

Mickee Faust Alternative Performance Club, Inc.

Project Title: Training Staff with Disabilities for Leadership Positions

Grant Number: 22.c.pr.400.407

Date Submitted: Monday, June 1, 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: Underserved Cultural Community Development

Funding Category: Salary Assistance

Discipline: N/A

Proposal Title: Training Staff with Disabilities for Leadership Positions

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Mickee Faust Alternative Performance Club, Inc. 
- b. **FEID:** 33-1043915
- c. **Phone number:** 850.562.7287
- d. **Principal Address:** 623 McDonnell Dr. Tallahassee, 32310
- e. **Mailing Address:** P.O. Box 5503 Tallahassee, 32314
- f. **Website:** <http://www.mickeefaust.com>
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Cultural Organization
- i. **County:** Leon
- j. **DUNS number:** 089512565
- k. **Fiscal Year End Date:** 12/31

1. Grant Contact *

First Name

Donna Marie

Last Name

Nudd

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Email

dmnudd@gmail.com

2. Additional Contact *

First Name

Terry

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Galloway

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3. Authorized Official *

First Name

Donna Marie

Last Name

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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 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)

5. How is the applicant underserved? (select all that apply)*

Select the statements that are true for the applicant. At least one must be true for eligibility. See the guidelines for more information about underserved designations.

- ☒ Applicant is minority

Total Cash Income *

\$76,660

D. Excellence Page 4 of 12

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

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

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.

The Mickee Faust Club, Tallahassee's "Community Theater for the Weird Community," was co-founded 33-years ago by Terry Galloway, deaf performance artist (author of *Mean Little deaf Queer, A Memoir*) and Donna Marie Nudd, performance scholar and Professor of Communication at Florida State University.

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

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

Faust's three major accessible spaces—a 115-seat theatre, an 80-seat Blackbox, a backyard with stage—needed constant overseeing and maintenance for both Faust's own productions and for the community at large. To that end, the all-volunteer company applied for and received a Salary Assistance grant for "Turning Dedicated Volunteers with Disabilities into Paid Staff" for the July 1, 2019 through June 30, 2020 grant period.

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

The COVID-19 crisis brought Faust's live performance operations to a standstill. But our new employees, in addition to their part-time duties, took up the bulk of technical, logistical and creative organization to take our theater operations online. The average age of the all-volunteer Executive committee, which oversees our employees and creative operations, is 63. It was a great boom to our current aging leadership when our younger part-time employees revealed themselves as leaders in the making.

With this grant we hope to transform Faust's part time employees into Faust's new leaders.

GOALS

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

OBJECTIVES

1A: The all-volunteer Executive Committee meets with Paid Staff meet to discuss their overall job satisfaction and their vision for the future of the company.

1B: Executive Committee and Staff identify areas in the company's management and maintenance that need improvement.

1C. Based on 1A and 1B findings, Executive Committee creates and disseminates job descriptions.

1D.Executive Committee reviews applicants and recommends hires to the BOD.

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

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

OBJECTIVES

2A: Continue creating original theatre: Staffer spearheads at least one of our (2021-2022) major productions.

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

2C: Remain financially solvent: Staffer plans and executes a 2022 children's summer theatre camp.

2D: Remain financially solvent: Staffer identifies and applies for a new grant.

2E: Remain financially solvent: Staff continues social media marketing, branding, and online presence they spearheaded during the Coronavirus era.

2F: Continue monthly Executive Committee and Staff oversight meetings.

ACTIVITIES

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

In a non-Coronavirus year, roughly 600 activities occur in the space annually: writing workshops, technical preparation [costumes, prop, lights, set], rehearsals, shows, public presentations, benefits, and administrative meetings. In a non-Coronavirus year, we estimate approximately 10% of these activities are executed by individuals, groups, or non-profit organizations not affiliated with Mickee Faust.

Activities *directly* related to this grant proposal are outlined more specifically in the Timeline section of this application.

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.

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

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

In Florida we were approached by Arts4All Florida, part of a national organization that champions arts education for people with disabilities to help them create a template for people with disabilities who want to become employed in the arts.

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

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

Our part-time employees will continue to cultivate and expand these existing relationships and seek out others. They will continue to maintain the space as well as develop even more national (and international) collaborations and partnerships online. They will devise new creative content and encourage new methods of online collaborations. They will continue to support our fellow artists by providing a newly established online platform and by cultivating a new online audience while accustoming a faithful physical audience to our new performing mediums.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

TIMELINE OF ACTIVITIES: July 1, 2021-June 30 2022.

JULY

Executive Committee meets with Staff to discuss each part time Staffers' job satisfaction and vision for the company's future.

Hire at least four people, at least three of whom have disabilities, who exhibit strong leadership potential.

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

Identify the member of the Executive Board who will serve as the primary consultant for the staffer spearheaded a major project.

AUGUST – DECEMBER 2021

Production of Faust fall show. (First opportunity for staffer to serve as Executive Producer of a major Faust event.)

Guest artist or company in our space for First Friday. (Fall commitment for staffer to serve as Executive Producer).

Development and approval of plan for Faust's Summer 2022 Children's Theatre Camp. (Fall commitment for staffer to spearhead).

Fall opportunity for submission of a new grant. (First opportunity for staffer to spearhead grant-writing team)

Insure our social media marketing, branding, and on line visibility supports Faust's major fall production and other community events hosted at our space.

JANUARY - APRIL 2022

Production of Faust spring show. (Second opportunity for Staffer to serve as Executive Producer of a major Faust event.)

Guest artist/company for First Friday. (Spring commitment for Staffer to serve as Executive Producer).

Marketing of Faust's Summer 2022 Children's Theatre Camp. (Spring commitment for Staffer to spearhead).

Spring opportunity for submission of a new Grant. (Second opportunity for Staffer to spearhead grant-writing team).

Insure our social media marketing, branding, and online visibility supports Faust's spring production and other community events hosted at our space.

MAY - JUNE 2022

Production of *Queer as Faust XV* show. (Third opportunity for Staffer to serve as Executive Producer of a major Faust show.)

Guest artist or company in our space for First Friday. (Summer commitment for staffer to serve as Executive Producer).

Execution of Faust's Summer 2022 Children's Theatre Camp. (Summer commitment for Staffer to spearhead).

Summer opportunity for submission of a new Grant. (Third opportunity for Staffer to spearhead grant-writing team).

Insure our social media marketing, branding, and online visibility supports Faust's summer show and other community events hosted at our space.

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? *

20

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

54

3. How many Adults will be engaged? *

5,100

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

30

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

15

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?

5295

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

☒ Adults (25- 64 years)

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

☒ White

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

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

- 20.7% live in poverty
- 8.4% are people with disabilities
- 31.7% are black
- 61.9% are white
- 52.6% are female.

There were no percentages given for LGBT+ population.

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

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

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

Our audience appears to reflect the company demographic.

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.

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

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

- Mickee Faust's seasons are predictable (3 cabarets, 5 special events, 12 First Friday Hops, 1-3 radio and/or video projects). We have documented numbers (e.g. audiences at our cabarets) and reasonable estimates (e.g. visitors at our space on First Fridays.)
- Rentals are not as predictable, in 2019 we had 6 rentals for private events (e.g wedding) and 11 rentals for public events (theatre companies' shows, music concerts.)
- Numbers include our proposed Theatre Camp for Children in summer of 2022.

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.

☒ Leon

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.

Education and Outreach Activities.

Faust is one of the very few non-profit theaters in the nation to offer its writing-for-performance workshops to anyone in the local community free of charge. Faust also offers, free of charge, live, hands-on training in acting, producing, directing, lighting, costuming, sound, captioning, and stage management as well as training in video and radio production. We offer these services to all citizens but we have proved to be a beacon to people from some of our most vulnerable populations. Faust's services to people with disabilities, the local LGBT population and minority communities as a whole have been recognized by Equality Florida (LGBT Lifetime Achievement Award), the Association for Theatre in Higher Education (Leadership in Community Based Theatre and Civic Engagement Award), and by the State of Florida itself (Diversity and Inclusion Award). As our Staff with disabilities move into leadership positions, that will in itself act as a beacon to attract more participants and audiences who are disabled or disability-friendly to our company.

Faust plans to expand its educational outreach by offering a new Faust program -- an LGBTQ and disability-friendly Summer Theatre Camp for Children in the 2021-2022 year.

Economic Impact on Our Organization and In the Community

The 2019 Annual Disability Status Report lists employment rates of non-institutionalized working-age (ages 21 to 64) people with disabilities using data from the 2015 American Community Survey (ACS).

Their findings:

The unemployment rate in Florida was 66% for people with disabilities. That figure will likely rise with the advent of COVID 19.

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

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

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

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

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

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

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

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.

As a company, Mickee Faust has been producing original live theatre events for 33 years. Faust consistently has full houses for our shows; this can be accounted for by the high quality of our shows as well as our successful marketing practices.

Our standard marketing procedures for major Faust productions have been:

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

The Coronavirus Challenge

After four months of writing workshops and rehearsals, Mickee Faust was ready to present their spring cabaret, *FaustSight: 20/20*. In early March, Faust leaders scheduled a company meeting prior to the final dress rehearsal to determine if the show should go on in light of the still developing news regarding the Coronavirus. The company decided the ethically responsible course of action was to cancel the show. Days later, we closed our physical space, fully aware of the financial impact (no income from cancelled spring and summer shows, rentals, and possibly cancelled fall show).

Nevertheless, we persisted.

Members of the Executive Committee, applied for and received a local Emergency Assistance grant for Non-Profits (LEAN), worked with various granting agencies to revise the deliverables and budgets on current grants, and reassured our Board of Directors, via Zoom, that we had sufficient financial reserves to make it through the year. In addition, the Artistic and Executive Directors networked nationally, in connection with two disability arts organizations in Texas and one in Michigan to plan and implement a series of video podcasts called *Shake 'Em Up* that focuses on the theme of "Disruption and Disability Arts."

Meanwhile, our part-time staff expertly dealt with "digital divide" issues in our company (e.g. securing wifi connection at our Musical Director's home) and were instrumental in thinking through, vetting and then implementing a plan for our live theatre company to transition online by creating a doable plan for Mickee Faust to post daily to social media to maintain engagement with our audience. Mickee Faust is now creating artistic, theatrical content in the form of weekly micro-shows, and judging by our social media statistics which keep increasing, it seems to be working. Equally impressive, our part-time staff ran a series of "Writing for Video" meetings for company members on Zoom and booked a well-known video director to present webinars for theatre directors to transition from live theatre to video. As a result of our staff's efforts, the company is now well on its way to marketing and producing our first ever, fully on-line, theatrical cabaret, *Queer as Faust XIII*, which will be live streamed on Saturday, June 27, 2020. As part of

the *Queer as Faust Festival*, the staff also booked and is currently promoting a community online event, *The Pride Inside*, Mickee Faust's first venture in hosting a live streaming of queer standup comics in our state and beyond.

Marketing for 2021-2022.

For over three decades, Mickee Faust has refined its marketing strategies for our live seasonal productions, as described above. For the last two months, Faust has made a phenomenal leap as we moved our company online. We believe the technical and online skills we developed during the Coronavirus era, in combination with our previous marketing strategies, will serve us exceptionally well when we return to being a live theatre company, on or before, 2021-2022.

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.

Over the last several years, the Mickee Faust Club has been building up a rainy-day reserve. With the onset of the COVID-19 public health emergency, we anticipate spending down these reserves to see us through the rest of 2020. The shift to an online presence through daily events and the production of *Queer as Faust XIII* is intended to extend our presence and support expanded fundraising efforts and new grant applications in order to be able to maintain a paid, professional staff beyond the term of these grants. The work of these staff provides added value that will re-build our cash flow and cash reserves.

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.

Financial evaluation:

The measure of financial success for this grant will be a 10% increase in fundraising over our 2019 fiscal year.

Project evaluation:

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

Our first standard of evaluation would be to assess whether we met the simple objectives related to our goals.

- Did we hire part time staff, most of whom had disabilities?
- Did a staffer spearhead a major production?
- Did a staffer book three different artists or community groups for our first Friday event?
- Did a staffer submit a new grant application?
- Did a staffer coordinate a summer theatre camp?

Our second standard of evaluation would judge the *quality* of the staffer's administrative leadership by both objective (eg. surveys) and subjective (eg. informal feedback) means. Some examples.

For the staff member who produced the Faust production:

- Was the production, according to audience surveys, well-received by the public?
- What were the strengths and weaknesses of the staff member's administrative style (communication, organization)?

For the staff member who produced the First Friday events:

- Did the staffer bring in new artists or groups?
- Did the staffer exceed our three required community events for First Friday?
- Were the artists happy with their experience of performing at the Mickee Faust Club?

For the staff member who spearheaded the new grant:

- Did the staffer lead the grant team?
- Did the staffer establish a clear calendar for successful completion of the grant?
- Was the grant sufficiently researched?
- Did the staffer consult when needed?
- Was the grant funded?

For the staff member who led the team for the Summer Theatre Camp?

- Was the camp well marketed?
- Did the staffer assemble a strong artistic team?
- Did the campers' surveys testify to a positive camp experience?

The final standard of evaluation for the staffers would be connected to innovation.

- What new ideas did the staffers propose and implement to improve the management and maintenance of the company?

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

12/31/2019

4. Operating Budget Summary

	Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1.	Personnel: Administrative	\$635	\$6,000	\$6,000
2.	Personnel: Programmatic	\$2,169	\$11,000	\$11,000
3.	Personnel: Technical/Production	\$1,143	\$8,000	\$8,000
4.	Outside Fees and Services: Programmatic	\$5,965	\$1,000	\$6,000
5.	Outside Fees and Services: Other	\$685		\$1,000
6.	Space Rental, Rent or Mortgage	\$23,178	\$24,000	\$24,000

7.	Travel			
8.	Marketing	\$2,318	\$500	\$2,000
9.	Remaining Operating Expenses	\$22,100	\$14,200	\$20,000
A.	Total Cash Expenses	\$58,193	\$64,700	\$78,000
B.	In-kind Contributions			
C.	Total Operating Expenses	\$58,193	\$64,700	\$78,000
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions	\$18,740	\$2,000	\$19,000
11.	Revenue: Contracted Services			
12.	Revenue: Other	\$3,390		\$6,000
13.	Private Support: Corporate			
14.	Private Support: Foundation			
15.	Private Support: Other	\$16,069	\$20,000	\$20,000
16.	Government Support: Federal			
17.	Government Support: State/Regional	\$12,500	\$25,000	\$25,000
18.	Government Support: Local/County	\$25,961	\$9,333	\$18,000
19.	Applicant Cash			
D.	Total Cash Income	\$76,660	\$56,333	\$88,000
B.	In-kind Contributions			
E.	Total Operating Income	\$76,660	\$56,333	\$88,000

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.

The onset of the COVID-19 public health emergency has thrown our 2020 budget into a tailspin, with the loss of at least 2/3 of our ticket sales; the likely unavailability of local arts grants; and the loss of rental income. Consequently, there are major differences in most areas between last year's budget, this year's budget marred by COVID-19, and next year's planned budget (optimistically, post-COVID-19).

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	Administrative Positions	\$6,000	\$0	\$0	\$6,000
Totals:		\$6,000	\$0	\$0	\$6,000

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Programmatic Positions	\$11,000	\$0	\$0	\$11,000
Totals:		\$11,000	\$0	\$0	\$11,000

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Technical/Production Positions	\$8,000	\$0	\$0	\$8,000
Totals:		\$8,000	\$0	\$0	\$8,000

2.6. Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
Totals:		\$23,000	\$0	\$23,000

#	Description	Cash Match	In-Kind Match	Total
1	Rental	\$23,000	\$0	\$23,000
Totals:		\$23,000	\$0	\$23,000

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Utilities	\$0	\$2,000	\$0	\$2,000
Totals:		\$0	\$2,000	\$0	\$2,000

Amount of Grant Funding Requested:

\$25,000

Cash Match:

\$25,000

In-Kind Match:

Match Amount:

\$25,000

Total Project Cost:

\$50,000

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.

3.9. Government Support: Local/County *

#	Description	Cash Match	Total
1	COCA Grants	\$6,500	\$6,500
Totals:		\$0	\$6,500
			\$6,500

3.10. Applicant Cash *

#	Description	Cash Match	Total
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#	Description	Cash Match	Total
1	Cash	\$18,500	\$18,500
Totals:		\$0	\$18,500
			\$18,500

Total Project Income:
\$50,000

3.11. Proposal Budget at a Glance

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

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.

Oversight for the positions is provided by volunteers who are executives in their professional lives (Executive Director and Operations Coordinator).

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.

57% of the volunteer staff running Mickee Faust's direct operations is composed of people with disabilities. That is one reason Faust, while cash poor, has worked hard to transform what was originally a dilapidated Warehouse space into a community theatre accessible to audience members with disabilities. It is also perhaps why we consistently advertise our events with accessibility icons, why we give discounted tickets to audience members with disabilities and why we provide open captioning for all our cabarets.

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

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

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

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

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

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

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

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

Terry Galloway, Artistic Director

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?

5/1/2020

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

☒ Yes

☐ No

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

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

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

For our company's cabarets, we cast every person who comes to auditions. New company members are given a sheet of Frequently Asked Questions. Among those are:

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

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

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)
Mickey Faust Substitute W9 Form.pdf	34 [KB]	5/31/2020 1:34:10 PM	View file

1.2. Consultant's Resume *

2. Support materials (required)

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

File	Title	Description	Size	Type	View (opens in new window)
Letter - LeaAnna Davis (Mom) .docx	Letter of Support #1	Leanna Davis writes about her son Luke's, as well as her own, personal experiences working with the Mickee Faust Club	41 [KB]		View file
Mickee Faust By the Numbers .jpg	Mickee Faust, By the Numbers	Visual summary of Mickee Faust's accomplishments in Video, Original Shows, and Awards	777 [KB]		View file
Letter - Dr. McDowell (FSU).docx	Letter of Support #2	Dr. Stephen McDowell, Assistant Provost discusses Florida State University's long-term relationship with the Mickee Faust Club	842 [KB]		View file
Mickee Faust Photo Collage.jpg	Mickee Faust Photo Collage	Collage of Mickee Faust performers and technical crew with disabilities	848 [KB]		View file
Letter from Dr. Sandahl (U of I, 2020).pdf	Letter of Support #3	Dr. Carrie Sandahl, Head of the Program on Disability, Art, Culture and Humanities at University of Illinois, Chicago	245 [KB]		View file
London Film Festival Cover (2003).jpg	Cover of London Disability Film Festival Program	Still shot of Mickee Faust's award-winning video short, "Annie Dearest" (Parody of "The Miracle Worker") on cover of program	709 [KB]		View file

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 Mickee Faust Alternative Performance Club, Inc. and that all information indicated is true and accurate. I acknowledge that my electronic signature below shall have the same legal effect as my written signature. I am aware that making a false statement or representation to the Department of State constitutes a third degree felony as provided for in s. 817.155, F.S., punishable as provided for by ss. 775.082, 775.083, and 775.084.

2.1. Signature (Enter first and last name)

Donna Marie Nudd