

Ghostbird Theatre, Inc.

Project Title: Word Factory, a site-specific play

Grant Number: 22.c.pr.141.013

Date Submitted: Saturday, April 18, 2020

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2021-2022 Specific Cultural Project Grant Guidelines

Application Type

Proposal Type: Discipline-Based

Funding Category: N/A

Discipline: Community Theatre

Proposal Title: Word Factory, a site-specific play

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Ghostbird Theatre, Inc. 
- b. **FEID:** 46-1921355
- c. **Phone number:** 239.478.6610
- d. **Principal Address:** 2797 1st Suite #305 Fort Myers, 33916
- e. **Mailing Address:** 2797 1st ST #305 Fort Myers, 33916
- f. **Website:** www.ghostbirdtheatrecompany.org
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Other
- i. **County:** Lee
- j. **DUNS number:** 079658211
- k. **Fiscal Year End Date:** 12/31

1. Grant Contact *

First Name

James

Last Name

Brock

Phone

239.478.6610

Email

jbrock@fgcu.edu

2. Additional Contact *

First Name

James

Last Name

Brock

Phone

239.478.6610

Email

jbrock@fgcu.edu

3. Authorized Official *

First Name

James

Last Name

Brock

Phone

239.478.6610

Email

jbrock@fgcu.edu

4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Organization - Nonprofit

4.2. Institution Type

Performing Group - Community

4.3. Applicant Discipline

Theatre

5. Department Name Multipurpose Institutions only (universities, cities, colleges, counties, etc.)

C. Eligibility Page 3 of 12

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 7/1/2021 - 6/30/2022? *

- ☒ Yes (required for eligibility)
- ☐ No

4. How many years of completed programming does the applicant 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. Excellence Page 4 of 12

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

Ghostbird Theatre Company's mission is to engage, inspire, and educate our community by producing site-inspired and immersive works that move audiences toward a poetic sense of the world.

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.

Our project is to produce an original and immersive theatrical experience, *Word Factory*, written by Barry Cavin.

Word Factory is a play about a writer who sits in his garden of poems, plays with his hares, and ponders his eternity as he looks across the flowers to see the church where his friend is preaching. His friend had been such a rogue that he was sold into slavery, but then talked his way onto a ship that was broken by a storm. He then prayed his way out of a drowning only to return to another ship as the captain of a slaver, where he preached on top of slaves piled like logs in the hold until he realized the evil of his trade and became an abolitionist writing a song almost everyone knows.

This is a work that looks at the connections between nature and words, between belief and contradictions, between commerce and what it means to be human, between one land mass and another, and another. *Word Factory* is a physical poem that explores the triangle trade as it was remembered by a writer who fervently believed in the God of Heaven while being absolutely convinced he was damned to Hell.

Word Factory is a part of a quartet series of plays that Ghostbird is devising, which are grounded along the International Appalachian Trail, which begins in Key West, runs through central Florida, up through Maine, across the Atlantic, into Ireland, England, Europe, and then into western Africa. *Word Factory* is the play of the terrible Middle Passage, the slave trade that has so defined the tectonic rift, and goes to the core of this individual and collective sin.

Ghostbird will be mounting two plays in Florida for this four-play project, with *Word Factory* being the first, and has agreements in place to produce two more plays in Donegal, Ireland and in Leeds, England. We have a verbal agreement to produce a play at the University of Leeds in 2022-23, and we

are negotiating with a partner in Ireland. While we will not be using state grant funds for these international endeavors, we believe it is important for the panel to understand the scope of this larger project that will draw international attention to the arts in Florida.

Goals

Ghostbird Theatre Company's goals for this project emanate from our **three founding commitments**:

- To develop new and experimental works and honor old works that have inspired us *to be bold and compassionate and imaginative*;
- To support and nurture an ensemble of theatre artists who are devoted to *collaboration and interdisciplinarity*;
- To sustain our community through *educational and creative engagement*.

Broadly, from these commitments, we have three goals for this project:

- **Community-building**
- **Imaginative Empathy**
- **Interdisciplinarity**

With **community-building**, we recognize that theatre-making is bound to shared experience--with audience members having their own separate and private reckoning--that there is something communal and ancient occurring. We think of theatre in that old, sacred way, whether it's a ritual or a pageant or a memorial service, where we are simply together, paying attention to the same thing. This also pertains to everyone else involved in the theatre-making, where the sheer labor-intensive quality of it, presenting it as a piece of *community* theatre, is something valuable, precious on its own terms.

With **imaginative empathy**, we recognize that powerful art is wreckless, where our imaginative faculties must be challenged and enlarged. Nothing is worse than a play that chiefly serves to confirm what we already know to be true, to affirm our beliefs with only one or two tepid overtures to a topical controversy. With performative art, an audience may be entertained, may be stimulated, but they also have some work to do. The art should also disrupt or disorient, so that our imaginative gifts must engage and deepen to arrive at some understanding, however illusive or temporary. It is with that imaginative exercise where we develop empathy, expand our capacity to love.

With **interdisciplinarity**, we recognize that other arts deeply inform theatre: these other arts do not simply serve the play, as secondary materials, as sets and backdrop and filter, but that they are integral to what is ultimately created. We purposefully invite the participation of fabric artists, visual artists, musicians, soundscape artists, spoken word artists, folk artists, choreographers, sculptors, translators, filmmakers, photographers, environmental artists, puppet makers, and conceptual artists. We regard plays as performative platforms, opportunities for other artists to play, argue, imagine, and build.

Objectives

To develop and mount *Word Factory*, a site-specific play by Barry Cavin. Ghostbird Theatre Company is the only theatre company in the South devoted solely to site-specific productions.

Thus, the objective of mounting, developing, and performing *Word Factory* serves our goals of **community-building**, by addressing the spiritual legacy of the slave trade and by engaging our audience in a deeply immersive, communal experience; of **imaginative empathy**, by constructing a

performance which requires our audience to exercise their imaginative gifts and to recognize our mutual interdependence; and of **interdisciplinarity**, by designing a performance that will blend a full array of arts, music, spoken word, soundscape, puppetry, and video.

Ghostbird prides itself on creating magical, elusive theatre, and this is a part of our most ambitious endeavor yet.

Activities

- Workshop with Barry Cavin, developing his drafted script and music for *Word Factory*, with our Ghostbird Theatre Company creative team.
- Create with other Florida-based artists puppets, songs, video, and choreography.
- Produce 12 performances, over three weeks, of *Word Factory* at Koreshan State Park or another outdoor venue. Two performances will be devoted to local high school students, with an accompanying talk-back.

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.

Our chief collaborator will be the Koreshan State Park as our venue and principle community partner. We have an agreement with the Koreshan State Park to mount a play at the site of Koreshan Unity Community for our 2021-22 season.

This park has the original Art Hall, a performance hall built by the Koreshans in 1905, along with other structures and ruins. Ghostbird has successfully mounted three other productions at Koreshan State Park. The Koreshan Unity Community was founded during a time of an intense American spiritual reawakening, and its spiritual source seems fitting for the mounting of *Word Factory*. The location is in proximity to the International Appalachian Trail; it is located near Fort Myers, which had been a Union outpost amid a region that relied on slave labor; it is a location of spiritual re-invention, which is at the core of the play's conceptual design.

We will partner with high schools--Dunbar, North Fort Myers, and Cypress Lakes--to present this performance to students, many of whom are from under-represented populations. Ghostbird Theatre Company has developed relationships with each high school over the last five years, and we will be able to provide dedicated performances for them along with a talkback. We create opportunities, as well, of having these high school students participate in our workshops and rehearsals; in fact, these relationships have occasionally led to performative or collaborative opportunities for these students.

Ghostbird Theatre Company is also an active member of the Lee County Alliance for the Arts, and it intends to partner with them and Theatre Conspiracy to enhance accessibility for the play and to rent their space for rehearsal time. Our friends at Theatre Conspiracy in Fort Myers have developed an oral descriptive service for the visually impaired, where they have a volunteer reader provide a transmitted description of what is taking place on stage. We have contracted to use that service for three of our past productions, and we intend to make it available for this one.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

Please note that the dates are subject to change, given the needs of our host venue. All work will be done within the grant period regardless. Please note, too, that we have mounted even larger, more complicated productions under similar timelines. Also note that Ghostbird typically mounts only two major productions per year, along with our 24-Hour Festival and another limited production, annually. Again, with our small scale, we have the luxury to incubate our work and devote sustained focus in building a production.

July-August, 2021: Intensive, creative workshops with Barry Cavin and the creative team of Ghostbird to finalize a working script of the play.

July-August, 2021: Work with artistic collaborators to develop music and puppetry for the play.

July-August, 2021: Work with FAI Photography and local filmmaker Victor Stephen to develop video for the play.

July 15-30, 2021: Hold final auditions and set cast for play.

July 15-30, 2021: Ghostbird management team sets up marketing and promotion plan in conjunction with Koreshan State Park, Florida Weekly, and WGCU Public Media. The management team also sets up the volunteer staff and oversees other needs as they occur.

August 1-September 30, 2021: Ghostbird management team with creative staff orders and purchases any necessary sound and lighting equipment and/or software, props, costumes, and set materials.

mid-August-early October, 2021: Rehearsals.

October, 2021: Run of show. Twelve performances, two talkbacks.

November, 2021: Ghostbird management captures and reviews on-line evaluations, Google analytics, sales analysis, and partner feedback. Makes a preliminary assessment of the project's success.

June , 2022: Ghostbird management with the board will review the results of the specific project relative to the season, making strategic adjustments in future programming, pursuing grants and external support, developing partnerships, and collaborating with artists. Final grant report will be submitted after this review.

E. Impact 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.

Applicants to the UCCD Salary Assistance category should calculate the number of individuals benefiting 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 benefiting should be one (1).

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

2

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

14

3. How many Adults will be engaged? *

1,000

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

160

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

40

6. 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.

6.1. Number of artists directly involved? *

6.2. Number of Florida artists directly involved?

Total number of individuals who will be engaged?

1212

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

- ☒ Young Adults (19-24 years)
- ☒ Adults (25- 64 years)

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

- ☒ Hispanic/Latino
- ☒ White

9. Describe the demographics of your service area. - (Maximum characters 1500.)

According to the U.S. Census Bureau and its estimates for 2019:

Lee County

- 67% White
- 9% Black/African American
- 22% Latinx/Hispanic
- 29% 65 or older

Based on past performances, Ghostbird Theatre Company has a goal of reaching a Hispanic/Latinx audience of 25% and a Black/African-American audience of 10%. These percentages are slightly higher than the census data for Lee County, Florida.

Please note that conventional community theatre audiences in Southwest Florida are oppressively homogeneous, typically white retirees. Ghostbird is exceptional in that its base audience, 60%, is 18-39 years old, mostly millennials and genZ.

10. 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.

Because of the site-specific nature of the event, located on the grounds of an active non-profit entity, we can accommodate only relatively small audiences with a short run of performances.

Because of the immersive nature of our work, we have small audiences, but we believe our work is deeply impactful in our community. We also reach an audience not typically served by traditional theatre companies.

11. 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.

☒ Lee

12. 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.

Based on participation in the Arts & Economic Prosperity 5 Self-Study conducted by the Lee County Alliance for the Arts and in which Ghostbird Theatre Company participated, the economic impact of our project should be somewhere between \$95,000 and \$120,000. This is a figure based on the direct expenditures by Ghostbird in support of the program, as well as the money spent by the audience for food, lodging, and travel to the performances (beyond the price of the ticket). Our annual economic impact is approximately \$200,000 to \$240,000, based on this formula.

Ghostbird Theatre Company will work with the local public "arts" schools, North Fort Myers High and Cypress Lakes High, and with the historically underserved Dunbar High, to bring high school students and their teachers to two free previews, each with a talkback with the playwright, director, and performers. Ghostbird has provided such experiences with these high schools in the past, and approximately 160 students will be served.

We also have brought in a few of these students for a more immersive experience in our theatre company, where they assist us with painting, song-writing, music-making, and choreography--this most recently with our production of ORBS! in November 2017. Patty Gair, the theatre teacher at Cypress Lakes High (who was recently named Teacher-of-the-Year in Lee County), wrote in her evaluation of our partnership, "Thank you for giving my students the opportunity to see that theatre-making is more than Broadway musicals."

Another note regarding community engagement is that Ghostbird Theatre Company operates more closely as a performance arts group than it does as a traditional theatre company. Its relative community impact in terms of audience size, compared to other community theatre companies, is indeed small. We think of Ghostbird as being a small niche shop, or more specifically, an ever-moving performance gallery. Our

audience tends to be young precisely because of how Ghostbird mounts its plays and how Ghostbird develops original, experimental plays. Ghostbird isn't about a broad audience, but a deep, small, and diverse audience.

The value of Ghostbird is that it gives performers, artists, and musicians an exciting way to engage with our community. In our updated by-laws, Ghostbird has reaffirmed its commitment to supporting interdisciplinary arts, where we bring in, pay, and collaborate with visual, conceptual, musical, and literary artists to build our plays--last year, we brought in Mariapia Malerba, a visual and fabric artist from Italy, and this current year we are working with local media artist Leila Mesdaghi. Our model is closer to Robert Rauschenberg and his work with Merce Cunningham than it is to conventional theatre collaborations. This project reinforces this impactful, focused mission, where we actively, creatively, and financially support artists.

We also support a diverse set of performers and artists: over 60% of our roles have been cast by women, 5% by self-identified gender fluid individuals; 30% of our roles have been cast by people-of-color. Women have directed 50% of our plays.

And for small as we are, Ghostbird has been named one of the Best 10 Venues for Live Theatre by BestThingsFL.com, a recognition of our exclusively site-specific work--right along side Hippodrome and Asolo. Ghostbird Theatre Company brings work that "you can't find anywhere else in Southwest Florida." It is our distinct work and our partnerships which have enabled us to have a significant cultural impact in our region.

Finally, because we are in a county with two Equity houses, two college theatres, and seven traditional community theatre companies, we can afford to be foundationally distinct in our mission, identity, and programming. Our community is well served by the diversity of theatre experiences provided by these other theatre companies, and they also assist us in developing our audience and our artists. Because of this rich theatre community in Lee County, we can thrive as small as we are and continue to build our site-specific and immersive projects.

13. 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.

With the assistance from a grant from the Lee County Tourist Development Council, Ghostbird Theatre Company will deepen its social media presence with video-enriched blasts; this outreach in the past has proven very successful in reaching and securing a younger audience, which is the theatre company's base. We will continue to work with Florida Weekly and WGCU Public Media for more conventional marketing. We will rely, too, on our partnerships with Florida Arts, Inc., and with the Lee County Alliance for the Arts to reach out to promote our work to underserved audiences.

Ghostbird with FAI Photography will create a set of short trailers for the project. In the past, our trailers have netted an average of 10,000 views: these are not the typical trailers you see for most theatrical productions, of actors performing small snippets or directors discussing the work, but they are set alone pieces of video art. The trailers often incorporate original music and songs created by Ghostbird Theatre Company artists. In their work with FAI, Ghostbird has adjusted its use of video, now developing segments that are no more than 15 seconds as a way to reach its core audience.

Ghostbird will commit to running both print ads and on-line advertising with Florida Weekly, including three weekly print ads promoting the project and on-line advertising through their use of AdChoice. We have worked with Rob Patterson of Florida Weekly to develop a signature style and branding for the theatre company. This traditional aspect of Ghostbird's marketing campaign, along with the radio spots on WGCU Public Media, keeps Ghostbird in the public limelight. For this project, we intend to broadcast 24 radio spots.

One of Ghostbird's challenges, since it is a site-specific theatre company, is that it doesn't have a house. Its audience must be continually informed of where the next "rare sighting" will occur. While new venues enable us to bring in new audience members, we are continually aware of how challenging it can be for our core audience to follow us from one venue to the next. We are in the process of developing a "rewards" program for our repeat visitors, giving them cast off props or costume items or small hand-made gifts for each reward level. We want to give our most loyal audience members a "piece" of Ghostbird.

Ghostbird will make use of their Facebook, Twitter, and Instagram platforms, as well as their web site, to promote the play. Over the last several years, the use of Facebook has become a less effective means of marketing, and Ghostbird is re-evaluating its social media program efforts. They will also promote their 2020-21 season on a half-hour segment of Gulf Coast Life on WGCU-FM.

We will partner with the Friends of Koreshan State Park, making use of their Constant Contact list and social media presence, to reach out to their diverse audience.

We are also in consultation with Kim Burnett, a Fort Myers-based retiree who worked in development for the St. Louis Symphony Orchestra for twenty years. She is assisting us in expanding and deepening our audience: it will remain small, but we know there are many in the community who simply do not know about Ghostbird who would enjoy what we do. At the time of this grant proposal, we are implementing her five-point plan that is sensible and productive for an arts organization of our size, scope, and mission. In brief, it's about building partners in the local business and entertainment community, with literary groups, tattoo parlors, breweries, and the like. Our work with our 24-Hour Festival (which is outside this project) is such an important element in developing and broadening our potential audience. We are working with new artists because of this initiative, and we are increasing the percentage of first-time audience members.

In all, Ghostbird's past marketing has been successful as evident in nearly 90% of its performances being sold out over the last four years. It's not a question of us allocating more marketing funding, but of continuing to be more effective and strategic with those efforts.

F. Management and Operating Budget Page 6 of 12

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.

Ghostbird is financially solvent, having no debt, with over \$16,000 currently in reserves. We have little overhead costs, as we do not have a building to maintain, and our chief operation outlays are for storage rental, venue rental, and material production costs. Our management is made up of unpaid voluntary positions. We can and do mount full productions with outlays as little as \$2000 to mount a single production.

Even with the outbreak of Covid-19, we have been relatively unscathed, having to postpone only a single production--since we essentially "break even" on our productions, we remain financially secure. In short, we may be "too small" to fail, and we are not facing potential closure by any means, with or without state support.

The grant will enable us to pay our actors and contributing artists more than just a modest reimbursement stipend. For the last four consecutive seasons, we have been able to provide a stipend to our performers and actors; we have done so with and without Florida Division of Cultural Affairs funding.

If we do not receive this grant, we will still be able to produce the play. For us, this grant request is principally about paying our artists, promoting our work, and securing a more diverse audience. Obviously, a grant would greatly enable our abilities to meet these objectives.

Ghostbird has successfully produced five full seasons of site-specific theatre, and we partner closely with state agencies, non-profits, and private businesses. We also have secured a long-term commitment from an anonymous private donor, who provides us a minimum of \$10,000 in annual support. This individual remains in a position to continue this support indefinitely.

We are never going to be "big," and we are happy and secure and sustainable with our status as a "boutique" theatre company. Our smallness is our strength: we have a sufficient audience to remain viable, and our smallness enables us to be nimble and responsive to the needs and restrictions of our hosts.

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.

We are fortunate that we have several supporting agencies that assist us with internal evaluation.

Through the Lee County Tourist Development Council, we attend several workshops annually to evaluate marketing and social media outreach, and thereby we routinely collect data from Google Analytics, audience surveys through our ticketing service, and post-production targeted surveys. We thus gather

information about both local and visiting audience members, and that information has had a direct impact on our promotion activities, our season, and our venues.

Through the Lee County Alliance for the Arts and their volunteers and surveys, we have gathered actionable data about the economic impact of our productions and the demographics of our theatre-goers. This information has had a direct impact on our partnering with several private health and wellness private businesses, which our audience also patronize. We also, as a result, partnered with history-centered nonprofits as well in mounting our plays.

Through the Southwest Florida Community Foundation and their outreach programs and professional staff, we have conducted internal evaluative studies of our budgetary processes and governance procedures. Each year, we receive an evaluation of the overall administrative health of our organization as a non-profit entity. We have also updated our by-laws because of their input.

Finally, through our own direct outreach to our audience, to our collaborating artists, we annually evaluate our programming through artist and audience surveys. This is why we have also decided on mounting two or three shows annually along with the 24-Hour Festival: it's a matter of doing less, very slowly, mindfully.

We are in the process of coming up with new evaluative tools and surveys to gather information about our venues and audience satisfaction. We know we can still do better with promotion, with providing stronger support for our house and ticketing procedures, and with even greater audience diversity.

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

5/31/2020

4. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative			
2. Personnel: Programmatic	\$39,850	\$40,000	\$40,000
3. Personnel: Technical/Production	\$2,700	\$3,000	\$3,600
4. Outside Fees and Services: Programmatic	\$23,020	\$20,000	\$24,000
5. Outside Fees and Services: Other			
6. Space Rental, Rent or Mortgage	\$9,800	\$8,000	\$9,600
7. Travel	\$1,048		\$1,500
8. Marketing	\$7,360	\$7,500	\$7,500

9.	Remaining Operating Expenses	\$1,780	\$2,000	\$2,000
A.	Total Cash Expenses	\$85,558	\$80,500	\$88,200
B.	In-kind Contributions	\$24,000	\$24,000	\$24,000
C.	Total Operating Expenses	\$109,558	\$104,500	\$112,200
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$14,360	\$16,000	\$18,000
11.	Revenue: Contracted Services			
12.	Revenue: Other			
13.	Private Support: Corporate	\$9,600		
14.	Private Support: Foundation	\$8,800	\$14,000	\$12,500
15.	Private Support: Other	\$40,500	\$40,000	\$40,000
16.	Government Support: Federal			
17.	Government Support: State/Regional	\$25,000	\$25,000	\$25,000
18.	Government Support: Local/County	\$11,000	\$11,000	\$11,000
19.	Applicant Cash	\$12,000	\$12,000	\$12,000
D.	Total Cash Income	\$121,260	\$118,000	\$118,500
B.	In-kind Contributions	\$24,000	\$24,000	\$24,000
E.	Total Operating Income	\$145,260	\$142,000	\$142,500

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.

Item 15, Private Support, includes a \$25,000 Individual Artist Special Project Grant that James Brock has and is receiving from the Florida Division of Cultural Affairs. Brock donates that grant entirely to Ghostbird to mount the production of his play. It also includes a long-standing \$10,000 annual donation from an individual donor.

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 12

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.myflorida.com/cultural/grants/grant-programs/>. Proposal Budget expenses must equal the Proposal Budget income.

For General Program Support the Proposal Budget should match the operating budget minus non-allowable expenses (see non-allowable expenses).

2.1. Personnel: Administrative *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Director	\$0	\$0	\$4,000	\$4,000
2	Associate Artistic Director	\$0	\$0	\$4,000	\$4,000
3	Producing Director	\$0	\$0	\$4,000	\$4,000
Totals:		\$0	\$0	\$12,000	\$12,000

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Playwright	\$3,000	\$2,000	\$0	\$5,000
2	Performing Artists	\$14,000	\$6,000	\$0	\$20,000
3	Director	\$3,000	\$3,000	\$0	\$6,000
Totals:		\$20,000	\$11,000	\$0	\$31,000

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
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#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	House Manager	\$0	\$1,000	\$0	\$1,000
2	Stage Manager	\$1,000	\$1,000	\$0	\$2,000
Totals:		\$1,000	\$2,000	\$0	\$3,000

2.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Costumes	\$2,000	\$2,000	\$0	\$4,000
2	Props & Set	\$0	\$2,000	\$0	\$2,000
3	Sound & Lighting	\$0	\$2,000	\$0	\$2,000
Totals:		\$2,000	\$6,000	\$0	\$8,000

2.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Venue/Rehearsal	\$3,600	\$0	\$3,600
2	Storage	\$1,200	\$0	\$1,200
Totals:		\$4,800	\$0	\$4,800

2.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Video--FAI	\$2,000	\$2,000	\$0	\$4,000
2	Social Media	\$0	\$3,000	\$0	\$3,000
3	Print Media	\$0	\$2,000	\$0	\$2,000
Totals:		\$2,000	\$7,000	\$0	\$9,000

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Printing & Office	\$0	\$1,500	\$0	\$1,500
Totals:		\$0	\$1,500	\$0	\$1,500

Amount of Grant Funding Requested:

\$25,000

Cash Match:

\$32,300

In-Kind Match:

\$12,000

Match Amount:

\$44,300

Total Project Cost:

\$69,300

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.

3.1. Revenue: Admissions *

#	Description	Cash Match	Total
1	Ticket Sales	\$10,800	\$10,800
Totals:		\$0	\$10,800

3.4. Private Support: Corporate *

#	Description	Cash Match	Total
1	Business Sponsor	\$2,500	\$2,500
Totals:		\$0	\$2,500

3.5. Private Support: Foundation *

#	Description	Cash Match	Total
1	Seidler Foundation	\$4,000	\$4,000
Totals:		\$0	\$4,000

3.6. Private Support: Other *

#	Description	Cash Match	Total
1	Individual Donors	\$8,000	\$8,000
Totals:		\$0	\$8,000

3.9. Government Support: Local/County *

#	Description	Cash Match	Total
1	Lee County Tourist Development Council	\$4,000	\$4,000
2	City of Fort Myers	\$3,000	\$3,000
Totals:		\$0	\$7,000

Total Project Income:

\$69,300

3.11. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$25,000	\$25,000	36%
B.	Cash Match	\$32,300	\$32,300	47%
	Total Cash	\$57,300	\$57,300	83%
C.	In-Kind	\$12,000	\$12,000	17%
	Total Proposal Budget	\$69,300	\$69,300	100%

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.

The in-kind contributions do not account for the volunteer time of the Ghostbird staff or all the time invested by the creative team.

We are aware that our request represents a significant amount of our annual budget; please bear in mind that we are a "niche" theatre company, with a small budget and staff, and we are well aware of our limits--it's a fact of our smallness, which is an intentional and strategic choice. Over 70% of our requested funds will go directly to pay our artists.

Finally, we are underestimating ticket revenue given the number of performances, just to be conservative in our projections.

H. Accessibility Page 8 of 12

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.

Ghostbird Theatre Company has a dedicated accessibility officer to review all venues. He annually completes the National Endowment for the Arts accessibility worksheet to evaluate the venues. It should be noted that Ghostbird has turned down venues because of a facility lacking accessibility. He also regularly consults with volunteer Suzanne Sutton, who was the chief ADA compliance officer for the Lee County Elections Board, in evaluating the accessibility of our venues.

Specifically, Koreshan State Park is fully ADA compliant, with a full allotment of handicapped parking spaces that abut the performance space. Ghostbird has a volunteer who brings an electric golf cart to our venues, which enable us to transport audience members who require that additional assistance.

Ghostbird provides large print versions of programs and has six supplemental assisted hearing devices.

In terms of improving accessibility, Ghostbird is partnering with Theatre Conspiracy and the Lee County Alliance for the Arts for their oral descriptive services for the seeing impaired. This involves writing an additional descriptive script for a reader, which is transmitted to our audience via small headsets. A volunteer from Theatre Conspiracy has already served as a reader for two Ghostbird performances for over the last two seasons, and we intend to take advantage of it for this production as well.

Ghostbird makes use of standard accessibility symbols in its marketing materials and on its web site; we routinely update those symbols in accord with recommendations available through the National Endowment for the Arts.

We also provide economic accessibility to our plays. We offer the lowest standard ticket prices for live theatre in Southwest Florida. Moreover, we provide free tickets to students as well as to other individuals who express some financial hardship in attending one of our plays. We thus typically provide 10-15% of our seats for free.

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

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?

James Brock

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?

4/1/2020

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

☒ Yes

☐ No

5.1. If yes include here: - (Maximum characters 1500.)

Non-Discrimination Policy

Ghostbird Theatre Company does not to discriminate against any person because of race, religion, color, sex, age, military status or application, national origin, disability, genetic information, sexual orientation, gender identity/expression, transgender status, height, weight, marital status, or any other basis protected by state, federal or otherwise applicable law. Our policy of nondiscrimination covers all aspects of the employment and volunteer relationship, including recruitment, selection, placement, training, compensation, and termination.

Inclusion Statement

We embrace and encourage differences in age, color, disability, ethnicity, family or marital status, gender identity or expression, language, national origin, physical and mental ability, political affiliation, race, religion, sexual orientation, socio-economic status, veteran status, and other characteristics that make all our volunteers and employees unique.

All volunteers and employees of Ghostbird Theate Company have a responsibility to treat others with dignity and respect at all times. All volunteers and employees are expected to exhibit conduct that reflects inclusion during theatre projects and functions. Any volunteer or employee found to have exhibited any inappropriate conduct or behavior against others may be subject to disciplinary action.

Volunteers and employees who believe they have been subjected to any kind of discrimination that conflicts with the company's diversity policy and initiatives should seek assistance from their immediate supervisor or a comparable representative of the organization.

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 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, .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.

1. Required Attachment List

Please upload your required attachments in the spaces provided. .

1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
Ghostbird Substitute w-9.pdf	34 [KB]	4/18/2020 10:10:15 AM	View file

2. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
3 Slideshow.mov	Production Images from 3, August 2019	Original music by Philip Heubeck and Brittney Brady	72531 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Chicken Play Excerpts.mov	Excerpts from Chicken Play	Sample of Site-Specific Work	187187 [KB]		View file
Tom Hall's Review of 3 in ArtSWFL.com.pdf	Review of 3, artSWFL.com	Review by Tom Hall	128 [KB]		View file
Tom Hall Review of Everyone on this Train.pdf	Review of Everyone on this Train, artSWFL.com	Review by Tom Hall	291 [KB]		View file

2.1.

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.

1. 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

The following question relates to the Florida Single Audit Act. Important: if you answer yes to the following question, State law requires you comply with the Florida Single Audit Act, Section 215.97 Florida Statutes, by uploading an audit report below. You will need to select "Save" at the bottom of this page to make your changes final.

See: <https://apps.fldfs.com/fsaa/> and https://flauditor.gov/pages/pdf_files/fsaa%20q_a.pdf for more information and specific definitions.

1. Has your organization met the \$750,000 annual assistance threshold identified in Section 215.97 F.S. and 2 CFR 200 from all combined state sources and/or all combined federal sources during your organization's last fiscal year?

☐ Yes

☒ No

L. Review & Submit Page 12 of 12

1. 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.

2. Review and Submit

☒ I hereby certify that I am authorized to submit this application on behalf of Ghostbird Theatre, 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.

2.1. Signature (Enter first and last name)

James Brock