

City Theatre

Project Title: General Program Support 2020

Grant Number: 20.c.ps.142.537

Date Submitted: Monday, August 13, 2018

A. Cover Page Page 1 of 10

Guidelines

Please read the current Guidelines prior to starting the application: 2019-2020 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based

Funding Category: Level 2

Discipline: Professional Theatre

Proposal Title: General Program Support 2020

B. Contacts (Applicant Information) Page 2 of 10

Applicant Information

- a. **Organization Name:** City Theatre 
- b. **FEID:** 65-0642183
- c. **Phone number:** 305.755.9401
- d. **Principal Address:** 444 Brickell Avenue, Suite 229 Miami, 33131-2404
- e. **Mailing Address:** 444 Brickell Avenue, Suite 229 Miami, 33131-2404
- f. **Website:** www.citytheatre.com
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Other
- i. **County:** Miami-Dade
- j. **DUNS number:** 1652175350000

1. Grant Contact *

First Name

Jessica

Last Name

Farr

Phone

305.755.9401

Email

jessica@citytheatre.com

2. Additional Contact *

First Name

Bruce

Last Name

Leslie

Phone

305.755.9401

Email

bruce@citytheatre.com

3. Authorized Official ***First Name**

Bruce

Last Name

Leslie

Phone

305.755.9401

Email

bruce@citytheatre.com

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

Organization - Nonprofit

Institution Type

Performing Group

Applicant Discipline

Theatre

5. Department Name

C. Eligibility Page 3 of 10

1. What is the legal status of the applicant? *

- Public Entity
- Nonprofit, Tax-Exempt
- Solo or Individual artists or unincorporated performing company
- Other (not an eligible response)

2. Are proposed activities accessible to all members of the public? *

- Yes (required for eligibility)
- No

3. Do proposed activities occur between 7/1/2019 - 6/30/2020? *

- Yes (required for eligibility)
- No

4. How many years of completed programming does the applicant have? *

- Less than 1 year
- 1-2 years
- 3 or more years (required minimum to request more than \$50,000 in GPS)

5. Professional Theatre* *

- Applicant compensates artistic staff and actors.

D. Excellence Page 4 of 10

1. Applicant Mission Statement - (Maximum characters 500.) *

City Theatre's three-part mission is to: develop and produce new work, specifically in the short play and short musical genre; leverage our theatrical expertise to engage and educate the community; and provide thought leadership to the theatrical industry.

2. Proposal Description

Describe the project or program for which you are requesting funding. Include goals, fully measurable objectives, activities, partnerships/collaborations, and a timeline. 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.

Goals, Objectives, and Activities - (Maximum characters 5000.)

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.

Objectives: Specific, measurable ends that are achievable within a time frame and mark progress towards achieving goals.

Activities: These are the specific activities that achieve the objectives.

GOALS

City Theatre's goals are inherent in its Mission. As supported by our activities, we aspire to increase audiences' familiarity with the short play form; invest in the form's future by facilitating the professional development of playwrights; develop new work through artistic and industry professional relationships; and actively participate in a creative synergy that grows and sustains our company and its art.

ACTIVITIES

City Theatre has grown from its launch in 1996 into one of the most distinctive theater companies in Florida. We know of no other theater organization in the U.S. that serves the public with our particular blend of programs. Our 2019-2020 goals are intertwined with propelling our dynamic growth with: Summer Shorts, which runs annually June to July at the Adrienne Arsht Center for the Performing Arts in Miami, features short plays written by renowned and emerging local, regional and national playwrights. Audiences experience 10 innovative plays of varying durations and styles directed by leading South Florida directors, performed by an ensemble of regional actors, all in the space of one evening. We're expanding our programs to include 10-minute musicals. A new production of Winter Shorts is scheduled for December. City Shorts will be traveling once again to three locations on tour: The Key Biscayne Community Center, The South Miami Dade Cultural Arts Center, and The Broward Center. Shorts Gone Wild is produced in partnership with Island City Stage and performed at their Wilton Manors theatre each August. Island Shorts is performed at the Key Biscayne Community Center. Audiences have opportunities year-round to enjoy free readings of original works submitted for consideration as a Summer Short. Regional actors perform at various locations, particularly at well-regarded Books & Books, the Olympia Theatre's Word Series, and

CityWrights readings. These informal, entertaining gatherings give audiences a chance to give feedback, contribute to our selection process, while allowing a work to come off the page with the use of actors and audience

members, the two most basic ingredients necessary for producing a play. During the last two decades, we've also developed a series of programs with Summer Shorts at its core: CityWrights functions as an incubator for new work in the short play form. This professional weekend for established and new playwrights encompasses master classes, workshops, mentoring sessions, forums, and public readings. Sessions are offered for theatre-makers, actor/playwrights, emerging producers and musical theatre collaborators, as well as educators who earn professional master credits. CityWrights' impact is regional and national. Our national partners participate in this intensive weekend, including Samuel French Publishing, The Dramatist Guild/Fund, and National New Play Network, as well as the South Florida Theatre League. CityWrights seeks to broaden its impact by focusing on playwrights from diverse communities who may not be aware of our writing opportunities. We define diverse beyond race and ethnicity to encompass age ranges, gender identities, and sexual orientation. A vital component of CityWrights is The Student Scholars Project, which nurtures young playwrights' writing, and began as an opportunity to provide additional artistic training in response to arts education cuts. We award scholarship funds for selected students to participate in CityWrights. Similarly, CityWrights Scholars gives voice to the next generation of playwrights, and helps develop a South Florida voice that distinguishes itself from other theater towns in the U.S. In 2016, we partnered with Miami-Dade Public Schools to initiate City Theatre Scholars; Giving Voice to the Next Generation of Playwrights, with our program Next Gen. During the school year, aspiring high school playwrights are invited to participate in an introductory, intensive weekend-long workshop. Student playwrights work with professional playwrights, directors, and actors to create, rehearse, and present original work during readings at Summer Shorts. They also receive: a one-year membership in the Dramatists Guild; free tuition to CityWrights; and the creation of their own professional cohort to network through high school, college and beyond. The 2018 inaugural cycle benefited Miami-Dade students. Our 2018-2019 Short Cuts Educational Tour targeted 25,000 students in 40 venues. Our 2019- 2020 Educational Tour will continue on this course, expanding our reach to cover Broward locations as well. Short Cuts tours Miami-Dade public and private middle schools with young, diverse actors in commissioned, original short plays about combatting bullying, developing self-respect, and overcoming obstacles. Public school students attend for free; private school performances are \$750. Finally, we'll produce the annual City Theatre National Award for Short Playwriting Contest to promote the art of short playwriting. The contest supports our mission to identify, acknowledge, and award excellence in dramatic writing in the short form genre. Additionally, it is equally valuable in helping us raise our national profile. In 2018, we received more than 1,500 national submissions.

MEASURABLE OBJECTIVES

The most immediate objectives for the next 2 to 3 years:

- 1) Leverage the investment in each production and reach more audiences by expanding the number of venues
- 2) Grow the number of new playwrights
- 3) Increasingly represent Miami's unique demographics by further expanding the diversity of our playwrights and their stories
- 4) Expand our reach as a national brand

Time Line

(State of Florida fiscal year–July to June):

- o Shorts Gone Wild: Aug/Sep 2019
- o Winter Shorts: Dec 2019
- o Short Cuts (school tour): Jan-Mar 2020
- o City Shorts Tour at KBCC, SMDCAC and The Broward Center: Feb 2020
- o Next Gen (student playwrights): ongoing thru June 2020
- o Summer Shorts: June 2020
- o CityWrights: June 2020
- o City Reads: year round, Miami Dade & Broward

Partnerships & Collaborations - (Maximum characters 2000.)

Describe any partnerships and/or collaborations with organizations directly related to the Specific Cultural Project (SCP) or General Programming (GPS). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

City Theatre annually partners with multiple organizations to produce our many cultural offerings during our seasonal programming. Partnerships include:

- Adrienne Arsht Center for the Performing Arts - The Arsht Center co-produces Summer Shorts and Winter Shorts with City Theatre. Often public readings are held at this venue, including our NextGen Young Playwrights Initiative final showcase.
- Miami Dade Public Schools- MDPS hosts our productions of The Short Cuts Tour throughout Miami-Dade and Broward County. School Board Representatives help to support our performances in each school district.
- Island City Stage- Shorts Gone Wild is held at this venue in Wilton Manors. Island City Stage and City Theatre co-produce this production annually.
- The Broward Center- City Shorts is presented at The Broward Center, our rental space for the production. City Theatre has also presented Shorts Gone Wild productions at this venue.
- The Village of Key Biscayne- The Village presents City Theatre at the KBCC with productions of City Shorts, formerly known as Island Shorts on Key Biscayne.
- Key Biscayne Community Center- City Shorts, our travelling tour of best of the fest shorts, also presents at this location. Once the original location for City Theatre's popular Island Shorts programming.
- Breakthrough Organization- Breakthrough co-presents productions of City Theatre's Short Cuts Tour for at risk and inner city youth during weekend and afterschool activity programs.
- South Miami Dade Cultural Arts Center- SMDCAC hosts productions of City Theatre's travelling best of the fest City Shorts productions.
- Chapman Partnership- Productions of The Short Cuts Tour are brought free of charge to homeless families at Chapman.
- National New Play Network- NNPN assists City Theatre in the search for new plays and new voices, two leaders from this organization also serve on the Artistic Advisory Board of City Theatre.
- Theatre Communications Group- TCG assists in marketing City Theatre events such as CityWrights and currently is in talk to co-present a summer workshop of national artists to extend CityWrights in Miami utilizing a partnership with City Theatre.

Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

TIMELINE

(State of Florida fiscal year – July to June):

Shorts Gone Wild – Aug/Sep 2019

Winter Shorts – December 2019

Short Cuts (school tour) – Jan to Mar 2020

City Shorts Tour – Feb 2020

Next Gen (student playwrights) – April to June 2020

Summer Shorts – June 2020

CityWrights – June 2020

City Reads – year round in Miami Dade and Broward Counties

E. Impact Page 5 of 10

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.

Applicants to the UCCD Salary Assistance category should calculate the number of individuals benefitting based on the number of jobs the grant funds in the application is supporting. If it is only one (1) position, then the number of individuals benefitting should be one (1).

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

9

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

135

3. How many Adults will be engaged? *

30,000

4. How many school based youth will be engaged? *

19,000

5. How many non-school based youth will be engaged? *

2,500

6. How many artists will be directly involved? *

190

Total number of individuals who will be engaged?

7. Select all categories that make up 25% or more of population directly benefitting (excluding broadcasts and online programming): *

No single age group made up more than 25% of the population directly benefited.

8. Select all categories that make up 25% or more of population directly benefitting (excluding broadcasts and online programming): *

No group made up 25% or more of population benefiting

9. Additional impact/participation numbers information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the impact/participation numbers.

10. 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. *State Service Organization* applicants: Select all counties that will be served by your programming.

- Broward
 Miami-Dade
 Palm Beach

11. Proposal Impact - (Maximum characters 3500.) *

Describe the economic impact of your organization as a whole and of the proposal in particular on your local community. Include a description of your proposal's education and outreach activities.

Organizations: Include the economic impact of your organization as a whole.

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

With an annual operating budget of \$925,000, we calculate our economic impact per a formula provided by Americans for the Arts and derived the extra spending by audiences to be \$720,997. This equates to a total industry employment of 49.9 FTE jobs, local government revenues of \$74,469, and state government revenues of \$90,171. City Theater takes its responsibility of serving the community so seriously that we have solidified that commitment by making it an integral component of our mission statement. That commitment extends beyond the foundation of any cultural organization's work, that is, to provide high caliber performances and programs. As we don't own a facility, our very infrastructure provides us with a nimble approach to programming that broadens our economic impact due to our multiple performance venues, which in turn, makes us more accessible to more audience members throughout South Florida. To

be sure, we approach the concept of community in different ways, as we also feel responsible for our South Florida community of artists, and the need to help make South Florida a vibrant place for professionals to obtain work. Just as importantly, we are deeply committed to addressing the needs of our communities' young people. The first, vital step is exposing them to the art form. We then provide different levels of engagement, including a better understanding of the process by which different types of artists contribute to the whole (just as citizens do in a dynamic community!). We aren't passive in this approach to our work. We find these young people, go to them, and we also invite them to come to us, as in the case of the Scholars Program. We take strong pride in nurturing the aspiring young artist, extending the idea that their contributions to the community as artists have worth and value, and especially providing encouragement and support where oftentimes they find little of either.

12. Marketing and Promotion - (Maximum characters 3500.) *

Describe the marketing/promotion/publicity plans and audience development/expansion efforts as related to the proposal. For example, include information on advertising, social media, collaboration with local organizations, brochures, etc.

National

- o Our playwriting contest and our annual call for submissions to Summer Shorts and Shorts Gone Wild are both national in scope.
- o Our work with the Dramatists Guild, Samuel French Publishing Company, and National New Play Network also speak to our national ties. Partnerships at all levels are a vital component of our marketing strategy.
- o City Theater is credited for plays we've commissioned when they are consequently produced in theaters all over the U.S.
- o Playwrights whose plays are produced at Summer Shorts, and who participate in Citywrights, are ideal "free-lance publicists" who help expand our reputation from coast to coast. They praise their work experience with City Theatre and encourage their associates to submit work to us.
- o The City Theatre Anthology is sold nationally at The Drama Bookshop in NYC, on Amazon, and locally at Books & Books.
- o We are planning next season's conference, whose overall theme is on diversity, and raising our audiences' awareness of City Theatre's impact statewide, regionally, and nationally.

Statewide

- o All of the points made in National also apply to raising the City Theatre profile across the state.
- o Similarly, our website, www.citytheatre.com, Facebook page, and Twitter account contribute to growing our recognition in Florida.

Regional

- o City Theatre happily takes its show on the road by producing the annual Shorts Gone Wild in Broward, our neighboring county, from August to September at Island City Stage. We are the only theater company located in Miami-Dade that produces outside of our home county.
- o E-blasts reach our 18,000 members, who include audience members, educators, students, and playwrights, nationally, statewide, regionally, and locally.
- o E-blast exchanges via Arts Partners allow us to partner with Miami Science Museum, Miami Children's Theatre, Village of Key Biscayne, Miami Children's Museum, South Florida Theatre League, Arts &

Business Miami, The Center for Literature and Writing, Books and Books, Adrienne Arsht Center for the Performing Arts, and the Greater Miami Convention and Visitors Bureau. Our print media reaches regional audiences in Miami-Dade and Broward Counties via postings in regional newspapers and magazines, paid advertising, brochures, and promotional post cards.

- o Our partnership with WLRN radio helps us reach audiences in Miami-Dade, Broward, Palm Beach and Monroe Counties.

- o Our partnership with The Greater Miami Convention and Visitors Bureau is invaluable. The Bureau helps with hotel reservations for CityWrights; in turn, we supply all CityWrights attendees with the Bureau's promotional materials about South Florida.

- o Special accessibility performances integrated into our seasons are publicized on our website, and via social media and e-blasts. We post their dates and details once they're finalized.

- o City Theatre Board Member, Eric Jellson, Area Director of Marketing and Strategy for The Kimpton Hotels, facilitated an outreach effort with the Concierge Association, which agreed to distribute our City Theatre's marketing materials to several Miami-based hotels. Colleagues, organizations, institutions, partnerships, and playwrights who have benefitted from their involvement with us continue to provide their support. For example, Nan Barnett, Executive Director of the National New Play Network in Washington D.C., offered a solution to the challenge playwrights faced in getting their work distributed, and previewed the innovative New Play Exchange online script database at CityWrights.

F. Management and Operating Budget Page 6 of 10

1. Fiscal Condition and Sustainability - (Maximum characters 1750.) *

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.

City Theatre's financial position is good. There is an accumulated deficit of \$102,638 (as of 9/30/2017) which is funded primarily with a credit line from a bank. This is a reduction from the largest accumulated deficit of \$154,600 (as of 9/30/2011). City Theatre had operated with annual surpluses for four out of five fiscal years until Hurricane Irma in Fall 2017 forced the cancellation of performances of two of City Theatre's major productions. City Theatre has been expanding programmatic offerings over the past few years and continues to focus on play selections that our audiences will enjoy and support. New programming includes the return of Winter Shorts in December, the production of a full length play, Robert Schenkkan's Building the Wall, and the launch of a new program Shorts on Ships. Two of these programs were one-year special opportunities so the 2018-19 budget is being reduced versus 2017-18. The Board of Directors has seen new members joining over the past two years bringing with them new ideas and new energy to help support City Theatre's growth as we approach our 25th anniversary season.

2. Evaluation Plan - (Maximum characters 1750.) *

Briefly describe your methods and processes for gathering, analyzing, and reporting data to evaluate your programming with the purpose of improving, deciding to continue, or stopping.

City Theatre requests performance reports from our host facilities that include data on audience attendance, demographics and make-up (zip codes) that's derived from surveys and ticket sales. We also use on-the spot surveys to capture immediate audience feedback during Summer Shorts and the CityReads series. CityWrights attendees and instructors are registered in a database, and asked to complete an evaluation survey at the end of the symposium. The historical response rate of more than 50% provides with valuable information to guide us in future programming. Given Miami-Dade County's diversity, it's crucial for us to mirror our community through artistic productions that speak to youth, families, teens, adults, seniors, the LGBT community and art aficionados. Specific surveys and evaluations from our year-round programs further help refine our strategic plans, and guide the various ways we implement positive changes and growth. We are committed to further developing our vision for, and impact, on our community, region, and nation by providing access to high quality, cutting edge, and entertaining theatre. We believe in the power of the arts to advance social justice. Our organization is unique in that we don't present a season of plays at a single venue.

Ultimately, we measure our success and impact in a variety of different, but equally important, ways:

- o quality and quantity of scripts submitted by local, regional, and national artists
- o number and diversity of audiences participating in our free and ticketed programs

- o level of dialogue and interest generated through the performances and outreach activities
- o responses received through audience surveys, focus groups and informal dialogue
- o levels of press and public awareness generated locally, regionally, and nationally
- o adherence to annual operating goals, including the levels of expenses accumulated in conjunction with earned and contributed support
- o tangible and intangible levels of community-building and collective endeavors that reach across geographic, ethnic, social and cultural boundaries

3. Completed Fiscal Year End Date (m/d/yyyy) *

9/30/2017

4. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$86,147	\$92,500	\$65,000
2. Personnel: Programmatic	\$114,724	\$162,404	\$146,296
3. Personnel: Technical/Production	\$16,788	\$46,126	\$18,276
4. Outside Fees and Services: Programmatic	\$124,130	\$207,052	\$102,780
5. Outside Fees and Services: Other	\$26,500	\$24,300	\$29,300
6. Space Rental, Rent or Mortgage	\$5,370	\$17,302	\$11,344
7. Travel	\$27,875	\$27,930	\$13,490
8. Marketing	\$50,060	\$50,280	\$46,070
9. Remaining Operating Expenses	\$125,162	\$202,104	\$116,053
A. Total Cash Expenses	\$576,756	\$829,998	\$548,609
B. In-kind Contributions	\$126,441	\$135,958	\$124,900

Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
C. Total Operating Expenses	\$703,197	\$965,956	\$673,509
10. Revenue: Admissions	\$127,140	\$201,800	\$170,000
11. Revenue: Contracted Services	\$105,359	\$329,700	\$15,000
12. Revenue: Other	\$2,400		
13. Private Support: Corporate	\$31,856	\$35,000	\$34,450
14. Private Support: Foundation	\$90,474	\$80,000	\$86,365
15. Private Support: Other	\$58,923	\$50,000	\$48,794
16. Government Support: Federal			\$10,000
17. Government Support: State/Regional	\$21,742	\$13,500	\$50,000
18. Government Support: Local/County	\$112,000	\$122,000	\$134,000
19. Applicant Cash			
D. Total Cash Income	\$549,894	\$832,000	\$548,609
B. In-kind Contributions	\$126,441	\$135,958	\$124,900
E. Total Operating Income	\$676,335	\$967,958	\$673,509

5. Additional Operating Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. For example, if you have a budget deficit or there has been a large change in your operating budget compared with last fiscal year.

6. Paid Staff

- Applicant has no paid management staff.
- Applicant has at least one part-time paid management staff member (but no full-time)
- Applicant has one full-time paid management staff member
- Applicant has more than one full-time paid management staff member

7. Hours *

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

G. Management and Proposal Budget Page 7 of 10

1. Rural Economic Development Initiative (REDI) Waiver *

Yes

No

2. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.florida-arts.org/grants/guidelines/2017-2018.gps.guidelines.cfm#budget>.

Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Executive Director & Administrative Manager	\$0	\$65,000	\$0	\$65,000
Totals:		\$0	\$65,000	\$0	\$65,000

Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Directors & Equity Actors	\$20,000	\$126,296	\$13,000	\$159,296
Totals:		\$20,000	\$126,296	\$13,000	\$159,296

Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Technical Managers	\$0	\$18,276	\$0	\$18,276
Totals:		\$0	\$18,276	\$0	\$18,276

Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Non-Equity Actors, Directors & Designers	\$20,000	\$82,780	\$0	\$102,780
Totals:		\$20,000	\$82,780	\$0	\$102,780

Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Accounting, Marketing Services	\$0	\$29,300	\$0	\$29,300
Totals:		\$0	\$29,300	\$0	\$29,300

Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Performance venues and Office space	\$11,344	\$108,900	\$120,244
Totals:		\$11,344	\$108,900	\$120,244

Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Travel	\$13,490	\$0	\$13,490
Totals:		\$13,490	\$0	\$13,490

Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Marketing, Eblasts, Print	\$5,000	\$41,070	\$3,000	\$49,070
Totals:		\$5,000	\$41,070	\$3,000	\$49,070

Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Royalties	\$5,000	\$15,765	\$0	\$20,765
Totals:		\$5,000	\$15,765	\$0	\$20,765

Amount of Grant Funding Requested:

\$50,000

Cash Match:

\$403,321

In-Kind Match:

\$124,900

Match Amount:

\$528,221

Total Project Cost:

\$578,221

3. Proposal Budget Income:

Detail the expected source of the cash match recorded in the expenses table in the budget categories listed below. Include only income that specifically relates to the proposal. The Proposal Budget income must equal the Proposal Budget expenses.

Revenue: Admissions *

#	Description	Cash Match	Total	
1	Ticket Sales	\$170,000	\$170,000	
Totals:		\$0	\$170,000	\$170,000

Revenue: Contracted Services *

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

Private Support: Corporate *

#	Description	Cash Match	Total	
1	Corporate Donations	\$25,527	\$25,527	
Totals:		\$0	\$25,527	\$25,527

Private Support: Other *

#	Description	Cash Match	Total	
1	Individuals	\$48,794	\$48,794	
Totals:		\$0	\$48,794	\$48,794

Government Support: Federal *

#	Description	Cash Match	Total
1	NEA	\$10,000	\$10,000
Totals:		\$0	\$10,000

Government Support: Local/County *

#	Description	Cash Match	Total
1	Local & County Gov't Grants	\$134,000	\$134,000
Totals:		\$0	\$134,000

Total Project Income:

\$578,221

Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$50,000	\$50,000	9%
B.	Cash Match	\$403,321	\$403,321	70%
	Total Cash	\$453,321	\$453,321	79%
C.	In-Kind	\$124,900	\$124,900	22%
	Total Proposal Budget	\$578,221	\$578,221	101%

4. Additional Proposal Budget Information (optional) - (Maximum characters 500.)

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.

H. Accessibility Page 8 of 10

1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. - (Maximum characters 2500.) *

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.

All venues utilized by City Theatre are accessible to people with disabilities via wheelchair seating and assisted listening devices. Wheelchair spaces and companion seats are reserved for the exclusive use of individuals with disabilities and their guests. Wheelchair spaces and wheelchair companion seats can be purchased at the ticket window, by telephone, and online. Complaints from members of the public, as well as from staff and volunteers, are promptly addressed and resolved by management of the facility where the event is housed. Sign language interpreted performances can be arranged by contacting the venue. ADA compliance for City Theatre venues:

Adrienne Arsht Center for the Performing Arts

The Adrienne Arsht Center for the Performing Arts (ACPA) is fully accessible. When purchasing tickets, patrons who have special needs have dedicated phone numbers published on the website and in our programs call (305) 949-6722 or (866) 949-6722 and inform their customer service representative. The tty number is (786) 468-2011 (TTY). Audio description and assistive listening equipment is funded by Mary & Sash Spencer and the Miami-Dade County Mayor and the Board of County Commissioners, the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council. Seating for physically disabled patrons and their companions is made available in the Carnival Studio Theatre in dedicated space on the floor/first row of the auditorium.

Village of Key Biscayne Community Center

ADA Policy

The Village of Key Biscayne gladly complies with the provisions of the Americans with Disabilities Act. Persons needing reasonable accommodation to attend or participate in any program may call 305-365-8900. The Key Biscayne Community Center is currently compliant, and is in the process of renovations to improve accessibility to all areas of the Center.

2. Policies and Procedures

Yes

No

3. Staff Person for Accessibility Compliance

Yes

No

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

Bruce Leslie

4. Section 504 Self Evaluation

Yes, the applicant has completed the Section 504 Self Evaluation Workbook from the National Endowment for the Arts.

Yes, the applicant completed the Abbreviated Accessibility Checklist.

No, the applicant has not conducted an accessibility self-evaluation of its facilities and programs.

If yes, when was the evaluation completed?

6/1/2017

I. Attachments and Support Materials Page 9 of 10

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 DCA 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 or .gif	5 MB
documents	.pdf or .txt	10 MB
audio	.mp3	10 MB
video	.mp4, .mov, or .wmv	200 MB

1. Required Attachment List

Please upload your required attachments in the spaces provided. .

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
substitute w9.pdf	33 [KB]	5/10/2018 12:56:03 PM	View file

2. Support materials (Optional)

File	Title	Description	Size	Type	View (opens in new window)
Approved final playbill SS18.pdf	City Theatre's Summer Shorts 2018 Playbill		13216 [KB]		View file
Summershorts-flyer-4x9-v3.pdf	Summer Shorts Flyer 2018		1404 [KB]		View file
INFO PACKET SHORT CUTS TOUR 2018.pdf	Short Cuts Tour 2018 Information Packet		2399 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
study guide 2018.pdf	Short Cuts Tour Study Guide 2018		1394 [KB]		View file
WEB PROMO SUMMER SHORTS.mp4	Summer Shorts Web Promo		16807 [KB]		View file

J. Review & Submit Page 10 of 10

1. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of City Theatre 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.

Guidelines Certification

I hereby certify that I have read and understand the guidelines and all application requirements for this grant program as outlined under section , Florida Statutes 265.286 and 1T-1.036, Florida Administrative Code.

Signature (Enter first and last name)

Bruce Leslie

