

# Pensacola Children's Chorus, Inc.

**Project Title:** General Program Support 2023

**Grant Number:** 23.c.ps.102.115

**Date Submitted:** Tuesday, May 25, 2021

## A. Cover Page Page 1 of 12

### Guidelines

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

### Application Type

**Proposal Type:** Discipline-Based


**Funding Category:** Level 2

**Discipline:** Music

**Proposal Title:** General Program Support 2023

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

### Applicant Information

- a. **Organization Name:** Pensacola Children's Chorus, Inc. 
- b. **DBA:**
- c. **FEID:** 59-3228889
- d. **Phone number:** 850.434.7760
- e. **Principal Address:** 46 East Chase Street Pensacola, 32502-5620
- f. **Mailing Address:** 46 East Chase Street Pensacola, 32502-5620
- g. **Website:** <http://www.pensacolasings.org>
- h. **Organization Type:** Nonprofit Organization
- i. **Organization Category:** Other
- j. **County:**
- k. **DUNS number:** 049040012
- l. **Fiscal Year End Date:** 06/30

### 1. Grant Contact \*

**First Name**

Alex

**Last Name**

Gartner

**Phone** 850.434.7760

**Email** agartner@pensacolachildrenschorus.com

### 2. Additional Contact \*

**First Name**

Mallory

**Last Name**

Wilson

**Phone** 850.434.7760

**Email** Mallory@pensacolachildrenschorus.com

### 3. Authorized Official \*

**First Name**

Alex

**Last Name**

Gartner

**Phone** 850.434.7760

**Email** agartner@pensacolachildrenschorus.com

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

**4.1 Applicant Status**

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Organization - Nonprofit

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**4.2 Institution Type**

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Performing Group - Youth

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**4.3 Applicant Discipline**

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Music

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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)

## D. Quality of Offerings Page 4 of 12

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

The mission of the Pensacola Children's Chorus is to foster the personal and social growth of its singers and engage the community through inspirational musical experiences.

### 10. 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 30 years, the Pensacola Children's Chorus (PCC) has been using the performing arts to equip young people with the tools and skills they need to realize their potential and achieve success at every stage in life. Through a series of educational, performance, leadership, and community initiatives, PCC strives to fulfill its mission of using music to empower youth and enrich the Northwest Florida community.

Music education serves as the bedrock of PCC's primary educational initiative: the **Resident Choir Program** (RCP). Within the RCP, PCC's nearly 300 singers in grades 1-12 are distributed among 10 age-based choirs. Through rigorous and engaging weekly rehearsals, singers deepen their understanding of voice and movement with the help of highly qualified arts educators. Built upon a foundation of Social Emotional Learning (SEL), social and emotional competencies are intentionally developed alongside musical ones in an effort to impart the values of responsibility, teamwork, empathy, accountability, and confidence. These learning objectives are amplified through special leadership opportunities and community service.

Singers showcase their skills to captive audiences through the **Mainstage Performance Series**. This series consists of 3 annual concerts: (1) Christmas on the Coast, a Radio City Hall-style holiday spectacular; (2) One World, Many Voices, a choral celebration of unity and diversity; and (3) Showtime, a Broadway-style production featuring music from stage and screen. These events are supplemented by 25+ community performances at assisted living facilities, churches, and other community spaces.

PCC fortifies the musical ecosystem of Northwest Florida through an abundance of **community partnerships**. Alongside Escambia County School District, PCC presents a number of professional development workshops and inservices for practicing choral conductors. A program with the University of West Florida provides pre-internship teaching experience for aspiring music teachers. PCC's choirs routinely collaborate with Pensacola's other arts organizations (e.g. Symphony, Ballet, Opera) to present large works. One choir in particular, the Ambassador Choir, partners with other area nonprofits on special projects that fuse the performing arts with community service.

Beyond its own members, PCC leads numerous **community music programs**. The organization's Neighborhood Choir Program consists of small performing arts ensembles centered in geographically isolated and low income communities. Hybrid versions of these programs are presented at Dixon School for the Arts and Sciences, a low-income STEAM-based charter school, and in community centers managed by the City of Pensacola. Youth from throughout the community are invited to participate in Sing in the Summer, a multiweek series of summer camps which emphasize choral

singing, solo voice, dance, songwriting, and career readiness.

The common thread through each of these programs is PCC's twofold mission: (1) to foster the personal and social development of our members, and (2) to provide inspirational musical experiences for our singers and community. These are furthered by the organization's strategic plan (revised in 2020). Notable goals include (1) strengthening choral music in Northwest Florida by creating community-responsive programming and supporting public school music teachers; and (2) amplifying the organization's missional impact through more extensive evaluative processes and creative storytelling. In all this work, PCC hopes to realize its vision of a community that is strengthened and transformed through impactful encounters with music and the performing arts.

### **10.1 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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PCC's mission statement and strategic plan reveal three overarching goals:

1. To encourage the growth of social and emotional skills among members
2. To provide inspirational musical experiences for the community at-large
3. To serve as a champion for community music for all youth in Northwest Florida

The first two goals are expressly codified in PCC's twofold mission statement: (1) to foster the personal and social growth of its members, and (2) engage the community through inspirational musical experiences. These goals are developed further in PCC's strategic plan through its first key objective: to strengthen and expand the choral ecosystem of Northwest Florida.

### **10.2 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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GOAL 1: To encourage the growth of social and emotional skills among members

- Objective 1: Enroll at least 200 children in grades 1-12 in educational programs which emphasize Social Emotional Learning (SEL)
- Objective 2: Quantify each participant's growth through formal and informal evaluative tools

GOAL 2: To provide inspirational musical experiences for the community at-large

- Objective 1: Mount at least 3 large-scale performances for local audiences

- Objective 2: Present at least 5 small-scale performances for various groups within the community

GOAL 3: To serve as a champion for community music for all youth in Northwest Florida

- Objective 1: Offer \$40,000 in scholarships/tuition assistance for youth who would not otherwise be able to participate in tuition-based community music programs
- Objective 2: Establish and/or maintain at least 1 musical program hosted in collaboration with a community partner

### **10.3 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.

GOAL 1: To encourage the growth of social and emotional skills among members

- Objective 1: Enroll at least 300 children in grades 1-12 in educational programs which emphasize Social Emotional Learning (SEL)
  - Activity 1: Lead weekly rehearsals of the Resident Choir Program, using musical skill-building activities and quality repertoire to teach the values of responsibility, teamwork, accountability, empathy, and confidence.
  - Activity 2: Introduce prospective members and introduce them to music/SEL through a series of summer programs (Sing in the Summer)
  - Activity 3: Use multifaceted marketing strategy to recruit new singers
- Objective 2: Quantify each participant's growth through formal and informal evaluative tools
  - Activity 1: Measure a singer's growth over the course of a season through midyear surveying and an annual progress check
  - Activity 2: Analyze and report overall trends in singer development to build awareness and financial support among the community through marketing campaigns, public presentations, and fundraising initiatives.

GOAL 2: To provide inspirational musical experiences for the community at-large

- Objective 1: Mount at least 3 large-scale performances for local audience members
  - Activity 1: Utilize engaging repertoire, dynamic movement, costumes, and theatrical lights, sound, sets, and/or properties to present the Mainstage Performance Series (i.e. Christmas on the Coast; One World, Many Voices; Showtime)
  - Activity 2: Collaborate with other professional arts organization (e.g. Symphony, Ballet, Opera) to present large/masterworks based on their performance schedule
- Objective 2: Present at least 5 small-scale performances for various groups within the community

- Activity 1: Schedule and present performances for established community partners (e.g. Arc Gateway, Big Brothers Big Sisters, Azalea Trace)
- Activity 2: Empower the Ambassador Choir to present a musical project/performance with a new or existing community partner

GOAL 3: To serve as a champion for community music for all youth in Northwest Florida

- Objective 1: Provide \$40,000 in scholarships/tuition assistance for youth who would not otherwise be able to participate in tuition-based community music programs
  - Activity 1: Solicit individual contributions toward the Tuition Assistance program through the annual fund
  - Activity 2: Host an in-person and/or online fundraising event to specifically support the Tuition Assistance program (Italiano)
- Objective 2: Establish and/or maintain at least 1 musical program hosted in collaboration with a community partner
  - Activity 1: Provide professional development workshops through a Kennedy Center Partnership with the Escambia County School District
  - Activity 2: Present a regular music program with an established community partner (e.g. City of Pensacola Parks & Recreation, Dixon School for the Arts & Sciences)
  - Activity 3: Lead a weekly or biweekly Neighborhood Choir

A more specific timeline, related to impact numbers, is as follows:

July 2022

- Board Retreat (evaluate strategic plan, set priorities, assign committees; 1 event)
- Sing in the Summer (1 event, 4 distinct camps)
- Season Ticket Subscription Campaign (1 event for public)

August 2022

- New Member Auditions (1 event for public)

September 2022

- Resident Choir Program (3 rehearsal cycles corresponding to each Mainstage Performance, approximately 240 total rehearsals; for the purposes of this grant, each rehearsal cycle is counted as 1 distinct event)
- Dixon In-School Programs (1 ongoing event with approximately 48 meetings; for the purposes of this grant, this is considered just 1 event)
- Y'All Come Day (singer/family engagement event, 1 event for public)
- Membership overnight retreats (2 events for singers)
- In-Classroom Visits from Teaching Staff (10 separate and public events)

November 2022

- Azalea Trace Performance (1 event for public)



December 2022

- Christmas on the Coast performances (1 event, 3 concerts)
- Arc Gateway performances (2 separate and public events)
- Studer Family Children’s Hospital tree-lighting (1 event for public)
- Order of Daedalians performance (1 event for public)

January 2023

- New Member Auditions (1 event for public)

February 2023

- One World, Many Voices performance (1 event, 1 performance)
- Professional Development Workshop for teachers (1 event for public)

March 2023

- Italiano fundraiser event for tuition assistance (1 event for public)

May 2023

- Showtime performances (1 event, 3 performances)
- New Member Auditions & Returning Member Progress Checks (2 distinct events, 5 opportunities for participation)
- 4th/5th Grade Tour (1 event, 1 performance)

June 2023

- 6th-12th Grade Tour (1 event, 1 performance)
- Sing in the Summer (1 event, 4 distinct camps)

#### **10.4 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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PCC enjoys meaningful community partnerships which help achieve our goals. These partnerships are intentionally designed to be mutually beneficial, where the mission and goals of PCC and those of the partnering organization are prominent in collaborative activities.

The most formal partnership is with the Escambia County School District (ECSD). In 2019, PCC entered a formal partnership agreement with ECSD as a Kennedy Center (D.C.) Partner in Education. Through this partnership, PCC provides professional development workshops for local school teachers. Partner members meet annually to establish goals which support the growth and musical learning of ECSD’s students and teachers. This is submitted to the Kennedy Center for review and accountability.

Independently, PCC maintains a Partners in Song network composed of public and private school music teachers, private voice instructors, and church musicians. Individuals are engaged through

in-person gatherings, online meetups, and newsletters which share professional development resources and advocacy tools.

PCC supports community partners with a variety of musical initiatives. These include Arc Gateway (services for adults with disabilities), the Rally Foundation (fundraising for pediatric cancer patients), Big Brothers Big Sisters, the Studer Family Children's Hospital, and Dixon School for the Arts & Sciences (STEAM-based private school geared toward low-income families). These partners are supported either through direct programming led by PCC's staff or through student-led initiatives which are coordinated by the Ambassador Choir, a special ensemble wholly dedicated to pairing music with community service.

Additionally, PCC maintains strong relationships with other local arts organizations, specifically the symphony, ballet, and opera. At least once annually, these groups will solicit the talents of PCC's singers to participate in the presentation of masterworks. Recent collaborations include the opera Carmen and Mahler's 3rd Symphony.

## **11. 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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The most important question which is answered through formal evaluation is whether PCC is truly making a difference in the lives of its singers. To measure this, new members undergo a skills check at the onset of their tenure through an audition. Ongoing growth is evaluated through formal and informal observation as well as singer surveys throughout the season. Cumulative growth is measured through a formal progress check conducted by PCC's teaching staff. At these check-ins, singers demonstrate their musical growth through a series of exercises and report on their personal growth through a formal survey and informal interview. Records are maintained from year-to-year to measure a child's growth over time.

Internally, the Board of Directors routinely analyze ticket sales and quarterly financial performance to judge ongoing operational performance and make recommendations for any necessary shifts or changes. Singers, parents, and patrons are encouraged to provide ongoing feedback as well through online surveys. These are typically instituted immediately following a major performance. Results are reviewed by staff and board members for incorporation into ongoing and future programming.

Survey data, as well as informal and formal observations, are incorporated into each staff member's annual review. Administered by the Artistic & Executive Director (AED), each full and part-time staff member undergoes a formal evaluation every June. Through surveying, each staff member rates their own job satisfaction and performance. The AED separately conducts a formal evaluation through survey and extended response. The data from all of these instruments is discussed during a formal in-person review, during which annual goals and areas for improvement are codified. The AED undergoes a similar process conducted by the Executive Committee of the Board of Directors.

The Partners in Song network (area music teachers) is also formally and informally canvassed for program-related feedback, especially as it relates to the singers' experience and the level of support they feel from PCC.

### **11.1 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.

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

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40

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

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51

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

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26,104

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

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1,641

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

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3,933

#### 17. 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.

### 17.1 Number of artists directly involved?

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19

### 17.2 Number of Florida artists directly involved?

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18

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

31697

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

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3,945

### 19. 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.

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

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

Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

**19.3 Underserved/Distinct Groups: \***  No specific underserved/distinct group

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

Historically, PCC’s singers hail from a broad geographic region. This includes Escambia County (FL), Santa Rosa County (AL), Okaloosa County (FL), Walton County (FL), Baldwin County (AL), and Escambia County (AL). For the purposes of this section, demographics will be reported from our primary service area of Escambia County (FL) and Santa Rosa County (FL).

With a population of 488,246 among the 2-county region, the U.S. Census Bureau reports the following:

- Population under the age of 18: 21.2%
- Race & Ethnicity
  - White - 77.9%\*

- Black - 21.2%\*
- Asian, Pacific Islander, Native American, Hispanic/Latina, Other - 9.4%\*
- Socioeconomic
  - Median income, Escambia - \$50,915
  - Median income, Santa Rosa - \$67,949
  - Population under the age of 18 living in poverty - 19.6%

\*The Census Bureau reports that percentages cannot be compared with other demographics due to discrepancies amid data sources, so numbers will not exactly equal 100%.

## **21. 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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Among all arts-based organizations in Northwest Florida, PCC has the largest focus on children and youth. Recognizing that our current programs cater to just a small portion of the total number of youth in our region, we are in the process of expanding our programming portfolio to include music-based offerings which cater to a wider range of interests. Administered through our community partners, we are planning programs which involve songwriting, movement, drumming, and traditional and non-traditional group singing activities. Some programs (e.g. neighborhood choir groups, Dixon School for the Arts, city community centers) have already been described in prior sections of this grant, and are indeed active at the time of proposal. We seek to replicate these models in other locations, relying heavily on local leaders and survey data from prospective participants to create programs which satisfy the needs of the children and community. A full time staff member is wholly dedicated to the administration and growth of these programs.

Each of PCC's Mainstage Performances is streamed online for the general public, including those outside Northwest Florida. Prices range from \$15-\$25 per concert. In its inaugural year, streaming reached nearly 1,000 households from across the United States and the world.

Online streaming allows for every third grader in the Escambia County School District to witness a PCC performance, reaching approximately 3,500 youth.

PCC was one of the first community children's choruses in the United States to establish an online learning program at the height of the COVID-19 pandemic. Entitled eSing, participants meet weekly to further their vocal technique and learn repertoire. In its first year, eSing produced 5 virtual choir presentations, most of which are publicly viewable on PCC's YouTube page. eSing is available to singers in grades 1-12. It is tuition-based, and tuition assistance and scholarships are available.

With the help of longtime media and financial partners, PCC has produced multiple televised performances. Annually, Christmas on the Coast is broadcast on Christmas morning through the local ABC-affiliate, WEAR-WFGX. At the height of the COVID pandemic, a made-for-television patriotic concert entitled Let Freedom Sing was produced. It reached over 30,000 households in the station's viewing network.

## 22. 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.

- Escambia
- Orange
- Santa Rosa

## 23. 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.

- Escambia
- Okaloosa
- Santa Rosa
- Walton

## 24. 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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## 25. 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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Through its educational programs, PCC makes a substantial impact on the lives of its singers. Through formal and informal evaluative tools, singers report and demonstrate their learning of responsibility, accountability, empathy, teamwork, and confidence. In the past 5 years, 100% of PCC's singers have obtained a high school diploma and begun a collegiate education. Graduates routinely report that PCC has enabled them to realize their potential and feel confident in who they are.

At the height of the COVID-19 pandemic, 80% of singers reported that PCC's adapted programs helped them overcome feelings of fear, anxiety, and loneliness. Lessons learned during this trying period have been incorporated into ongoing in-person programs.

PCC also has a substantial economic impact on our local economy:

- 50% of PCC's annual income is sourced from individual donations, business contributions, and sales. These funds support PCC's educational and performance initiatives. These events (unpacked below) spur economic stimulation, especially by patrons.
- 25,000 in-person ticket holders attend PCC's Mainstage Performances each year. Most of these individuals patronize local restaurants either before or after these events.
- 300 families participate in PCC's ongoing educational programs each year. While some parents volunteer, most fill their child's rehearsal time with visits to local cafés, restaurants, and stores
- Employing nearly 40 local full-time, part-time, and contract employees each year, monies earned through these individuals are spent in our local economy
- PCC's programs require a diverse array of supplies, equipment, and manpower. This includes (but is not limited to) costume pieces, props, construction materials, sound equipment, lights, and sheet music. Local businesses are prioritized for these purchases, including Wardrobe Witchery, Mainstage Theatrical Supply, Jeff Jordan Audio Services, Sound Associates, Blues Angel Music, and the contractual services of the Pensacola Symphony Orchestra
- Through trade advertising partnerships with other local arts organizations (e.g. Pensacola Symphony, Ballet Pensacola, Pensacola Opera, Pensacola Little Theatre, Choral Society of Pensacola), PCC encourages patronage of other arts nonprofits

## 26. Marketing and Promotion

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

Brochures

- Collaborations
- Direct Mail
- Email Marketing
- Magazine
- Newsletter
- Newspaper
- Pay Per Click (PPC) Advertising
- Radio



- Organic Social Media
- Paid Social Media
- Television
- Other

## **26.2 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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PCC utilizes a marketing strategy comprising print, digital, online, and broadcast media which is primarily administered through partnerships with longtime media partners.

- The main awareness and engagement campaign centers on the Mainstage Performance Series. Online marketing is prioritized in these efforts, specifically through social media, electronic digital ads, and email marketing campaigns. Through frequent online engagement, the organization has built a thriving online community, including nearly 4,000 Facebook followers, 1,300 Instagram followers, and 4,000 email subscribers. Online content primarily markets specific events and shares the organization's impact through storytelling.
- Through a partnership with ADX Communications (local radio firm), PCC promotes educational programs and performances through online geofencing, or the creation of a virtual geographic boundary which is customizable based on targeted demographics. Targeted online advertisements are distributed among locations which are frequented by PCC's target audience: children and families. Identified locations include schools, athletic facilities, amusement parks, and shopping centers. Individuals who populate these sites will receive online advertisements for PCC's programs.
- PCC partners with traditional media outlets who provide their services in-kind or at a discounted rate. Print partners include inWeekly, Pensacola Magazine, and Pensacola News Journal. Radio outlets include Cat Country 98.7, News Radio 1620, and WUWF Public Radio. TV outlets include WEAR/WFGX (ABC) and WSRE (PBS). These outlets are used primarily to build audiences at public events, such as performances and auditions. We frequently work with them on specially produced pieces on storytelling and advocacy for PCC and the arts community in Northwest Florida at large.
- Print media is provided to local businesses and regional organizations who in turn promote our programs. Examples include tabloid posters which hang in storefront windows and community bulletin boards; a large banner which is displayed at a main downtown intersection; and rack cards and flyers which promote auditions and educational programs. PCC also provides informational brochures to Visit Pensacola, the region's tourism agency, who include them in relocation packages for families who are new to the area (especially military families).
- Trade agreements with other local arts organizations help cross-promote the arts in Pensacola, and PCC uses these to specifically promote programs/initiatives which cater to an arts-focused audience (e.g. performances, subscriptions, auditions). Partners include the Pensacola Symphony, Pensacola Opera, Ballet Pensacola, Choral Society of Pensacola, Pensacola State College, and the University of West Florida.
- As a youth-centered organization, we engage in an intentional recruitment strategy with the

Escambia and Santa Rosa County School Districts. At least twice per season, we print flyers promoting our educational offerings (e.g. Resident Choir Program, summer programs) which are distributed to each child in a targeted age group. We share promotional materials and archival performance footage with local music teachers. To aid in recruitment and awareness, we also hold special performances and provide free tickets to school groups at each of our Mainstage Performances.

- Staff members play a key role in promoting and advocating for PCC. Teaching staff are frequent presenters at local Rotary and Sertoma clubs and speak regularly to convocations of public school teachers and homeschool collectives. The Artistic Director is a guest columnist for the Pensacola News Journal, and many of PCC's programs are spotlighted through lengthy interviews on television (WEAR/WFGX-ABC, WSRE-PBS) and radio (Cat Country 98.7, NewsRadio 1620). The primary objective of these engagements is to build community support for the program at large by raising awareness and communicating our impact and potential impact on the lives of young people.

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

**27. 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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At the time of application, PCC is amidst a process of defining what it means to be truly accessible, affirming, and equitable. Beyond physical accessibility, recent findings have revealed that quantifying what is welcome (e.g. all age, race, gender, sexual orientation, religion, creed, socio-economic status or disability) is not as clear as what is not welcome (discrimination, prejudice, hate speech, etc.). While long standing policies are already in place, revision is ongoing.

Regardless, PCC operates in compliance with ADA regulations, is an equal opportunity employer, and adheres to a non-discrimination policy. The referenced policy is acknowledged by all staff, parents, volunteers, and board members.

PCC's rehearsal facility is ADA compliant and accessible for all singers. The building is single level, and its slightly elevated entrance can be accessed through a ramp. Teaching staff use a microphone to convey instruction, and those who are visually impaired are provided with iPads to magnify their sheet music. Accessibility symbols are present in various places throughout the facility.

Singers with behavioral exceptionalities receive extra support from staff, volunteers, and interns. Volunteer and student leaders receive special training, curated by PCC's licensed educators, on how to properly cater to each child's needs. Regular parent-teacher communication is established in special cases.

Each of PCC's performance facilities are evaluated for ADA accessibility. The main hall, Pensacola's Saenger Theater, has numerous ADA measures in place, including accessibility to all performers, both on-stage and off. Services for patrons include supertitles and sign language interpreters. Front of House management is authorized to reissue seating in order to accommodate the needs of visually or hearing impaired patrons without any financial penalty to the patron. Accessibility symbols are present in various places throughout the facility.

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

### 28. Policies and Procedures

Yes

No

## 29. Staff Person for Accessibility Compliance

Yes

No

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

Alex Gartner

## 30. 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.

30.1 If yes, when was the evaluation completed? 5/1/2020

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

Yes

No

### 31.1 If yes include here:

PCC's Safe Space and Inclusive Place is the social foundation of all PCC activities. This policy is paramount, and violations of this policy are handled severely and swiftly.

#### Safe Space

The Pensacola Children's Chorus intentionally strives to maintain a respectful environment that should serve as a safe space for its singers, staff, and volunteers. Any adult who severely violates this policy may be removed from the premises immediately or prohibited from participating in future PCC programs. Any singer who severely violates this policy will receive disciplinary action, including loss of privilege, suspension, or possible termination of membership.

"Respectful Environment" is defined as a space where an individual feels safe, welcomed, and respected. No individual, regardless of demeanor or demonstrated, should be made to feel that they are viewed as lesser than those around them.

"Safe Space" also refers to the personal safety of oneself and the safety of others.

#### Inclusive Place

The Pensacola Children's Chorus intentionally strives to welcome and include individuals of all types of race, creed, color, ethnicity, national origin, religion, sex, sexual orientation, gender identity, age, height, weight, physical ability and mental ability. Any parent or volunteer who through their conduct

severely violates this policy through the alienation or discrimination of any aforementioned party may be removed from the premises immediately and prohibited from participating in future PCC activities. Any singer in severe violation of this policy will receive disciplinary action, including loss of privilege, suspension or possible termination of membership.

The Pensacola Children's Chorus intentionally celebrates not only what makes us unique, but what also makes us one. This is primarily accomplished through the stories and messages we portray in our music and performances. Great care is taken to ensure that the lyrics sung by our singers are appropriate for youth and would not require any child to sing words which they feel are offensive, upsetting, or misaligned with their identity.

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

Beyond physical accessibility, PCC provides numerous accommodations for individuals with non-physical disabilities. For those with hearing impairment, staff teach with the use of an amplified sound system. For singers with visual impairment, PCC provides enlarged printed music or iPads to enable the singer to view the music at a degree that suits them.

Working with Pyramid Inc., a local purveyor of arts education for adults with special needs, PCC has created a special summer program for non-neurotypical children. Called Time to Shine, this weeklong summer camp combines singing, movement, and creativity to put on a performance of a classic fairy tale story.

For singers with financial difficulties, PCC allocates over \$40,000 per season in tuition assistance and scholarship funds. Families can secure these funds through a simple application that is based on their prior year's tax return. Special circumstances are evaluated by a special committee of the Board of Directors. PCC operates with a policy that no child will be excluded due to financial need.

PCC also operates community programs beyond its own facilities. Notable examples include Neighborhood Choirs (which at the time of application is located in Gulf Breeze, with ongoing plans for Cantonment, Milton, and Century) and community partner programs (notably Dixon School for the Arts & Sciences). By design, these programs are either free or low-cost and create an avenue for young people to experience an impactful and potentially life-changing experience with the performing arts.

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

PCC has been historically populated by a diverse population of singers, staff, board members, and volunteers. Recognizing that diversity ought to play a more prominent role in identifying prospective singers and stakeholders, PCC has sought to incorporate this value more intentionally in its recruitment process.

The Board of Directors has mobilized a thorough review of the organization's governing, financial, and membership policies through the lenses of diversity, equity, accessibility, and inclusion. Intentional efforts have been made to recruit and/or hire black, indigenous, and other persons of color for open staff and board positions.

At the time of application, PCC's staff, volunteer, and board leadership is as follows:

- Staff
  - White - 75%

- Black, Asian, Pacific Islander, Native American, Hispanic/Latina, Other - 25%
- LGBTQ - 25%

- Volunteers

- White - 85%
- Black, Asian, Pacific Islander, Native American, Hispanic/Latina, Other - 15%
- LGBTQ - unknown

- Board

- White - 82%
- Black, Asian, Pacific Islander, Native American, Hispanic/Latina, Other - 18%
- LGBTQ - 12%

# G. Track Record Page 7 of 12

## 34. 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.

PCC has a long history of financial sustainability, and COVID-19 proved no different. Despite expected financial losses, the organization continues to experience steady financial growth as validated by sustainable funding streams, successful grant proposals, and supportive donors and patrons. Notable examples of this include:

- Combined cash assets exceed \$750,000. Based on average monthly expenses (\$45,000 as of April 2021), this provides the organization with just under 17 months of cash to support its operations, less any income received.
- Of these cash assets, \$319,000 exists in a reserve account, while \$388,000 exists in an endowment. These funds are only accessed in the most dire of circumstances and involve a motion of the Board of Directors. (During the pandemic, neither of these accounts were accessed.)
- Apart from regular bills, PCC has no outstanding short- or long-term debt.
- To ensure that all prospective singers would be able to participate regardless of financial circumstances, a restricted bank account was established which maintains a \$40,000 balance to match the PCC board's annual commitment toward Tuition Assistance. This account is not touched unless tuition assistance awards exceed annual budgetary commitment. (This has never happened.)
- Since 1998, rehearsal and office facilities are provided rent-free by First Presbyterian Church of Pensacola, Florida. Terms of occupancy are negotiated every 3 years, and it is written that facilities are donated in perpetuity.

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

## 36. Operating Budget Summary

<b>Expenses</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
1. Personnel: Administrative	<b>\$198,715</b>	<b>\$151,769</b>	<b>\$170,164</b>
2. Personnel: Programmatic	<b>\$228,605</b>	<b>\$169,597</b>	<b>\$225,683</b>
3. Personnel: Technical/Production	<b>\$83,500</b>	<b>\$82,000</b>	<b>\$82,000</b>

4.	Outside Fees and Services: Programmatic	\$124,780	\$55,715	\$65,550
5.	Outside Fees and Services: Other	\$20,200	\$12,250	\$13,795
6.	Space Rental, Rent or Mortgage	\$80,570	\$80,595	\$81,095
7.	Travel	\$2,200	\$2,350	\$2,350
8.	Marketing	\$30,900	\$17,000	\$20,400
9.	Remaining Operating Expenses	\$62,950	\$51,240	\$52,500
<b>A.</b>	<b>Total Cash Expenses</b>	<b>\$832,420</b>	<b>\$622,516</b>	<b>\$713,537</b>
<b>B.</b>	<b>In-kind Contributions</b>			
<b>C.</b>	<b>Total Operating Expenses</b>	<b>\$832,420</b>	<b>\$622,516</b>	<b>\$713,537</b>
	<b>Income</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
10.	Revenue: Admissions	\$157,150	\$151,600	\$135,000
11.	Revenue: Contracted Services	\$425,170	\$237,580	\$205,400
12.	Revenue: Other	\$9,000	\$8,610	\$8,050
13.	Private Support: Corporate	\$97,500	\$72,500	\$87,000
14.	Private Support: Foundation	\$11,100	\$4,500	\$5,000
15.	Private Support: Other	\$71,100	\$60,000	\$66,000
16.	Government Support: Federal		\$109,600	
17.	Government Support: State/Regional	\$25,700	\$28,126	\$90,000



18. Government Support: Local/County	\$48,210	\$44,134	\$45,000
19. Applicant Cash			
<b>D. Total Cash Income</b>	<b>\$844,930</b>	<b>\$716,650</b>	<b>\$641,450</b>
<b>B. In-kind Contributions</b>			
<b>E. Total Operating Income</b>	<b>\$844,930</b>	<b>\$716,650</b>	<b>\$641,450</b>

**37. 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."

Two notable changes can be witnessed in the budget information.

The first is within personnel. Amidst the COVID-19 pandemic, key program staff left to pursue other career opportunities, and due to financial uncertainties we chose not to rehire the position. Moving into a new budget cycle with a clearer prospect, the position will be filled by a qualified individual.

The second is in outside program fees and services. Dramatic shifts in PCC’s programming illuminated unnecessary program costs. Mostly, this includes unnecessary supply costs and overtime hours for union labor related to performances.

**38. 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

**39. Hours \***

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

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

Yes

No

# H. Track\_Record Page 8 of 12

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

Yes

No

## 42. 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).

### 42.1 Personnel: Administrative \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Payroll & Benefits	\$0	\$155,000	\$0	\$155,000
2	Payroll Taxes	\$0	\$11,500	\$0	\$11,500
3	Payrol Administrative Fees	\$0	\$1,000	\$0	\$1,000
<b>Totals:</b>		<b>\$0</b>	<b>\$167,500</b>	<b>\$0</b>	<b>\$167,500</b>

### 42.2 Personnel: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Payroll & Benefits	\$90,000	\$147,000	\$0	\$237,000
<b>Totals:</b>		<b>\$90,000</b>	<b>\$161,500</b>	<b>\$0</b>	<b>\$251,500</b>

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
2	Payroll Taxes	\$0	\$13,500	\$0	\$13,500
3	Payroll Administrative Fees	\$0	\$1,000	\$0	\$1,000
<b>Totals:</b>		<b>\$90,000</b>	<b>\$161,500</b>	<b>\$0</b>	<b>\$251,500</b>

#### 42.3 Personnel: Technical/Production \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Contract Technicians	\$0	\$82,000	\$0	\$82,000
<b>Totals:</b>		<b>\$0</b>	<b>\$82,000</b>	<b>\$0</b>	<b>\$82,000</b>

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

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Community Engagement Programs	\$0	\$8,500	\$0	\$8,500
2	Contracted Musicians	\$0	\$16,000	\$0	\$16,000
3	Costumes & Props	\$0	\$3,500	\$0	\$3,500
4	Tuition Assistance	\$0	\$40,000	\$0	\$40,000
5	Summer Programs	\$0	\$2,500	\$0	\$2,500
6	Venue Costs	\$0	\$15,000	\$0	\$15,000
7	Sound/Lighting Equipment	\$0	\$5,000	\$0	\$5,000
<b>Totals:</b>		<b>\$0</b>	<b>\$90,500</b>	<b>\$0</b>	<b>\$90,500</b>

#### 42.5 Outside Fees and Services: Other \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
<b>Totals:</b>		<b>\$0</b>	<b>\$13,000</b>	<b>\$0</b>	<b>\$13,000</b>

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Professional Services	\$0	\$10,000	\$0	\$10,000
2	External Audit	\$0	\$3,000	\$0	\$3,000
<b>Totals:</b>		<b>\$0</b>	<b>\$13,000</b>	<b>\$0</b>	<b>\$13,000</b>

#### 42.6 Space Rental (match only) \*

#	Description	Cash Match	In-Kind Match	Total
1	Venue Rental	\$35,000	\$0	\$35,000
2	Storage Facility Rental	\$17,000	\$0	\$17,000
3	Property Insurance	\$9,500	\$0	\$9,500
4	Utilities	\$7,000	\$0	\$7,000
5	Equipment Lease & Maintenance	\$5,500	\$0	\$5,500
6	Repairs & General Maintenance	\$7,500	\$0	\$7,500
<b>Totals:</b>		<b>\$81,500</b>	<b>\$0</b>	<b>\$81,500</b>

#### 42.7 Travel (match only) \*

#	Description	Cash Match	In-Kind Match	Total
1	Travel	\$2,500	\$0	\$2,500
<b>Totals:</b>		<b>\$2,500</b>	<b>\$0</b>	<b>\$2,500</b>

#### 42.8 Marketing \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Concert Playbills	\$0	\$9,000	\$0	\$9,000
<b>Totals:</b>		<b>\$0</b>	<b>\$21,000</b>	<b>\$0</b>	<b>\$21,000</b>

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
2	Marketing - Programs	\$0	\$12,000	\$0	\$12,000
<b>Totals:</b>		<b>\$0</b>	<b>\$21,000</b>	<b>\$0</b>	<b>\$21,000</b>

#### 42.9 Remaining Proposal Expenses \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Dues, Fees & Licenses	\$0	\$5,000	\$0	\$5,000
2	Office Supplies & Expenses	\$0	\$14,000	\$0	\$14,000
3	Sheet Music	\$0	\$4,500	\$0	\$4,500
4	Miscellaneous	\$0	\$18,500	\$0	\$18,500
5	Merchandise Expenses	\$0	\$6,000	\$0	\$6,000
<b>Totals:</b>		<b>\$0</b>	<b>\$48,000</b>	<b>\$0</b>	<b>\$48,000</b>

**Amount of Grant Funding Requested: \$90,000**

**Cash Match: \$667,500**

**In-Kind Match:**

**Match Amount: \$667,500**

**Total Project Cost: \$757,500**

#### 43. 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.

##### 43.1 Revenue: Admissions \*

#	Description	Cash Match	Total
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#	Description	Cash Match	Total
1	Ticket Sales	\$85,000	\$85,000
2	Subscriptions	\$50,000	\$50,000
<b>Totals:</b>		<b>\$0</b>	<b>\$135,000</b>

#### 43.2 Revenue: Contracted Services \*

#	Description	Cash Match	Total
1	Registration Fees & Tuition	\$275,000	\$275,000
2	Summer Programs	\$12,000	\$12,000
3	Community Performances	\$4,000	\$4,000
4	Tour	\$17,000	\$17,000
<b>Totals:</b>		<b>\$0</b>	<b>\$308,000</b>

#### 43.3 Revenue: Other \*

#	Description	Cash Match	Total
1	Interest	\$500	\$500
2	Miscellaneous Income	\$4,000	\$4,000
3	Merchandise Sales	\$10,000	\$10,000
<b>Totals:</b>		<b>\$0</b>	<b>\$14,500</b>

#### 43.4 Private Support: Corporate \*

#	Description	Cash Match	Total
1	Sponsorships	\$90,000	\$90,000
<b>Totals:</b>		<b>\$0</b>	<b>\$90,000</b>

#### 43.5 Private Support: Foundation \*

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

**43.6 Private Support: Other \***

#	Description	Cash Match	Total
1	Annual Fund	\$40,000	\$40,000
2	Board Fundraiser	\$20,000	\$20,000
<b>Totals:</b>		<b>\$0</b>	<b>\$60,000</b>

43.7

43.8

**43.9 Government Support: Local/County \***

#	Description	Cash Match	Total
1	ACE Grant	\$55,000	\$55,000
<b>Totals:</b>		<b>\$0</b>	<b>\$55,000</b>

43.10

**Total Project Income: \$757,500**

**43.11 Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$90,000	\$90,000	12%
B.	Cash Match	\$667,500	\$667,500	88%
	Total Cash	\$757,500	\$757,500	100%
C.	In-Kind	\$0	\$0	0%
	Total Proposal Budget	\$757,500	\$757,500	100%

**44. 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.

## 45. Required Attachment List

Please upload your required attachments in the spaces provided.

45.1

### Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
W9_DOS-FL.pdf	33 [KB]	5/25/2021 2:13:41 PM	<a href="#">View file</a>

## 46. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
ST_2021_Season_Program_PRINT Reduced-1.pdf	Showtime 2021 Playbill	Playbill for annual spring concert	6527 [KB]		<a href="#">View file</a>

File	Title	Description	Size	Type	View (opens in new window)
Performance Videos.pdf	Performance Video & Audio	Video and audio recordings of recent performances	62 [KB]		View file
Future of Pensacola area arts community in question after COVID-19.pdf	Newspaper Article	Column by Artistic Director on impact of COVID on area arts organizations	59 [KB]		View file
PCC Brochure (4).pdf	Informational Brochure	Brochure sent through tourism bureau to new area families	10710 [KB]		View file
Season 2020-2021_Announcement_8-11-20.pdf	Press Release - Mainstage Performance Series		255 [KB]		View file
Sing in the Summer with the Pensacola Childrens Chorus_5-20-21.doc	Press Release - Sing in the Summer Series		401 [KB]		View file
Ballinger_2020-2021_5x5.png	Print Advertisement	Model for print and trade advertisements with local magazines and arts organizations	1998 [KB]		View file
Summer Auditions 2021.png	Audition Advertisement		1872 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Gulf Breeze Rehearsals_Announcement_9-24-20.doc	Press Release - Neighborhood Choirs	Announcing our first neighborhood choir in Gulf Breeze	4281 [KB]		View file

**46.1**

## **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.

### **47. 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.

### 48. 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

## 49. 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.

## 50. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Pensacola Children's Chorus, 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.

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

Alex Gartner

