

# The Studios of Key West, Inc.

**Project Title:** General Program Support 2022

**Grant Number:** 22.c.ps.114.466

## A. Cover Page Page 1 of 12

### **Guidelines**

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

### **Application Type**

**Proposal Type:** Discipline-Based


**Funding Category:** Level 3

**Discipline:** Multidisciplinary

**Proposal Title:** General Program Support 2022

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

### Applicant Information

- a. **Organization Name:** The Studios of Key West, Inc. 
- b. **FEID:** 20-5116495
- c. **Phone number:** 305.296.0458
- d. **Principal Address:** 533 Eaton Street Key West, 33040-7041
- e. **Mailing Address:** 533 Eaton Street Key West, 33040-7041
- f. **Website:** [www.tskw.org](http://www.tskw.org)
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Other
- i. **County:** Monroe
- j. **DUNS number:** 807944405
- k. **Fiscal Year End Date:** 06/30

### 1. Grant Contact \*

**First Name**

Jed

**Last Name**

Dodds

**Phone**

305.296.0458

**Email**

[jed@tskw.org](mailto:jed@tskw.org)

### 2. Additional Contact \*

**First Name**

Jed

**Last Name**

Dodds

**Phone**

305.296.0458

**Email**

jed@tskw.org

**3. Authorized Official \***

**First Name**

Jed

**Last Name**

Dodds

**Phone**

305.296.0458

**Email**

jed@tskw.org

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

**4.1. Applicant Status**

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Organization - Nonprofit

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**4.2. Institution Type**

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Arts Center

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**4.3. Applicant Discipline**

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Multidisciplinary

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**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. Multi Disciplinary\*

- ☐ Yes (If yes, you should apply to the Presenting discipline)
- ☒ No (required for eligibility)

# D. Excellence

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

The Studios of Key West provides a collaborative and supportive environment for creative experience. We offer studio space, lectures, workshops, residencies, partnership projects and nurture the creation of work. Our mission is to build audiences and support the advancement of established and emerging creative people in the Florida Keys.

Our purpose is to remind us of our own creativity, empower artists to show us the world in new ways, use the arts to build friendships and establish Key West as a beacon of cultural activity.

## 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.

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The approved "Tenets" of The Studios of Key West are the underpinning of all planning efforts. They identify a Vision for the organization with two overarching goals:

1. Maintain the central role of the arts in Key West's identity and well-being.
2. Gain national recognition as a place where artists and curators launch new work.

In pursuit of those goals, our Tenets identify four Objectives:

1. **Offer creative opportunities to artists, including people who don't think of themselves as such, and professional opportunities for those who do.** *Measurements:* #s of programs; workshop attendance; #s of artists served; how much we pay to artists each year.
2. **Provide gathering places for the people of Key West to experience significant art and interesting conversation.** *Measurements:* audience #s; program surveys and advisory committee feedback.
3. **Invite artists from around the globe to use the island as a laboratory to explore, experiment and reach new audiences.** *Measurements:* #s of out-of-town artists served; #s of Artist-in-Residence; #s of AiR applications.
4. **Promote a sustainable future for Key West through innovative artist projects, engagement in the community and support for local artists.** *Measurements:* #s of local artists served; evaluations of youth & community-based programs.

Each strategy is employed across five categories of programming activity - Workshops, Exhibitions, Events, Residencies and Youth & Community Engagement:

Exhibitions. The Studios' presents 28-30 exhibitions each year, balancing local and national artists and focusing on themes that resonate particularly in Key West: our physical environment as a tropical island, including climate threats; historic ties to Cuba and the Caribbean; parade arts; and our diverse cultural history. We regularly exhibit many of Cuba's emerging and established contemporary artists thanks to a partnership with the Museo Nacional de Bellas Artes in Havana dating back to 2013; next year we will present an exhibition, dinner performance and youth program with Cuban artist Esterio Segura. An exhibition by Miami artist Onajide Shabaka in January 2020 explored the way ideas, aesthetics and flora migrated along with enslaved humans in the transatlantic slave trade.

Events. Our 200 seat theater is the only "black box" style performance space in Key West, with flexible seating and staging for theater, music, dance and lectures. Our new rooftop terrace seats 100 and provides a welcome option as we socially distance. Before our 2020 season was cut short we produced a weekend of contemporary opera vignettes – with librettos by Pulitzer-winner Mark Campbell and Key West's Stephen Kitsakos – and *Prime Time*, a musical set on a tv soundstage by the former writer/producer of *Who's the Boss*. We hope to reschedule the premiere of Tony-nominated actor Bryce Pinkham's surreal one-man show about an actor stranded by a storm on his way to perform *Singing in the Rain*. Our event series also includes art tours, including a bus trip to Art Basel, tours to Havana structured around artist studio visits, and a wildly popular local artists' studio tour. Lastly, bookstore founder Judy Blume hosts a robust series of author events that have attracted luminaries from Neil Gaiman to Annie Dillard.

Workshops. The Studios' extensive adult education program has offerings in a range of media for artists from beginners to professionals. Professor/mixed media artist Roberta Marks teaches a rigorous, critique-based course on abstraction that is akin to a graduate level seminar, while local painter Rick Worth has a devoted following for his Painting Boot Camp, where he takes beginners step by step through the painting process. Roughly 35% of our instructors are year-round local artists, an equal number travel to Key West in part to teach at The Studios, and the remaining 30% are drawn from among our Artists in Residence.

Studios & Residencies. 36 Artists in Residence are selected each year from over 300 applicants from around the world, to spend a month free-of-charge in Key West to focus on creating new work. They're welcomed by the community at a popular monthly potluck dinner, and are individually paired with "community hosts" who help them acclimate. Recent AiR's include Hillary Jordan, the author of the award-winning Netflix film *Mudbound*, and painter/printer Bill Jacklin from London's prestigious Royal Academy. A year ago, we relocated the program to a former guest house next door to our main building, which adds 20% more residency opportunities. We also offer low-cost work space in our main building year-round to 8 handpicked local artists who benefit from being at the heart of Key West's cultural scene.

Youth & Community Engagement. The Studios has long embraced the goal of integrating the arts into Key West life. We do this in two ways: 1) by stepping out of our building and programming elsewhere, and 2) by sharing our resources – art, artists, and instruction - with public school students.

Site specific programs have included an actor performing as José Martí, the Cuban poet/hero, parading a white horse through Key West and reciting Martí's poetry; and a contemporary dance performance on the White Street pier at sunrise, accompanied by a 15 piece Haitian orchestra. We provide a home for the High School Drama Club, and co-presented *Bubba's Fables* with them this year, a children's theater series presented outdoors at Truman Waterfront Park, which updated Aesop's Fables with Key West characters. We partner with the public Montessori School, which recently lost its art teacher to budget

cuts, to offer “Schools at The Studios.” Students come for day long visits, where they meet with professional artists in the galleries and studios, and then produce their own work in response to what they’ve seen. Our bookstore regularly brings authors like Kwame Alexander and Jennifer Holm directly to local schools. Through our Youth Art Fellowship, high school senior Bridget Bunting took free classes, met biweekly with a professional artist/mentor, mounted a closing exhibition, and was gifted a design tablet to continue her studies.

## **2.2. Partnerships & Collaborations - (Maximum characters 2000.)**

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

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Partnership is among the Core Values identified in our Tenets: “by joining with others, we not only do more and better work, we find opportunities to learn, and to build new friendships.” Audiences and resources are exchanged, pooled, and enlarged.

As an example, in March 2019 we launched a new program endowment for wood artists. Along with a group exhibition in our own gallery of leading national artists and prominent local ones, we reached out to nonprofits, galleries, artists and businesses across the island and encouraged them to develop their own ideas, from other exhibits, to a wood mill demo, a woodwind concert under the trees, and a “throne” sculpted from the stump of a prize black olive tree felled by Irma. We then committed our own resources to microgrants to facilitate those programs, and to joint marketing for everyone. It’s our hope that this will serve as a model for future island-wide efforts.

A number of institutional partnerships expand our capacity and support our community. In 2018, we established a long term partnership with the Anne McKee Artists Fund, which dispenses grants to working artists, to regularly highlight past winners, and to co-present their annual auction. During election season, we help the nonprofit Hometown present candidate forums and town hall discussions. Hotels and tourism-related agencies are critical to our marketing efforts, and look to us to provide activities for visitors. Similarly, we launched a partnership in 2019 with Road Scholar, the nonprofit tour agency for seniors, to be part of their program. The Key West High School Drama Club and the public May Sands Montessori School offer the enthusiasm and expertise of their students and teachers in exchange for access to our artists and facilities. Books & Books, the Miami-based independent bookstore chain, provides logistical support to our bookstore and helps arrange author visits. As part of our media partnership with WLRN, South Florida’s NPR affiliate, we’ve dedicated one of our studios to their full-time Keys correspondent, and they’ve dramatically expanded our regional identity.

In what can feel like a competitive local environment, we also look for opportunities to help our “rival” organizations, simply to foster a spirit of collaboration. We regularly provide housing for other local theater and arts organizations, and make our space available for rehearsals and meetings.

## **2.3. Timeline - (Maximum characters 2000.)**

List timeline of activities during the grant period.

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**July-Aug 2021** – Traditionally, summer has been a time to plan for the winter season, interspersed with scattered programs geared to locals. A silver lining of the Covid pandemic has been to supercharge our online programming, allowing us not only to reach people stuck indoors, but seasonal constituents and locals who travel elsewhere in the summer months.

**Sep 2021** – As the school year begins, so do our educational partnerships, with the High School Drama Club and others. In 2021, we'll lead a group of arts patrons to Seattle for the premiere of *A Thousand Splendid Suns* at the Seattle Opera, based on the book by Khaled Hosseini and with libretto by Key West's Stephen Kitsakos.

**Oct 2021** – Our "Pre-season" of exhibits, workshops and events begins, along with the first monthly crop of 4 Artists in Residence. In conjunction with Fantasy Fest, Key West's week of costumed parades and parties, The Studios hosts a makers' lounge, and an exhibition and benefit auction of artist-made mini-floats for the "Smallest Parade in the Universe".

**Dec 2021** – Our popular Holiday Members' exhibition draws well over 100 artists and is the occasion for the launch of our main Season Catalog, 88 pages of programs and activities. An annual holiday market supports local artisans, and the HS Drama Club presents its Holiday Talent Show.

**Jan-Apr 2022** – "High Season" in Key West means higher-profile programs, with artists more likely to be from out of town, and more competition for audiences. We earn about half of our admissions revenue in this third of the year. New exhibitions open in all four galleries on the first Thursday of every month. During this busy time, we average 14 classes/week in our two classrooms, and 4 shows/week in our theater. Our annual Patron Brunch in January is an opportunity to thank our supporters, and present the prestigious "Golden Mango Award" for lasting impact on Key West's cultural scene. Finally, our "Arts & Eats" fundraisers are the backbone of our special events program: a series of intimate ticketed parties combining food and art in inspiring locations.

**May 2022** – The second of our annual art tours takes us to Havana, where our connections with Cuba's most celebrated artists grants us unique access to their homes and studios.

**June 2022** – Our spring Members' exhibition bookends the season, with over 125 artists and an annual "Mango Madness" party featuring a local sculptor's legendary mango margaritas. Summer art camps for kids begin.



# 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? \*

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229

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

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480

### 3. How many Adults will be engaged? \*

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51,297

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

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925

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

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4,560

### 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? \*

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1,106

## 6.2. Number of Florida artists directly involved?

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915

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

57888

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

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

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

☒ White

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

Key West is a small island – just 2 miles by 4 miles across – with a year round population of about 25,000. Every year, however, over 2.8 million people visit here (over a quarter are day trippers), and tourism is the dominant industry. Maintaining the island's distinctive culture in the face of such a crush of visitors is critical, not least because our culture is part of our appeal. With the growth in tourism, the island has also seen a growth in retirees and seasonal homeowners. Unsurprisingly, these tend to skew older and wealthier, but also whiter than the rest of the population. The median home price is three times the national average, and 61% of the total population is white, but Key West schools are just 47% white, with 41% qualifying for free and reduced lunch. Many local families trace their roots back generations, and came originally from Cuba and the Bahamas. An island renaissance in the 1970's and 1980's was largely fueled by a gay and bohemian population that sparked the restoration of downtown architecture and the island's freewheeling character. These days, much of Key West's historic black community has dispersed, and its Spanish speakers are more likely to hail from Mexico or Nicaragua than Cuba. With a sizable Haitian population, school ceremonies are conducted in Creole as well as English and Spanish.

For The Studios, our challenge is to remain true both to the island's historic diversity and its population today. Youth and community programs, of course, serve younger and more diverse populations, while much of our individual donor support comes from people who were drawn here by the island's culture and diversity.

### 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.

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Since 2020 was (we hope) an anomalous year, audience numbers are based on actual FY19 records, plus a modest 10% anticipated bump in walk-in attendance from our new roof terrace, opening July 2020. Walk-in traffic to our galleries comprises about 2/3 of our total audience. Bookstore visitors are only counted if they also visit the exhibitions or other parts of the building.

Prior to the Covid pandemic, The Studios was recording larger average audiences than ever in FY20. The number of events and workshops declined by about 20% due to cancellations, but attendance for them dropped only 6%.

## 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.

☒ Monroe

## 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.

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Key West's cultural life is the hook used in all official promotion to distinguish it from other tropical destinations, and The Studios is recognized by the *New York Times*, *Lonely Planet*, *Travel Host* and others as both "the hub of all things artsy in town" (CNN) and "the perfect place to begin your creative quest" (Southwest Airlines' *Spirit* magazine). We promote cultural tourism, work hand in hand with local merchants, and serve as an incubator for independent, creative businesses.

The Studios enjoys the enthusiastic support of Key West's business, philanthropic and political leaders, who recognize the impact of our presence, and of the arts generally. Cultural tourists stay longer and spend more than average visitors, and have a lighter footprint on infrastructure and the environment. Though we prize our reputation as a gathering spot for Key West locals, 69% of The Studios' audiences are in fact visitors to Monroe County. To renovate our building as a tourist attraction, the Monroe County Tourist Development Council has awarded us five separate grants. The latest, and largest at \$1.2M, helped us complete a roof terrace on our building offering the only freely accessible, panoramic view in town. Recognizing our impact, the Chamber of Commerce invited Executive Director Jed Dodds to join its Board in 2016, and its Executive Committee in 2018.

Our status as a tourist destination and community resource was enhanced when we opened Books & Books @ The Studios in 2016, one of two bookstores in Key West, and an outpost of the beloved Miami-based independent chain. Already busy with author appearances and community events, we were written up in *The Guardian* last year as an example of the resurgence of independent bookstores. It hasn't hurt that author Judy Blume was among the store's chief benefactors, and can be found most days behind the cash register, or recommending books to curious browsers.

Affordable or free youth arts programming also supports the community, and has several components: 1) Schools at The Studios, which are field trips combining gallery tours, artist visits, and student responses to what they've seen; 2) the Drama Club at The Studios, in partnership with the innovative Key West High School Drama Club; 3) the Youth Arts Fellowship Program, a mentoring program directing resources and professional arts training to select teens; 4) Summer Art School, exploring different genres each week; and 5) Keys Creative Kids, a weekly after school art class.

The core of what we do is keeping artists at the heart of our City's economy and identity, by fostering creative and professional opportunities for them. We paid over \$240,000 directly to artists in FY19 through art sales, instructor and performance fees. Many of our Studio Artists are leaders themselves; two of our eight artists received Knight Challenge grants in 2020. And part of our not-so-secret agenda for the Artist-in-Residence program is that every once in a while one of them sticks; at least a half dozen have moved to Key West permanently, breathing new life into our cultural scene.

Lastly, as everyone in the Keys knows well, resiliency is all-important, and The Studios plays a vital role.

During and immediately after Hurricane Irma, we sheltered two dozen people in our sturdy concrete building, which served as a media communications hub for WLRN and the Miami Herald. For two months after, we housed displaced artists and schoolteachers in our artist cottages, while we worked to match artists with national and local emergency grants, and helped raise over \$26,000 in relief funds. In spring 2019, we offered free housing for 7 weeks to a pair of artists and their family who'd lost their home and possessions in a fire. During the Covid pandemic, we are again housing local artists whose lives have been disrupted. We have also kept all of our employees paid despite shifts being cut, waived rents for our studio artists, and paid all of our instructors, despite classes being canceled.

### **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.

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In FY19, The Studios invested over \$75,000 in marketing costs, including a p/t Marketing Assistant for the busy Winter months. In FY17, a 35% increase in our Marketing investment saw our net revenue from programs jump 37%, membership grow 21%, and 34% more artists join in our Summer members' exhibition; since then it's an area where we're determined not to skimp.

The bulk of our marketing expense is paid advertising, with 55% spent locally, and 45% on out-of-county markets. To leverage our ad dollars, we participate in TDC "Co-Op" ads, joint ad buys in target markets such as New York or Washington, DC, or to target audiences such as LGBT travellers. We also advertise in *Travelhost* magazine (distributed in hotel rooms in South Florida), and Florida Keys Culture Magazine, and regularly on WLRN-Radio. Locally, we regularly purchase ads in the *Key West Citizen* and the local print weeklies, in which we're featured regularly.

Our digital marketing efforts have evolved dramatically over the years, as we respond to ever-increasing online engagement of our audience. Paid Facebook and Instagram ads and boosts are a central component of our marketing purchases. By working with professional artists, photographers, and digital content creators, we create quality online editorial content and advertising that reflects our brand and personality, and enables us to tell our story across multiple digital platforms including Florida Keys tourism

websites and Keys media websites. We run digital campaigns that have a sophisticated data-tracking component, and based on the information we gather, we are able to identify and target the most appropriate audiences demographically.

Our increasing sophistication in the online realm has been particularly helpful during the Covid shutdown. We quickly replaced our monthly art openings with Facebook Live events featuring slideshows of the artists' work against a soundtrack of chattering gallery crowds, and friends connecting in the comments section. A weekly coloring contest with templates by local artists was a real world activity and an online hit, with the hashtag #discoverkeywestartists. Our followup #mangoscrapbook campaign promotes our upcoming "Mango Madness" members' exhibition.

Apart from advertising, our biggest expense remains an 88-page print catalog with information on our complete season, and a print run of 10,000. Our volunteers distribute the catalog city-wide and up the Keys, where it stays on shelves and relevant all season long. It is complemented by an array of rack cards, fliers and posters, as well as press releases and email announcements. We maintain a fresh online presence, both on our own website and various Key West travel/tourism resources and calendars, including Tripadvisor, The Chamber of Commerce, and fla-keys.com. We have over 7,100 followers on our very active Facebook page.

As excited as we've been to expand our reach, our first priority is our local community. 59% of our members are year round residents, and another 17% live here 6-9months/year, so a significant part of our strategy has been to make our facilities accessible for community groups. We host "meet the candidates" forums for local politicians, public meetings for environmental and educational groups, and more. In short, we're determined to be a community center, as well as an art center.

Beyond our grassroots partnerships, a number of media partnerships help extend our reach. In Spring 2016, we launched a partnership with WLRN, the Miami-based NPR affiliate, to host their full-time Keys correspondent Nancy Klingener in a recording studio in our building. In addition to signing off "from The Studios of Key West", the partnership has yielded extra coverage and has enormous potential for synergy.

Finally, in terms of national exposure, it's hard to overstate the "Judy Blume" effect. The celebrated author is the co-founder of our bookstore. Thanks in part to Judy, The Studios was highlighted in the *New York Times*' 2019 travel guide to the Keys, and the bookstore was named "Best in Florida" by Mentalfloss.com. The bookstore by itself brings thousands of visitors through our doors each month, and many come looking for Judy.

# 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.

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With much work and broad community support, The Studios has found a sustainable balance of funding from a range of sources. With the return of former Executive Director Jay Scott as our Development Officer, we've seen giving by Patron households (\$1,250+) grow 35% to \$430,000 in the last two years, and have laid the foundation for a planned giving program that has documented \$4.2M in potential estate gifts. In FY19, we raised over \$375,000 to complete the fundraising for our new roof terrace, exceeding our goal by over \$100,000. In addition, we have over 100 Business Sponsors, contributing over \$100,000 cash and \$65,000 in kind in FY19. Our members get discounts and other benefits, and generated \$43,623 in FY19.

Restricted giving from individuals and foundations is becoming a larger part of our operating budget as we pursue more community-oriented and ambitious programming. We produced two original theater works this year – *Single Occupancies* and *Prime Time* – which required fundraising efforts of \$15,500 and \$38,100 respectively.

With our thriving bookstore operation, The Studios generated 64% of its revenue from sales, admissions, studio rents and concessions in FY19, though when considered as net contribution the percentage from programs is closer to a third. Those percentages will drop this year - and likely next - due to the Coronavirus, but should return to normal by FY22. After bookstore sales (\$621,754 revenue in FY19, but only \$30,600 net), our largest earned income categories are art tours (\$158,298 in FY19), workshop admissions (\$116,230), art sales (\$91,313) and event admissions (\$86,548).

Lastly, a series of strategic acquisitions boosts our program capacity, but also each come with substantial earned revenue potential. Our roof terrace which opens July 2020 will be invaluable for classes and concerts as long as the virus remains a threat, but is also highly desirable for private events. The purchase of the guest house next door for our Artists Residency program, and the recent donation of a house for short term artist housing, can both generate substantial revenue as vacation rentals when not serving our program needs.

## 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.

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The Studios conducts evaluation on a weekly, monthly and annual basis – to assess trends, gauge audience satisfaction and make corrections as necessary. We benefit from a flexible, multipurpose building and a culture of experimentation, and are able to make larger shifts from year to year. The emergence of a

new concert venue across the street in FY17, for example, led to a shift in emphasis towards theater in FY18. The overarching planning schedule is as follows:

**May-June** – Assess the previous season, including annual online survey. Staff and Committees set goals, strategies and benchmarks for the following year.

**Jul-Aug** – Annual Plan comes into focus as specific programs are confirmed.

**Sep-Nov** – Systems and tools are set in place, eg. marketing materials, tracking mechanisms. Staff/Board retreat is held to review the Annual Plan.

**Dec-Apr** – Our busiest months, where the focus is on implementation.

Our annual online survey is incentivized and includes consistent questions from year to year to monitor trends. The survey also yields an invaluable trove of specific feedback in open ended responses. Widespread discontent with our ticketing system in the 2016 survey, for example, led us to overhaul the system. Mini-surveys are also sent by email following any workshop or event and reviewed at weekly staff meetings.

Both staff and board review financials in depth every month, and our Advisory Board meets twice per year, at the beginning and end of each season. The Advisory Board consists of major Patrons, and individuals with specific legal, business or arts expertise. A separate Artist Advisory Committee focuses on curatorial issues, and our service to artists.

Year-round, ongoing evaluation happens at weekly staff meetings, or at separate wrap ups for larger programs. A Program Analysis Report compares actual attendance, revenue and expense for every program with its budgeted goals. Beyond the numbers, we assess three factors: audience; artistic quality; and implementation.

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

6/30/2019

### 4. Operating Budget Summary

Expenses		Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1.	Personnel: Administrative	\$377,790	\$402,426	\$374,173
2.	Personnel: Programmatic	\$120,882	\$152,760	\$144,994
3.	Personnel: Technical/Production	\$75,582	\$77,667	\$77,897
4.	Outside Fees and Services: Programmatic	\$163,210	\$183,492	\$138,000
5.	Outside Fees and Services: Other	\$43,210	\$42,000	\$42,000

6.	Space Rental, Rent or Mortgage	\$117,126	\$64,006	\$64,053
7.	Travel		\$3,000	
8.	Marketing	\$60,901	\$51,000	\$60,000
9.	Remaining Operating Expenses	\$963,756	\$803,153	\$877,625
<b>A.</b>	<b>Total Cash Expenses</b>	<b>\$1,922,457</b>	<b>\$1,779,504</b>	<b>\$1,778,742</b>
<b>B.</b>	<b>In-kind Contributions</b>	<b>\$96,534</b>	<b>\$114,625</b>	<b>\$120,356</b>
<b>C.</b>	<b>Total Operating Expenses</b>	<b>\$2,018,991</b>	<b>\$1,894,129</b>	<b>\$1,899,098</b>
	<b>Income</b>	<b>Previous Fiscal Year</b>	<b>Current Fiscal Year</b>	<b>Next Fiscal Year</b>
10.	Revenue: Admissions	\$439,148	\$289,143	\$316,000
11.	Revenue: Contracted Services			
12.	Revenue: Other	\$811,822	\$714,014	\$800,370
13.	Private Support: Corporate	\$101,276	\$53,500	\$90,000
14.	Private Support: Foundation		\$101,250	\$85,000
15.	Private Support: Other	\$574,525	\$565,780	\$510,000
16.	Government Support: Federal		\$113,900	
17.	Government Support: State/Regional	\$8,470	\$44,570	\$36,000
18.	Government Support: Local/County	\$14,288	\$13,494	\$13,000
19.	Applicant Cash			
<b>D.</b>	<b>Total Cash Income</b>	<b>\$1,949,529</b>	<b>\$1,895,651</b>	<b>\$1,850,370</b>



<b>B. In-kind Contributions</b>	<b>\$96,534</b>	<b>\$114,625</b>	<b>\$120,356</b>
<b>E. Total Operating Income</b>	<b>\$2,046,063</b>	<b>\$2,010,276</b>	<b>\$1,970,726</b>

## 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.

**Remaining Operating (FY19):** 46% bookstore (including inventory); 34% program costs (non-personnel); 12% occupancy; and 7% general admin. These percentages remain fairly consistent year to year.

**Current fiscal year (FY20):** \$113,900 Federal funds was our PPP Loan, expected to be forgiven. Admissions dropped significantly due to Covid, including a lucrative second art tour (in FY19, we had three).

**Next fiscal year (FY21):** We are proceeding cautiously into next year, expecting annual program revenues to be closer to FY20 than FY19. We will trim part time positions and salaries, with the hope they can be restored quickly.

## 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	Executive staff, admin and marketing support, bookstore staff	\$80,000	\$330,216	\$0	\$410,216
Totals:		\$80,000	\$330,216	\$0	\$410,216

### 2.2. Personnel: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artistic Director, plus 20% executive staff, 7.5% bookstore staff	\$35,000	\$160,881	\$0	\$195,881
Totals:		\$35,000	\$160,881	\$0	\$195,881

### 2.3. Personnel: Technical/Production \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Gallery and Facilities Manager	\$25,000	\$55,253	\$0	\$80,253
Totals:		\$25,000	\$55,253	\$0	\$80,253

### 2.4. Outside Fees and Services: Programmatic \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Artist & instructor fees	\$0	\$172,271	\$0	\$172,271
Totals:		\$0	\$172,271	\$0	\$172,271

### 2.5. Outside Fees and Services: Other \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Accounting & audit	\$0	\$44,290	\$0	\$44,290
Totals:		\$0	\$44,290	\$0	\$44,290

### 2.8. Marketing \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Advertising, printing & other marketing expense	\$10,000	\$61,500	\$0	\$71,500
Totals:		\$10,000	\$61,500	\$0	\$71,500

### 2.9. Remaining Proposal Expenses \*

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Bookstore costs	\$0	\$508,816	\$0	\$508,816
2	Program costs	\$0	\$251,931	\$0	\$251,931
3	Occupancy costs	\$0	\$120,040	\$0	\$120,040
4	General & admin	\$0	\$93,877	\$0	\$93,877
Totals:		\$0	\$974,664	\$0	\$974,664

### Amount of Grant Funding Requested:

\$150,000

### Cash Match:

\$1,799,075

### In-Kind Match:

**Match Amount:****\$1,799,075****Total Project Cost:****\$1,949,075****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	Workshops	\$119,717	\$119,717	
2	Event admissions	\$89,144	\$89,144	
3	Tours & special events	\$206,414	\$206,414	
Totals:		\$0	\$415,275	\$415,275

**3.3. Revenue: Other \***

#	Description	Cash Match	Total	
1	Bookstore	\$683,217	\$683,217	
2	Art sales	\$94,052	\$94,052	
3	Other	\$168,953	\$168,953	
Totals:		\$0	\$946,222	\$946,222

**3.4. Private Support: Corporate \***

#	Description	Cash Match	Total	
1	Business Sponsors	\$106,340	\$106,340	
Totals:		\$0	\$106,340	\$106,340

**3.5. Private Support: Foundation \***

#	Description	Cash Match	Total
1	Foundation gifts	\$85,000	\$85,000
Totals:		\$0	\$85,000

### 3.6. Private Support: Other \*

#	Description	Cash Match	Total
1	Patron & membership (unrestricted)	\$470,664	\$470,664
2	Program giving (restricted)	\$92,920	\$92,920
Totals:		\$0	\$563,584

### 3.9. Government Support: Local/County \*

#	Description	Cash Match	Total
1	Monroe County TDC (marketing grant)	\$17,500	\$17,500
Totals:		\$0	\$17,500

### Total Project Income:

\$2,283,921

### 3.11. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$150,000	\$150,000	7%
B.	Cash Match	\$1,799,075	\$2,133,921	93%
	Total Cash	\$1,949,075	\$2,283,921	100%
C.	In-Kind	\$0	\$0	0%
	Total Proposal Budget	\$1,949,075	\$2,283,921	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.

---

Our hope is that FY22 will see a return to normal after two years disrupted by the Coronavirus. Most forecasts for contributions are based on 5% growth from high marks set in FY20; and most earned contributions forecasts are based conservatively on 3% growth from FY19.

## 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.

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Since our inception, The Studios of Key West has pursued a goal of having all programs fully accessible. Lack of accessibility at our former home - a historic building with inherent limitations - was one of the driving motivations behind the move to a new facility in 2015. First among the renovations at our new home was a larger and more efficient elevator to access all floors, and separate, ADA-compliant restrooms on all floors. Signage throughout the building is ADA-compliant, including braille. Our black box theater facility easily accommodates audiences in wheelchairs, and ushers are trained to welcome them. Workshops are similarly accessible; local painter/film critic Ian Brockway – who is confined to a wheelchair with a degenerative disorder – is a leader within our advanced painting group.

We are aided in our efforts by three individuals in particular. Local painter Eric Anfinson, who is wheelchair-bound from a high school football accident, sits on our Board. Rosi Ware, our former Board President, is deeply involved with the MARC House, volunteering twice weekly to supervise their adult clients with developmental disabilities. And Erika Heffernan, our recently hired Box Office Manager, has an executive function disability and is an advocate for disability issues. Thanks in part to Ms. Heffernan's efforts, we have made significant improvements to our website's accessibility, incorporating the UserWay accessibility widget and an accessibility menu for easy navigation.

One of our most memorable programs of the past four seasons has been The ReMARCable Dance Project. Thanks to a grant from the Community Foundation of the Florida Keys, local dancer/choreographer Kyla Piscopink works with MARC clients over several weeks leading up to a professionally produced showcase at The Studios in front of a packed house, with hardly a dry eye to be found. The event is emceed by Steve Burns from the children's show "Blue's Clues" and featured routines based on Shel Silverstein poems. Similar efforts to find creative ways to engage disabled audiences are an ongoing part of our programming.

In May 2019, The Studios acquired a former guest house as the new home for our Artist Residency program. Bringing the kitchen and at least one apartment up to ADA standards will require substantial renovations; we have hired an architect and completed initial designs, but the anticipated fundraising campaign was disrupted by the Covid pandemic. In the meantime, public programs there are fully accessible, and we have contingencies in place for any artists who require accommodation. Since 2010, we've welcomed over 230 Resident Artists, including at least five with disabilities: Chappelle Letman, a blind African American sculptor who taught workshops to the public during his stay, choreographer/director Wendy Taucher; and writers Nadine Pinede, Sandra Lambert and Ann McLaughlin, who are at least partially dependent on wheelchairs for mobility.

**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?**

Lauren McAloon, Gallery & Facilities Manager

## **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?**

5/1/2019

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

☒ Yes

☐ No

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

As mentioned above, The Studios adopted a set of "Tenets" as our guiding document in 2012 that includes our Mission, Purpose, Vision, Core Strategies and Values. This simple one-page document is revisited each year at our annual retreat, and the Mission and Purpose are read aloud at the start of every Board meeting. Among our five Values, it states:

*Diversity – Just as Key West declares "One Human Family," we believe that a range of backgrounds and perspectives is essential to the creative process, and the community we aspire to live in.*

Key West's official motto, "One Human Family," has genuine resonance for those who live here. Its symbol is the hand, with each finger unique but connected, and serving a common purpose. The first of our annual Cuban exchange programs in 2013 was a sprawling group exhibition called "One Race, the



Human Race/Una Raza, La Raza Humana”; it featured many of Cuba’s most significant artists, consciously chosen to represent the full range of ethnicities, gender identities and generations on their island and ours.

In truth, Key West’s diversity is threatened. Our African American population is shrinking, as property values rise, homeowners are enticed to sell and renters forced to leave. The same is true for many Cuban “conchs” (born in Key West), who trace their lineage back to the cigar factories. Though still a popular gay tourism destination, the accepting and freewheeling culture of the 70’s and 80’s was decimated by the AIDS crisis and is no longer so unique. Newer immigrants have arrived from the Caribbean, Latin America and Eastern Europe, but their place here is tenuous.

Our goal is for all of the island’s voices to share ownership of our programs and the spaces we provide, to give them a place to connect, understand one another, and grow stronger.

# 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)
Substitute W9-TSKW.pdf	34 [KB]	5/29/2020 2:09:09 PM	<a href="#">View file</a>

## 2. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
1-Live The Creative Life-The Studios of Key West.mp4	"Live the Creative Life"	A brief video introduction to The Studios	8310 [KB]		<a href="#">View file</a>

File	Title	Description	Size	Type	View (opens in new window)
2-2020 Catalog.pdf	2020 Season Catalog	Our annual catalog lists exhibitions, events, workshops, artists in residence and more.	15434 [KB]		View file
3-2019_20 Grant Images.pdf	2019-20 Season Highlights	A selection of images highlighting programs from our recent season.	4061 [KB]		View file
4-Press Clippings 2020.pdf	Press Clippings	A selection of recent media coverage	4357 [KB]		View file
5-Master Slacker Jack McDonald.mp4	Master Slacker	A brief video promoting our exhibition by artist Jack McDonald	7521 [KB]		View file
6-Tom Majors Tribute to Wood.mp4	Tom Majors Tribute to Wood	A video introduction to our island-wide celebration of artists working in wood.	28219 [KB]		View file
7-Highlights from Prime Time.mp4	Prime Time video	A brief video promoting Prime Time, a new musical by Blake Hunter	40020 [KB]		View file
8-MISSION & TENETS.pdf	Mission & Tenets	The Studios' guiding planning document, explaining who we are, and why we do what we do.	34 [KB]		View file
9-Accessibility info on website.pdf	Accessibility notice	Information on our website about our accessibility to people with disabilities.	2069 [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](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 The Studios of Key West, 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)

Jed Dodds