MicheLee Puppets, Inc.

**Project Title:** General Program Support 2021  
**Grant Number:** 21.c.ps.142.382

A. Cover Page Page 1 of 10

**Guidelines**

Please read the current Guidelines prior to starting the application: 2021-2022 General Program Support Grant Guidelines

**Application Type**

**Proposal Type:** Discipline-Based

**Funding Category:** Level 2

**Discipline:** Professional Theatre

**Proposal Title:** General Program Support 2021
B. Contacts (Applicant Information)

Applicant Information

a. **Organization Name:** MicheLee Puppets, Inc.

b. **FEID:** 59-2616456

c. **Phone number:** 407.898.7925

d. **Principal Address:** 4420 Parkway Commerce Blvd. Orlando, 32808-1008

e. **Mailing Address:** 4420 Parkway Commerce Blvd. Orlando, 32808-1008

f. **Website:** www.micheleepuppets.org

g. **Organization Type:** Nonprofit Organization

h. **Organization Category:** Other

i. **County:** Orange

j. **DUNS number:** 803927110

k. **Fiscal Year End Date:**

1. Grant Contact *

   **First Name**
   Tracey

   **Last Name**
   Conner

   **Phone**
   407.898.7925

   **Email**
   tracey@micheleepuppets.org

2. Additional Contact *

   **First Name**
   Tracey
3. Authorized Official *

First Name
Tracey

Last Name
Conner

Phone
407.898.7925

Email
tracey@micheleepuppets.org

4. National Endowment for the Arts Descriptors

4.1. Applicant Status
Organization - Nonprofit

4.2. Institution Type
Performing Group

4.3. Applicant Discipline
Theatre

5. Department Name
The Florida Department of State
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 7/1/2020 - 6/30/2021? *
   - 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.) *

MicheLee Puppets empowers lives through the art of puppetry. Since 1985, our original, issue-based performances, videos, and puppetry workshops have promoted respect, responsibility, and positive life choices among 2.2 million of Florida’s children, youth, and families. Nationally awarded for excellence, MicheLee Puppets produces world class puppetry art to foster positive social change locally, regionally, and nationally.

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.

2.1. 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.

Since our founding in 1985, MicheLee Puppets has written and produced more than 65 original issue-based puppetry plays and videos reaching 2.2 million PreK-12th grade students in more than 40 Florida counties.

Our 2020-21 season is an exciting blend of touring school productions, public performances, and puppetry arts workshops, classes, and exhibits for children and adults of all abilities.

GOALS

1) To make a positive impact on children and adults physically, mentally, emotionally, and socially through the art of puppetry
2) To promote the art of puppetry to Florida children and families of all abilities by demonstrating excellence in a wide array of puppet styles through performances, puppetry arts classes, professional development classes, puppetry exhibits and through online delivery of our puppetry videos and related resources

3) To develop and nurture creative partnerships with schools, social service agencies, artists, and cultural organizations that enable MicheLee Puppets to grow artistically, advance our goals, and meet the needs of our partners and the communities we serve

4) To secure sustainability of our organization through diversified funding and increased earned income

5) To expand our outreach and impact locally, regionally, and nationally

OBJECTIVES

1) To present 365 puppetry theatre performances, workshops, and classes to Florida schools, libraries, science centers, children's museums, theatre venues, corporate sites, and the MicheLee Puppets Studio

2) To increase community-based (rather than school-based), family-focused performances, events, and workshops by 20% (audience baseline: 13,900; goal: 16,700)

3) To develop 3-5 new partnerships that will enable MicheLee Puppets to meet goals for funding, program and artistic development, sustainability, and accessibility to underserved audiences

4) To raise minimum of $150,000 in unrestricted funding by
   • Increasing earned income by 20% (baseline: $33,500) through contracts for performances, classes, and commissioned new works to earn $40,200
   • Securing (5) new major gifts (individual and corporate) to raise $5,000-$10,000
   • Raising $110,000 through annual fundraiser/annual campaign

5) To expand our geographic footprint throughout Florida and the Southeastern US with a multi-state tour of Mission STEAMpossible beginning in 2020; online streaming of live shows and videos to schools in multi-state locations

ACTIVITIES

Performances:

Mission STEAMpossible – NEW After a successful pilot tour in Central Florida in 2018/2019, we launch a SE Regional tour to planetariums and science centers in 2020.

Una Borinqueña en Florida – NEW This interactive puppet show is performed in Spanish and designed to help children from Puerto Rico and Latin America, who have relocated to Central Florida due to natural disasters and other traumatic events.
Title TBD: Commissioned Work for Orlando Philharmonic Orchestra – *NEW* OPO has commissioned puppetry works to be performed during live concerts in 2018 and 2019. We anticipate expanding this partnership with a new work in 2020-21.

**Fusion Fest – ** *NEW* MLP serves as Puppetry Director for the Fusion Fest parade, working with artists to build and perform a multicultural array of giant puppets parading through downtown Orlando.

**A Good Day for Pancake** – Bully prevention show for K-2nd grades features adorable animal hand puppets, sing-a-longs, and audience participation.

**The Upstander League** – Bully prevention show for 3rd-5th grades features a cast of found object puppets and shadow puppets, music, and audience participation. Students learn the tactics to move from bystander to upstander in bullying situations.

**Rhyme Time: Reading Readiness Series** – This **series of THREE puppet shows** is performed on large, pop-up-book stages with paper rod puppets and features Mother Goose rhymes set to our original music to prepare PreK-K kids for success in kindergarten and beyond.

**Discover Math and Science** – In the style of toy theatre and shadow puppetry, we explore basic math and science concepts through puppets, music, and audience participation. For PreK, VPK, Kindergarten.

**Teaching Puppetry:**

**Puppetry Explorations for Students with Unique Abilities – ** *NEW in 2019- Expanding in 2020* A specially designed course teaches students puppet-making and performance skills at our studio to youth and young adults with varying abilities and their parents and caregivers.

**Professional Development Classes** - We offer puppetry training from basic manipulation to on-camera/monitor puppetry and puppet building for adults who want to develop professional level skills.

**Puppet Labs** – Participants explore a variety of puppet styles at three puppet stations: on-camera puppetry; shadow puppetry; ensemble puppetry.

**Puppets in Therapy** - We teach occupational therapy students at Adventist University of Health Sciences and play therapy students at University of Central Florida. In partnership with social service agencies, we lead abused, homeless, and at-risk children in puppet productions that enable them to safely tell their stories and to work through their trauma.

**Puppetry in the Healing Arts** - We provide performances, workshops, and bed site visits with our puppets to bring cheer to hospitalized children.
**Sock Puppets with a Heart** – Company volunteers have created 1,500 sock puppet characters that we have donated to children's charities that serve sick, abused, and homeless children.

**Puppetry Exhibits:**

In 2020-21, we will again loan our beautiful puppets to various art exhibits in Florida including World Puppetry Day in Fort Lauderdale.

### 2.2. 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.

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**EXAMPLES OF CURRENT PARTNERSHIPS**

* MOUs or contracts are executed for partnerships in which payments are made.

**Social Service Agencies:**

- *Arnold Palmer Hospital for Children* - Puppetry in Healing Arts shows and bed side visits
- *AdventHealth for Children* – Using puppets to teach health and hygiene
- *Adult Literacy League* - Puppet shows and workshops for low-income families with preschool age children to promote literacy

**Arts/Cultural Organizations:**

- *Orlando Philharmonic Orchestra* – Commissioned puppetry performances/films for live concerts
- *Venue on the Lake* - Provides venue for our family-focused events and performances
- *IBEX Puppetry* - Heather Henson’s puppet company provides their Endangered Species Parade of puppets, puppet making workshop, and puppet videos from the Handmade Puppet Dreams series at our events
- *Central Florida Community Arts* – Partner on summer camps and arts classes in communities
- Orlando Science Center – Performances at the Orlando Science Center
- *Emil Buehler Planetarium* – Performances at the Planetarium; co-marketing Misson STEAMpossible to planetariums throughout Southeastern US

**Individual Artist Collaborations:**

- *Leslie Carrara* – Sesame Street's “Abby Cadabby” co-writes and performs songs for our music videos; performs puppets in our videos.
- *Paul Rudolph* – Sesame Street's Music Director writes and produces music for videos and live shows.
• *Holly Heller* – Graphic artist and illustrator provides artwork for shadow puppets and video productions.
• *Erin Hodges* - Graphic artist, set designer, and illustrator. She has created cartoon images of our puppets for promotional posters and illustrations for our puppets and pop-up-book *Rhyme Time* stages. She illustrated a book of rhymes from our *Rhyme Time* CD, which will be published as an E-Book with the music and also as a beautiful hardback book.
• *Ry David Kovacevich* is a musician and composer and runs Earthtone Studios. He has written, recorded, and engineered music for many of our original stage shows and videos.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

**Timeline:**

- March 2020 – Launch regional tour of “Mission STEAMpossible” to planetariums and science centers
- April 2020 – Begin advance booking for 2020-21 shows in Central Florida schools and public venues (booking ongoing throughout year)
- Summer 2020 – Shows and workshops for summer camps; repair and prep shows for fall tour; auditions and rehearsals for 2020-21 fall touring shows
- Aug. 2020-June 2021 – Deliver school shows, classes & workshops, public performances and puppet exhibits
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? *

22

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

365

3. How many Adults will be engaged? *

11,455

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

59,430

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

3,800

6. How many artists will be directly involved? *
Total number of individuals who will be engaged?
74735

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

- Children/Youth (0-18 years)

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

- Black/African American
- Hispanic/Latino
- White

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.

In addition to the numbers listed, there are thousands in cities across the country who see our videos in puppet film festivals. Many thousands more access our video content through our website and on Vimeo and YouTube. We produced a video series for the FL Dept. of Health & Dept. of Transportation and a series for AdventHealth, which are viewed in schools, homes, and hospitals throughout Florida.

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
- Lake
- Orange
- Osceola
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.

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**ECONOMIC IMPACT**

Using the Arts and Economic Prosperity IV Calculator from The Economic Impact of the Nonprofit Arts and Culture Industry (Americans for the Arts, 2012), MicheLee Puppets has the following economic impact in Orlando (directly and indirectly):

- **Full-Time Equivalent Jobs** – 64.9
- **Household Income**: $1,469,173
- **Local Government Revenue**: $115,729
- **State Government Revenue**: $144,847

MicheLee Puppets employs two full-time and eight part-time administrative and artistic staff. We contract 8-10 additional actors, puppeteers, stage technicians, artists, musicians, and teaching artists throughout the year. We also contract professional video crews to work with us on our video productions.

**EDUCATION AND OUTREACH IMPACT**

**The Impact of Puppets:**

The art of puppetry is an amazing tool for reaching youth with difficult to discuss topics. The power of puppetry is in the interaction between puppet and audience member. Children, especially, relate to puppets as if they are real. They believe the puppets and they take action. For instance, several children have disclosed child abuse as a result of our shows. One boy shared that his sisters, who were living in Michigan, were being abused by their step-dad and he had never told. The day he saw our puppet show, he reported, and two little girls a thousand miles away were saved by a puppet show in Orlando.
Even teens are impacted. We partner with social service agencies to create content rich, impactful performances. We worked with the Victim Service Center to produce a sexual assault prevention play for teens. Several teen girls came forward after our shows to speak with the victim advocate who was always with our team. One girl emailed us a message that her father had raped her when she was seven and no one knew. The day she saw our play, she told her mother. She said, "The burden I have carried on my shoulders for eleven years has been lifted. Thank you for your show." That is the power and impact of puppetry!

**The Scope of our Outreach:**

**As a touring company, all of our plays and puppetry classes are outreach.** Our primary audiences are in schools, and we have reached 2.2 million prek-12th grade students in more than 40 Florida counties, the Philippines and in Zambia, Africa.

We present public performances and arts activities at libraries, summer camps, festivals, theatre venues, museums, and other events.

**Promoting the art of puppetry is central to our outreach.** Our puppetry workshops and classes target disadvantaged, at-risk, abused, and differently abled children. Puppetry gives these kids a voice and a creative way to explore issues that are important to them. For instance, we partnered with Harbor House of Central Florida, a domestic violence shelter, to provide puppetry workshops for the children who were suddenly homeless after escaping the violence. These children were able to safely talk about their experiences through puppetry and work towards healing. By teaching occupational therapy and play therapy students, actors, teachers, and youth leaders how to bring puppets to life, our outreach extends even further as these new puppeteers go out and impact children and youth throughout our communities.

**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.

**MARKETING TO OUR TARGET AUDIENCES**

**Public and Private Schools, Head Start Centers, Preschools:**

MicheLee Puppets’ multi-county school tour is marketed through email blasts, direct mail, phone calls and social media. We meet with leaders at the school district level for assistance in connecting with school principals and to explore funding opportunities.

**Public Performances, Classes, Events:**
Our email marketing to more than 9,000 is coordinated with our social media outreach to more than 2,000, primarily on Facebook and Instagram. We have been successful in raising brand awareness and increasing attendance to public performances, auditions, and classes through social media. We selectively participate as a vendor in family events to promote our programs, and in June will attend the SE Planetarium Assoc. Conference in South Carolina to market our Mission STEAMpossible show.

Throughout 2019-20 the MicheLee Puppets logo appears on the LYNX Public Service Bus, along with seven other nonprofit organizations, and runs in Orange, Osceola, and Seminole Counties. We are the only arts organization included in this mobile billboard!

Our public performances which take place at libraries, museums, and other partner venues are generally advertised by the partner venue and also promoted through our social media and email database.

**MicheLee Puppets’ Strategic Plan is “Live and Online”:**

While we have reached more than 2 million throughout Florida with our live performances and classes, the potential to reach thousands more across the country is possible via our digital puppetry content. We continually add to our library of fun and educational puppet videos that can be accessed online. Our monthly, free-subscription “Puppet Club” emails connect members to our online offerings and also promote our public events and classes. We will eventually use the Puppet Club as a fundraising tool.

The MicheLee Puppets website (www.micheleepuppets.org) promotes our public events and classes and provides information on booking our touring shows, as well as, accessing our online content.

**Media and Public Speaking:**

Local Lifestyle Magazines and community newspapers feature stories about our organization and shows. Most recently, our founder and executive director, Tracey Conner, was featured in the September issue of Orlando Family Magazine as one of Orlando’s “Super Women.”

We regularly promote our organization through speaking engagements at Rotary, Chamber, and other community meetings. We hold monthly “Behind the Curtain” informational breakfasts at our studio for members of the community to learn about our organization. Many respond by taking part in future classes/events and by becoming volunteers and donors.

We provide puppetry arts workshops for businesses and organizations as a fun team-building activity that also increases our exposure and prospective volunteers and donors.
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.

MicheLee Puppets has a diversified fundraising strategy that includes corporate and foundation grants; contributions from individuals and service organizations; corporate sponsorships; and earned income through performance and workshop fees, contracted services, and rental income. Our Business Development Advisory Committee has devised a business plan to monetize our online educational resources and other branded products. Unrestricted earned income and our robust fundraising plan will support our ongoing arts programming into the future.

Our board of directors is involved in raising funds through our annual fundraising breakfast and in connecting our executive director to individuals and businesses who can support our mission and programs. One hundred per cent of our board makes personal donations, and they provide professional expertise in the areas of business and strategic planning, business law, marketing, and finance. Our board has implemented a major gift solicitation campaign to increase the number and size of gifts from individual and corporate donors.

Our organization is stable financially and organizationally, having survived and thrived for 33 years. We have a small contingency reserve, which we plan to increase to six months operating. This reserve will be funded through unrestricted and earned income. We have a Legacy Society for planned giving and already have two donors who have included MicheLee Puppets in their estate giving. Our strategic plan, Live and Online, puts the people and resources in place to be secure and successful for the next 30 years. We will be able to successfully complete the proposed 2020-21 season of performances and workshops.

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.

Evaluation Methods
We evaluate our issue-based shows and puppetry classes/workshops on an ongoing basis. School performance evaluations were developed by Dr. Valerie George of FIU. Feedback from evaluations has prompted changes in scripts and puppet characters, and is vital to producing world class theatre that makes a lasting impact on audiences.

School Performances:

- Student Pre/Post Show Surveys measure attitude, knowledge and awareness of show content; enjoyment of production
- Teacher Survey collects feedback on age-appropriateness, content, performance/production value, student reactions, short and long-term impact (through follow-up surveys)
- Staff Assessment (verbal and recorded) of audience behavior and engagement, performance concerns, tech concerns

Puppetry Classes:

- Student surveys measure interest and satisfaction with class
- Staff Assessment of class engagement and proficiency by end of class

Other Indicators:

- Documentation of schools, counties, and number of students
- Demographics (racial, ethnic, economic)
- Letters from students and teachers and administrators
- Letters and verbal input from program partners
- Media articles and TV coverage
- Video documentation of shows and workshops
- Profit and loss by each program and Mission/Money Matrix

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

6/30/2018

4. **Operating Budget Summary**

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<th>Current Fiscal Year</th>
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<th>Current Fiscal Year</th>
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</table>

| 11 | Revenue: Contracted Services | $10,676 | $8,575 | $27,460 |

| 12 | Revenue: Other | $2,880 | $3,495 | $4,000 |

| 13 | Private Support: Corporate | $900 | $3,000 | $4,000 |

| 14 | Private Support: Foundation | $84,900 | $90,400 | $83,500 |

| 15 | Private Support: Other | $80,773 | $93,928 | $94,000 |

| 16 | Government Support: Federal |   |   |   |
### 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.

**Expenses**

- Outside Fees-Program: -42% FY19 due to fewer new productions; +16% FY20 for new project development
- Travel: FY19 Conference trip; FY20 increase budget for new regional tour
- Marketing: -52% FY19 due to end of grant for marketing; +25% for new tour
- Rem. Exp: +28% FY19 for new equip and van repairs

**Income**

- Adm: +44% FY19 increased payments for shows (not 3rd party payer)
- Contracts: -20% FY19 fewer new productions; +220% FY20 regional tour contracts
- Rev Other: +233% FY19 rental of office space
- Corp: +233% raised by board
- Priv. Other: +16% new donors
- Gov-State: DCA state cuts in FY19
- App.Cash: Funds released from restriction

### 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

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.

2.1. Personnel: Administrative *

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<td>$25,000</td>
<td>$0</td>
<td>$25,000</td>
</tr>
</tbody>
</table>

   Totals: $0  $35,400  $0  $35,400

2.2. Personnel: Programmatic *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Program Coordinators</td>
<td>$5,281</td>
<td>$14,940</td>
<td>$0</td>
<td>$20,221</td>
</tr>
<tr>
<td>2</td>
<td>Actor/Puppeteers/Teaching Artists</td>
<td>$17,048</td>
<td>$20,172</td>
<td>$0</td>
<td>$37,220</td>
</tr>
<tr>
<td>3</td>
<td>Producing Director</td>
<td>$19,700</td>
<td>$19,700</td>
<td>$0</td>
<td>$39,400</td>
</tr>
<tr>
<td>4</td>
<td>Executive/Artistic Director</td>
<td>$0</td>
<td>$25,000</td>
<td>$0</td>
<td>$25,000</td>
</tr>
</tbody>
</table>

   Totals: $42,029  $79,812  $0  $121,841

2.4. Outside Fees and Services: Programmatic *
<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Video Production Crew</td>
<td>$0</td>
<td>$5,000</td>
<td>$0</td>
<td>$5,000</td>
</tr>
<tr>
<td>2</td>
<td>Music Composer/Sound Engineer</td>
<td>$0</td>
<td>$2,500</td>
<td>$0</td>
<td>$2,500</td>
</tr>
<tr>
<td>3</td>
<td>Graphic Artist/Illustrator</td>
<td>$0</td>
<td>$2,500</td>
<td>$0</td>
<td>$2,500</td>
</tr>
<tr>
<td>4</td>
<td>Contract Puppeteers</td>
<td>$0</td>
<td>$5,000</td>
<td>$0</td>
<td>$5,000</td>
</tr>
<tr>
<td>5</td>
<td>Contract Stage Techs</td>
<td>$0</td>
<td>$7,000</td>
<td>$0</td>
<td>$7,000</td>
</tr>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$0</strong></td>
<td><strong>$22,000</strong></td>
<td><strong>$0</strong></td>
<td><strong>$22,000</strong></td>
</tr>
</tbody>
</table>

2.5. Outside Fees and Services: Other *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bookkeeping</td>
<td>$0</td>
<td>$2,600</td>
<td>$800</td>
<td>$3,400</td>
</tr>
<tr>
<td>2</td>
<td>Accounting Fees</td>
<td>$0</td>
<td>$4,700</td>
<td>$0</td>
<td>$4,700</td>
</tr>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$0</strong></td>
<td><strong>$7,300</strong></td>
<td><strong>$800</strong></td>
<td><strong>$8,100</strong></td>
</tr>
</tbody>
</table>

2.6. Space Rental (match only) *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Office Rental</td>
<td>$30,260</td>
<td>$0</td>
<td>$30,260</td>
</tr>
<tr>
<td>2</td>
<td>Event/Venue Rental</td>
<td>$0</td>
<td>$2,219</td>
<td>$2,219</td>
</tr>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$30,260</strong></td>
<td><strong>$2,219</strong></td>
<td><strong>$32,479</strong></td>
</tr>
</tbody>
</table>

2.7. Travel (match only) *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$12,500</strong></td>
<td>$0</td>
<td><strong>$12,500</strong></td>
</tr>
</tbody>
</table>
## 2.8. Marketing *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Marketing Materials</td>
<td>$0</td>
<td>$15,000</td>
<td>$0</td>
<td>$15,000</td>
</tr>
<tr>
<td>2</td>
<td>Marketing/PR Services</td>
<td>$0</td>
<td>$0</td>
<td>$25,000</td>
<td>$25,000</td>
</tr>
</tbody>
</table>

Totals: $0 $15,000 $25,000 $40,000

## 2.9. Remaining Proposal Expenses *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Business Liability Insurance</td>
<td>$0</td>
<td>$2,210</td>
<td>$0</td>
<td>$2,210</td>
</tr>
<tr>
<td>2</td>
<td>Fundraising Expense-Event Costs</td>
<td>$0</td>
<td>$6,500</td>
<td>$0</td>
<td>$6,500</td>
</tr>
<tr>
<td>3</td>
<td>Office Expense and Supplies, Postage</td>
<td>$0</td>
<td>$1,800</td>
<td>$0</td>
<td>$1,800</td>
</tr>
<tr>
<td>4</td>
<td>Utilities</td>
<td>$0</td>
<td>$2,800</td>
<td>$0</td>
<td>$2,800</td>
</tr>
<tr>
<td>5</td>
<td>(2) Vehicles Expense: Insurance, gas, tolls, maintenance, tags/registration</td>
<td>$0</td>
<td>$6,800</td>
<td>$0</td>
<td>$6,800</td>
</tr>
<tr>
<td>6</td>
<td>Telephone/Internet/IT</td>
<td>$0</td>
<td>$2,800</td>
<td>$0</td>
<td>$2,800</td>
</tr>
</tbody>
</table>

Totals: $0 $32,610 $0 $32,610
### 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.

#### 3.1. Revenue: Admissions *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Workshop/Class Fees</td>
<td>$4,732</td>
<td>$4,732</td>
</tr>
<tr>
<td>2</td>
<td>Performance Fees</td>
<td>$17,000</td>
<td>$17,000</td>
</tr>
</tbody>
</table>

**Totals:**

<table>
<thead>
<tr>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0</td>
<td>$21,732</td>
</tr>
</tbody>
</table>
### 3.2. Revenue: Contracted Services *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OPO - Program Partnership</td>
<td>$4,500</td>
<td>$4,500</td>
</tr>
<tr>
<td>2</td>
<td>Video Production Contracts</td>
<td>$8,000</td>
<td>$8,000</td>
</tr>
<tr>
<td>3</td>
<td>Arts Education Contract</td>
<td>$2,500</td>
<td>$2,500</td>
</tr>
<tr>
<td>4</td>
<td>Regional Tour Contracts</td>
<td>$20,000</td>
<td>$20,000</td>
</tr>
</tbody>
</table>

**Totals:** $0 $35,000 $35,000

### 3.3. Revenue: Other *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rental Income</td>
<td>$3,000</td>
<td>$3,000</td>
</tr>
<tr>
<td>2</td>
<td>Investment Income</td>
<td>$150</td>
<td>$150</td>
</tr>
<tr>
<td>3</td>
<td>Merchandise (Puppet kits, puppets, scripts, etc.)</td>
<td>$2,000</td>
<td>$2,000</td>
</tr>
</tbody>
</table>

**Totals:** $0 $5,150 $5,150

### 3.4. Private Support: Corporate *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Corporate Program Sponsorships</td>
<td>$4,000</td>
<td>$4,000</td>
</tr>
</tbody>
</table>

**Totals:** $0 $4,000 $4,000

### 3.5. Private Support: Foundation *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
</table>

**Totals:** $0 $79,000 $79,000
### 3.6. Private Support: Other *

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Annual Campaign Donors/Fundraising Breakfast</td>
<td>$65,000</td>
<td>$65,000</td>
</tr>
<tr>
<td>2</td>
<td>Rotary Clubs</td>
<td>$5,000</td>
<td>$5,000</td>
</tr>
<tr>
<td>3</td>
<td>Individual Donors</td>
<td>$10,000</td>
<td>$10,000</td>
</tr>
<tr>
<td>4</td>
<td>United Arts of Central FL - general operating support grant</td>
<td>$10,000</td>
<td>$10,000</td>
</tr>
</tbody>
</table>

Totals: $0 $90,000 $90,000

---

**Total Project Income:**

$304,930
3.11. Proposal Budget at a Glance

<table>
<thead>
<tr>
<th>Line</th>
<th>Item</th>
<th>Expenses</th>
<th>Income</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Request Amount</td>
<td>$42,029</td>
<td>$42,029</td>
<td>14%</td>
</tr>
<tr>
<td>B.</td>
<td>Cash Match</td>
<td>$234,882</td>
<td>$234,882</td>
<td>77%</td>
</tr>
<tr>
<td></td>
<td>Total Cash</td>
<td>$276,911</td>
<td>$276,911</td>
<td>91%</td>
</tr>
<tr>
<td>C.</td>
<td>In-Kind</td>
<td>$28,019</td>
<td>$28,019</td>
<td>9%</td>
</tr>
<tr>
<td></td>
<td>Total Proposal Budget</td>
<td>$304,930</td>
<td>$304,930</td>
<td>100%</td>
</tr>
</tbody>
</table>

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.

**Expenses**
- Exec/Artistic Director - Salary allocated by function (50% admin/50% program)
- Travel - Increased budget for regional tour of one production

**Income**
- Admissions - Not necessarily ticket sales; show & workshop fees
- Contracts - Includes payment to produce new works for clients; third party payer for performances/classes; contracts with local and regional presenting venues
- Foundation - Grants listed are ones renewed yearly; estimated an additional minimum $16,000 in new grants in line with past years
- In-kind - Expect more than $60,000, mostly for marketing and IT services
H. Accessibility

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.

Michelee Puppets is a touring company and our performances take place at other venues such as schools, community centers, theaters, libraries, museums, etc. Since we go to our audiences we are accessible to all audience members, and the sites where we perform are ADA compliant by law. The MicheLee Puppets studio, which hosts workshops, classes, and donor events, is wheelchair accessible and ADA compliant.

We are make our performances accessible to children with visual and hearing impairments. We provide advance scripts for sign language interpreters. Students with visual impairments are invited to "see" the puppets with their hands.

Children with autism connect with our puppets in a powerful way. For instance, following a performance, our puppeteer invited a special class to meet our "Howlin' Hound Dog" puppet. When Anthony responded "Woof, woof!" they were the first words he had spoken in four years!

In partnership with Center for Contemporary Dance, we developed inclusive dance-puppetry residencies for youth and young adults with autism and various physical and intellectual disabilities.

Our Puppetry Explorations class engages teens and adults with developmental disabilities and their parents and caregivers. Students participate in a variety of 6-week projects that empower them to devise scripts, design and build puppets and scenery, and perform for family and friends. Julie, whose son Sam has Down syndrome, wrote, "What a wonderful experience! Thank you for creating a community where unique abilities can soar!"

Our website makes our puppetry accessible to children, parents, teachers, social service agencies, and children's advocates across the country. In the past 12 months, page views at our site increased by 13%, which included 7,552 new users from countries around the world. We are researching a plan to offer live streaming of our shows and classes.
2. Policies and Procedures

☐ Yes

☐ No

3. Staff Person for Accessibility Compliance

☐ Yes

☐ No

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

Denise Lucich

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.

4.1. If yes, when was the evaluation completed?

5/1/2018
I. Attachments and Support Materials

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.

<table>
<thead>
<tr>
<th>Content Type</th>
<th>Format/extension</th>
<th>Maximum size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Images</td>
<td>.jpg or .gif</td>
<td>5 MB</td>
</tr>
<tr>
<td>documents</td>
<td>.pdf or .txt</td>
<td>10 MB</td>
</tr>
<tr>
<td>audio</td>
<td>.mp3</td>
<td>10 MB</td>
</tr>
<tr>
<td>video</td>
<td>.mp4, .mov, or .wmv</td>
<td>200 MB</td>
</tr>
</tbody>
</table>

1. Required Attachment List

Please upload your required attachments in the spaces provided.

1.1. Substitute W-9 Form

<table>
<thead>
<tr>
<th>File Name</th>
<th>File Size</th>
<th>Uploaded On</th>
<th>View (opens in new window)</th>
</tr>
</thead>
</table>

2. Support materials (Optional)

<table>
<thead>
<tr>
<th>File</th>
<th>Title</th>
<th>Description</th>
<th>Size</th>
<th>Type</th>
<th>View (opens in new window)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MLP_Audit FY18.pdf</td>
<td>MLP Audit FY18</td>
<td></td>
<td>330 [KB]</td>
<td>View file</td>
<td></td>
</tr>
<tr>
<td>File</td>
<td>Title</td>
<td>Description</td>
<td>Size</td>
<td>Type</td>
<td>View</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>--------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>-------</td>
<td>-------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>MLP_EDLetter.pdf</td>
<td>MLP_EDLetter</td>
<td>Letter from Executive Director, Tracey Conner</td>
<td>104</td>
<td>[KB]</td>
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</tr>
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<td>48</td>
<td>[KB]</td>
<td>View file</td>
</tr>
<tr>
<td>MLP_Media and Marketing Samples.pdf</td>
<td>MLP_Media and Marketing Samples</td>
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<td>[KB]</td>
<td>View file</td>
</tr>
<tr>
<td>MLP_Video Links.pdf</td>
<td>MLP_Video Links</td>
<td>Vimeo links to samples of live shows, video productions, and classes</td>
<td>80</td>
<td>[KB]</td>
<td>View file</td>
</tr>
<tr>
<td>MLP_Work Samples_2019.mov</td>
<td>MLP_Work Samples</td>
<td>3:27 Video of various works</td>
<td>150845</td>
<td>[KB]</td>
<td>View file</td>
</tr>
</tbody>
</table>

2.1.
1. Review and Submit

☐ I hereby certify that I am authorized to submit this application on behalf of MicheLee Puppets, 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.

1.1. 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.

1.2. Signature (Enter first and last name)

Tracey M. Conner