lengthy rehearsals. So we decided to go to her-- shooting comic video in her home and backyard—that we later edited, open captioned and projected during our live cabaret shows.

Our training of company members with disabilities also opens up opportunities for them beyond our physical space. Early this month, a Fauskateer who has a professional video company, Diane Wilkins, was rehearsing for a piece for an upcoming cabaret with a fellow cast member, Jessamy Cauthen.

Three weeks later, we learn that Diane cast Jessamy in a lead role in a 20-minute instructional video she was commissioned to do for the Office of State Courts Administrator, Florida Supreme Court. Jessamy was paid \$500 for the shoot. Playing an abused victim, Jessamy delivered a difficult, "emotional monologue... talking about her ex-boyfriend who would cancel her paratransit rides, touch her sexually, verbally threaten her, and gaslight her so her family thought he was the perfect boyfriend." Both Diane and the client deemed Jessamy's performance "superb" and "powerful." (Email: Diane Wilkins to Donna Marie Nudd, 23 May 2021, Subject "Jessamy").

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

In terms of disability,

57% of our Staff (members of Executive Board as well as paid staff during the pandemic year) are disabled. (2020)

40% of our Executive Board are disabled. (2020)

29% of the Board of Directors are disabled. (2020).

The demographics of the company at large, as revealed in our last company survey in 2019.

- 40% of the company identifies as disabled.
- 67% of the company is white.
- 32% of the company is Latinx, Black and Asian
- 42% LGBT+ (with 7 members identifying as trans.)
- 58% self-identify as straight

The average age of the company is 45. The youngest company member is 6, the oldest 78. An informal poll of our company revealed that about 30% are self employed, receiving SS or SSI or unemployed. The rest are employed in a variety of jobs in blue and white collar professions.

G. Track Record Page 7 of 12

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.

Thanks to \$58,500 in COVID-19 relief funds (of which \$20,000 in CARES funds were earned in 2020 but received in 2021), we were able to sustain the loss of ticket sales and space rentals, as well as the reduction in local grants. Donations increased in 2020, as our fans and troupe members stepped up their support.

Besides maintaining a solid, albeit virtual performance presence, we took advantage of having a shuttered venue to work on our physical and online infrastructure, largely to make our financial situation more viable.

We also learned from our FY20 Underserved Community grant the value of having paid part-time staff, as they were able to step up to bring our program and infrastructure-building endeavors to fruition during these challenging times. Next year, 2022, may turn out to be the most challenging year as we will start with little or no safety net.

With this grant, we intend to deepen our commitment to making our troupe financially strong by increasing earned revenues through more theatrical programs, workshops and rentals, applying for other grants and collaborating with other local arts organizations.

Our fixed expenditures are relatively low. We want to monitor how our increased revenues so that in the future we can fund essential part-time positions without our having to rely on state funding. We are starting to lay the foundation for larger, national grants that we hope to apply for during this funding period.

We also intend to continue applying for COVID-19 relief opportunities (we submitted a PPP loan application which could yield \$9,400, but were not eligible for the shuttered venue grant).

38. Completed Fiscal Year End Date (m/d/yyyy) * 12/31/2020

39. Operating Budget Summary

| | Expenses | Previous Fiscal Year | Current Fiscal Year | Next Fiscal Year |
|----|---------------------------|-----------------------------|----------------------------|-------------------------|
| 1. | Personnel: Administrative | \$6,197 | \$2,500 | \$5,000 |
| 2. | Personnel: Programmatic | \$28,399 | \$5,000 | \$10,000 |

| | | | | |
|-----------|--|-----------------------------|----------------------------|-------------------------|
| 3. | Personnel: Technical/Production | \$12,631 | \$5,000 | \$10,000 |
| 4. | Outside Fees and Services: Programmatic | | | |
| 5. | Outside Fees and Services: Other | \$1,422 | \$4,000 | \$1,000 |
| 6. | Space Rental, Rent or Mortgage | \$21,385 | \$23,000 | \$25,000 |
| 7. | Travel | | | |
| 8. | Marketing | \$3,873 | \$4,000 | \$4,000 |
| 9. | Remaining Operating Expenses | \$25,822 | \$20,000 | \$24,000 |
| A. | Total Cash Expenses | \$99,729 | \$63,500 | \$79,000 |
| B. | In-kind Contributions | \$17,000 | \$15,000 | \$15,000 |
| C. | Total Operating Expenses | \$116,729 | \$78,500 | \$94,000 |
| | Income | Previous Fiscal Year | Current Fiscal Year | Next Fiscal Year |
| 10. | Revenue: Admissions | | \$5,000 | \$20,000 |
| 11. | Revenue: Contracted Services | | | |
| 12. | Revenue: Other | | \$1,500 | \$2,500 |
| 13. | Private Support: Corporate | \$1,755 | \$1,500 | \$2,500 |
| 14. | Private Support: Foundation | \$6,000 | | |
| 15. | Private Support: Other | \$29,401 | \$20,000 | \$20,000 |
| 16. | Government Support: Federal | \$30,000 | \$20,000 | |

| | | | |
|--|------------------|-----------------|------------------|
| 17. Government Support: State/Regional | \$12,500 | \$12,500 | \$25,000 |
| 18. Government Support: Local/County | \$15,833 | \$7,000 | \$15,000 |
| 19. Applicant Cash | \$4,240 | | |
| D. Total Cash Income | \$99,729 | \$67,500 | \$85,000 |
| B. In-kind Contributions | \$17,000 | \$15,000 | \$15,000 |
| E. Total Operating Income | \$116,729 | \$82,500 | \$100,000 |

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."

2020: CARES funding allowed us to hire artists to provide a series of workshops related to trauma and resiliency; other relief funding allowed us to pay for building our physical and online infrastructure, as well as produce streaming performances.

2021 is still a difficult year due to the pandemic. Our Board will be deciding if and how we will reopen for live performances beginning this Fall (thus low admissions).

Assumptions: we will receive funding for our FY21 & 22 staffing proposals; local grants will return to pre-COVID levels in FY22.

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

H. Track_Record Page 8 of 12

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 Personnel: Administrative *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|------------------------|----------------|------------|---------------|----------------|
| 1 | Staff Wages & benefits | \$5,000 | \$0 | \$0 | \$5,000 |
| Totals: | | \$5,000 | \$0 | \$0 | \$5,000 |

45.2 Personnel: Programmatic *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|------------------------|-----------------|------------|---------------|-----------------|
| 1 | Staff wages & benefits | \$10,000 | \$0 | \$0 | \$10,000 |
| Totals: | | \$10,000 | \$0 | \$0 | \$10,000 |

45.3 Personnel: Technical/Production *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|---|-------------|-------------|------------|---------------|-------|
|---|-------------|-------------|------------|---------------|-------|

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|------------------------|-----------------|------------|---------------|-----------------|
| 1 | Staff wages & benefits | \$10,000 | \$0 | \$0 | \$10,000 |
| Totals: | | \$10,000 | \$0 | \$0 | \$10,000 |

45.4

45.5

45.6 Space Rental (match only) *

| # | Description | Cash Match | In-Kind Match | Total |
|----------------|---------------|-----------------|---------------|-----------------|
| 1 | 8 months rent | \$16,000 | \$0 | \$16,000 |
| Totals: | | \$16,000 | \$0 | \$16,000 |

45.7

45.8

45.9 Remaining Proposal Expenses *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|--|-------------|----------------|---------------|----------------|
| 1 | Utilities - 8 months | \$0 | \$2,000 | \$0 | \$2,000 |
| 2 | Insurance - 8 months | \$0 | \$2,000 | \$0 | \$2,000 |
| 3 | Production Expenses - royalties, subscriptions, supplies | \$0 | \$5,000 | \$0 | \$5,000 |
| Totals: | | \$0 | \$9,000 | \$0 | \$9,000 |

Amount of Grant Funding Requested: \$25,000

Cash Match: \$25,000

In-Kind Match:

Match Amount: \$25,000

Total Project Cost: \$50,000

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

46.3

46.4

46.5

46.6

46.7

46.8

46.9

46.10 Applicant Cash *

| # | Description | Cash Match | Total |
|----------------|-------------|------------|-----------------|
| 1 | Cash | \$25,000 | \$25,000 |
| Totals: | | \$0 | \$25,000 |

Total Project Income: \$50,000

46.11 Proposal Budget at a Glance

| Line | Item | Expenses | Income | % |
|------|-----------------------|----------|----------|------|
| A. | Request Amount | \$25,000 | \$25,000 | 50% |
| B. | Cash Match | \$25,000 | \$25,000 | 50% |
| | Total Cash | \$50,000 | \$50,000 | 100% |
| C. | In-Kind | \$0 | \$0 | 0% |
| | Total Proposal Budget | \$50,000 | \$50,000 | 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.

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) |
|-------------------------------------|-----------|----------------------|----------------------------|
| Mickey Faust Substitute W9 Form.pdf | 34 [KB] | 5/27/2021 6:56:55 AM | View file |

49. Support materials (required)

| File | Title | Description | Size | Type | View (opens in new window) |
|------|-------|-------------|------|------|----------------------------|
|------|-------|-------------|------|------|----------------------------|

| File | Title | Description | Size | Type | View (opens in new window) |
|--|--|--|-------------|------|-------------------------------------|
| Letter - LeaAnna Davis (mom).docx | Letter of Support #1 | LeaAnna Davis writes about her son Luke's, as well as her own, personal experiences working with the Mickee Faust Club. | 42 [KB] | | View file |
| Mickee Faust By the Numbers_2021.pdf | Mickee Faust by the Numbers | Visual summary of Mickee Faust's accomplishments in Video, Original Shows, and Awards | 225 [KB] | | View file |
| Letter - Dr. McDowell (FSU) .docx | Letter of Support #2 | Dr. Stephen McDowell, Assistant Provost discusses Florida State University's long-term relationship with the Mickee Faust Club | 842 [KB] | | View file |
| Mickee Faust Photo Collage.jpg | Mickee Faust Photo Collage | Collage of a few of Mickee Faust performers and technical crew with disabilities. | 848 [KB] | | View file |
| Letter from Dr. Sandahl (U of I) 2021 .pdf | Letter of Support #3 | Dr. Carrie Sandahl, Head of the Program on Disability, Art, Culture and Humanities at University of Illinois, Chicago | 230 [KB] | | View file |
| London Film Festival Cover (2003) copy.jpg | Cover of London Disability Film Festival Program | Still shot of Mickee Faust's award-winning video short, "Annie Dearest" (Parody of "The Miracle Worker") on cover of program | 709 [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.

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 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 Mickee Faust Alternative Performance Club, 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.

53.1 Signature (Enter first and last name)

Donna Marie Nudd

