

New City Players Inc

Project Title: General Operating Support For New City Players' 2024-2025 Season

Grant Number: 25.c.ps.141.600

Date Submitted: Wednesday, June 21, 2023

Request Amount: \$22,810.00

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: **General Program Support Grant Guidelines**

Application Type

Proposal Type: Discipline-Based

Funding Category: Level 1

Discipline: Community Theatre

Proposal Title: General Operating Support For New City Players' 2024-2025 Season

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. Organization Name: New City Players Inc 
- b. DBA:
- c. FEID: 81-1082716
- d. Phone number: 954.591.0818
- e. Principal Address: 1350 E Sunrise Blvd Suite 127 Fort Lauderdale, 33304
- f. Mailing Address: 1350 E Sunrise Blvd Suite 127 Fort Lauderdale, 33304
- g. Website: www.newcityplayers.org
- h. Organization Type: Nonprofit Organization
- i. Organization Category: Cultural Organization
- j. County: Broward
- k. UEI: C9M4JRVD4653
- l. Fiscal Year End Date: 09/30

1. Grant Contact *

First Name

Timothy

Last Name

Davis

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2. Additional Contact *

First Name

Ilana Jael

Last Name

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3. Authorized Official *

First Name

Timothy

Last Name

Davis

Phone 954.591.0818

Email tim@newcityplayers.org

4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Organization - Nonprofit

4.2. Institution Type

Performing Group

4.3. Applicant Discipline

Theatre

C. Eligibility Page 3 of 12

1. What is the legal status of your organization?

- Florida Public Entity
- Florida Nonprofit, Tax-Exempt

2. Are all grant activities accessible to all members of the public regardless of sex, race, color, national origin, religion, disability, age or marital status?

- Yes (required for eligibility)
- No

3. Project start date: 7/1/2024 - Project End Date: 6/30/2025 *

- Yes (required for eligibility)
- No

4. How many years of completed programming does your organization have?

- Less than 1 year (not eligible)
- 1-2 years (required for eligibility for GPS and SCP)
- 3 or more years (required minimum to request more than \$50,000 in GPS)

D. Quality of Offerings Page 4 of 12

1. Applicant Mission Statement - (500 characters) *

The mission of New City Players is to create community through transformative theatre, in the service of our vision of helping South Florida become a more empathetic and thoughtful community.

2. Programming Description - (2000 characters)

Briefly describe the project or program for which you are requesting funding. 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.

New City Players (NCP) is a non-profit theatre organization seeking general operating support for our planned 2024-2025 season of theatrical programming. Informally conceived in 2014 and officially incorporated in 2016, NCP has since worked to fulfill our mission by consistently presenting powerful and poignant works of theatre in an average of three full productions per year. The core principle guiding the selection of these works is our belief that the sharing of stories and perspectives can be an important gateway to empathy and understanding, especially when those stories are presented through a medium as absorbing and visceral as theatre.

Accordingly, our productions typically explore challenging themes and resonant cultural issues, which we seek to delve into even further through our various community engagement initiatives. Especially in recent years, we have also made a priority of selecting and casting these works with an eye towards celebrating the diversity of our region and giving platforms to underrepresented artists, having presented several works in our last few seasons by BIPOC writers and/or with entirely or majority BIPOC casts.

To extend the impact of our productions, as well as to extend our art form's reach beyond typical theatregoers and offer the joy of an artistic community at no cost, our programming also typically features three recurring free events that give our community a chance to come together outside of our ticketed productions. These include City Speaks, a storytelling event which gives people from our city a chance to share stories, speak truth, and listen to one another; the Forum, which brings together experts and community members to share dialogue on essential issues; and NCPLab, which gives local playwrights a chance to share and develop their scripts in progress. As of 2022, the most promising plays developed in each year's lab have been showcased in an annual short play festival titled NCPLabfest.

2.1. Programming Goals (2000 characters)

Please list at least three goals associated with the project or program for which you are requesting funding.

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.

Sample goal: To provide residents and visitors with increased opportunities to view local art and meet local artists.

NCP's chief goals as we approach our 2024-2025 season, all of which our requested general operating support will help us to actualize, include:

- 1. To continue to produce high quality theatrical works that are both artistically excellent and socially relevant, while working to enhance understanding of the issues those works explore through our associated community engagement efforts.**
- 2. To enhance the connectedness of our community and diversity of its theatrical landscape by providing platforms and opportunities to emerging and underrepresented artists and creating spaces that enable the sharing of dialogue and perspectives.**
- 3. To increase our organizational capacity through increased funding, which will allow us to pay our actors and production team more equitably, to enhance our production values, and ultimately to increase our impact on our community through expanded programming.**

2.2. Programming Objectives (2000 characters)

Please list the three corresponding objectives for the goals listed above.

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

Sample Objective: At least 300 residents and visitors will view local art and be invited to a "meet the artist reception"

Goal 1:

- To plan and to produce three artistically excellent mainstage productions, which we will also seek to promote as widely as possible to maximize our impact on the community by attracting the largest possible cohort of audience members.**
- To develop partnerships with organizations and individuals with expertise in the issues explored in each production, whom we will provide with platforms to share their knowledge at our talkbacks and events**
- To develop original content to be shared in our playbill, on our website, and through our social media that provides additional insight into the themes and issues explored in each production.**

Goal 2:

- To host a total of 13 free events throughout our theatrical season (8 NCPLabs, 4 CitySpeaks, and 1 Forum), all of which will incorporate opportunities for community members to formally share their artistic work and/or individual perspectives. In addition, the opportunity for less formal "mingling" and interaction provided by these events can be a valuable networking avenue and social outlet.**
- To continue to take into account the importance of giving voice to underrepresented artists, shedding light on seldom-told stories, and reflecting the diversity of our region in selecting and casting our productions.**

- To develop and showcase the work of 6-8 emerging playwrights from a diverse cross-section of backgrounds in our annual NCPLab Festival.

Goal 3:

- To invest more time and energy into reaching out to prospective donors while nurturing our relationships with existing donors.
- To devise creative fundraising campaigns and events that will draw interest and attendance.
- To research and reach out to potential institutional funders whose interests may align with our own, including both businesses and charitable foundations.
- To help build awareness of our organization and programming through expanded networking efforts, which in expanding our pool of patrons will also expand our pool of potential donors.

2.3. Programming Activities (2000 characters)

Please list the project or program activities.

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

Sample Activities: Work with local arts and tourism organizations to promote art shows.

Communicate with local art teachers to encourage students to attend shows. Schedule artist commentaries and news articles to promote the shows.

Major activities planned for our 2024-2025 season include:

- Three full productions to be produced at Island City Stage, beginning with our planned production of classic play *A Streetcar Named Desire* to take place from July-August of 2024. Following the success and popularity of our recent production of *It's A Wonderful Life: A Live Radio Play*, we are currently considering a remount of the production or another holiday-themed play with similarly affecting themes for our November/December slot. This will likely be followed up in April by a production of *Stew*, a compelling 2021 Pulitzer Prize finalist by playwright Zora Howard that follows three generations of Black women from one family as they prepare an important meal, working through their shared history as they do. In conjunction with each play, we will partner with local community leaders and organizations whose expertise aligns with its subject matter, who we will invite to join our creative team in weekly talkbacks and highlight in our other in-person and virtual outreach efforts.
- Eight iterations of NCPLab, a monthly gathering open to all community members in which local playwrights are invited to showcase their scripts in progress and any interested actors to serve as readers. The most promising of these scripts will then be selected and showcased in our annual NCPLabfest, a short play festival to be presented during the 2024-2025 season.
- Four iterations of CitySpeaks, a free gathering in which any interested community members are invited to come forth and share personal stories based on a selected theme and any others invited to listen and engage.

- One iteration of the Forum, a free two hour event developed to bring together experts and community members to share dialogue on essential issues, which typically includes a panel discussion, storytelling, short presentations, and Q&A followed by a time of public interaction and reflection.

2.4. Partnerships & Collaborations (2000 characters)

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

Some valuable partnerships that NCP has developed that we anticipate will continue into our 2024-2025 season include those with:

- **Island City Stage, another local theatre company whose Wilton Manors' black-box theatre space we have rented out for our mainstage productions since 2021. We also consistently cross-promote each other's work.**
- **Various local restaurants/bars such as Union Square Kitchen, Perry's Wings, and Prison Pal Brewery, which have allowed us use of their space for our community events and/or provided us with discounted or complimentary products in exchange for advertising space in our playbill and acknowledgement at our performances**
- **Care Resource, a local community health center whose staff members have served as speakers at our public Forums. NCP has also provided their staff with exclusive experiences such as private talkbacks and performances.**
- **Pompano Beach Cultural Center, which sponsored our annual short play festival in 2023 and has expressed interest in further partnerships related to workshops for training actors and future Labfest iterations.**
- **Theatre Lab at FAU, which we consider a sister theatre company. We consistently cross-promote each other's work.**
- **Art Prevails Project, a Broward-based, Black-led arts organization that we share performers with and have co-produced with. We regularly cross-promote each other's work.**
- **Business Networking International (BNI), the largest international business networking group of its kind. NCP is a current member of BNI and joined as an effort to expand our presence in the local business community.**

As our season draws closer, we will also develop partnerships with organizations with expertise in the themes and issues each production explores, whose work we will highlight in our community programming. For instance, we are in discussions with Broward County domestic violence center Women in Distress as a potential community partner that can provide context to the portrayal of an abusive relationship in our production of *A Streetcar Named Desire*.

In the past, such partners have included the United Way, FHE Health, RECO Intensive, USA Opioid Crisis Mortality Reduction 501c3, Ayiti Community Trust, Artists with Autism, and Dr. Jennie Trocchio (autism educator and developmental therapist).

3. Project/Program Evaluation (2000 characters)

How will you determine if your Goals and Measurable Objectives are achieved? Who will conduct the evaluation, and who will the evaluation target? What methods will be used to collect participant feedback? (Surveys, evaluation forms, interviews, etc.) When will you collect the information, and how will it be used to inform future programming?

- **Efforts to maximize program attendance will be evaluated through tracking of marketing efforts to ensure our campaigns and outreach efforts are on the right track, as well as through consistent attention to ticket sales, attendance at non-ticketed events, and program reputation.**
- **Having previously utilized surveys to better quantify the observed positive impact of our programs on our patrons, we are currently developing more robust versions in order to gather more comprehensive data that can be more easily documented and communicated to potential funders and supporters. Said surveys will assess our audience's satisfaction with our programs, gather demographic information, and measure the economic impact of their visit on our area.**
- **The quality of our programs will also be measured by our attention to our productions' critical reception, and notation of any other recognition received (e.g. major awards).**
- **Our assessments of these metrics will be taken into consideration by our artistic programming committee in the selection and execution of future programs and events. We will also take into account verbal feedback given by patrons and community members at our events and during post-show discussions.**
- **We will closely track our progress towards our anticipated funding goals, tracking funds received, grants applied for, and the successfulness of various appeals, adjusting our fundraising approach accordingly.**

E. Impact - Reach Page 5 of 12

For questions 1-6, 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.

Total number of individuals who will be engaged?

3260

1. What is the estimated number of events related to this proposal?

7

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

63

3. How many Adults will participate in the proposed events?

3,000

4. How many K-12 students will participate in the proposed events through their school?

0

5. How many individuals under the age of 18 will participate in the proposed events outside of their school?

200

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?

60

6.2. Number of Florida artists directly involved?

60

7. Proposed Beneficiaries of Project

Select all groups of people that your project intends to serve directly. For each group, you can select more than one answer if applicable. If your project/program served the general public without a specific focus on reaching distinct populations, then select the “No Specific Group” options.

7.1. Race Ethnicity: (Choose all that apply) *

No specific racial/ethnic group

7.2. Age Ranges (Choose all that apply): *

No specific age group.

7.3. Underserved/Distinct Groups: *

No specific underserved/distinct group

8. Describe the demographics of your service area. (2000 characters)*

Demographics are distinct characteristics of a population. Examples include but are not limited to: age, race, ethnicity, religion, gender, income, family status, education, veteran, disability status, and employment.

Predominantly, our service area encompasses Broward County, where the majority of our programming takes place, though we also attract a significant number of visitors from neighboring counties Palm Beach and Miami-Dade. A 2022 estimate of Broward County’s demographics describes the following:

Total population estimate: 1,947,026

Persons under 5: 5.5%

Persons under 18: 21.0%

Persons over 65: 17.5%

Women: 50.9%

RACIAL ORIGIN

White alone: 62.5%

Black alone: 30.6%

American Indian and Alaskan Native Alone: 0.4%

Asian alone: 3.9%

Native Hawaiian or Islander alone: 0.1%

Two or more races: 2.4 %

ETHNIC ORIGIN

Hispanic/Latino: 32.0%

EDUCATIONAL

High School graduates: 90.0 %

Bachelor, Master, or higher: 34.3%

DISABILITIES

Persons with all disabilities under 65: 6.6 %

OTHER

Foreign Born 34.8%

Persons in poverty 12.8 %

Veterans: 67,817.

Though we admit that the audience members we attract to our mainstage productions often skews older and whiter than our area's population, these are the very tendencies that we seek to challenge through our commitment to hosting multiple free events each season along with our ticketed productions, which we notice tend to attract a younger and more diverse cohort of attendees.

We also strive to broaden our impact by producing works that accurately reflect the diverse backgrounds, perspectives, and experiences of our entire Broward community. Through observation, we have also successfully attracted more diverse audiences to shows that focus on specific populations, in part by making concerted efforts to reach those populations as well as through positive word of mouth. This has occurred through: specific ad targeting of the considered demographics and relationship building with the leaders of organizations who are more connected to those particular communities (i.e. - Art Prevails Project, Ayiti Community Trust).

9. Additional impact/participation numbers information (optional) (1500 characters)

Use this space to provide the panel with additional detail or information about the impact/participation numbers. Describe what makes your organization/programming unique.

Several characteristics mark NCP as having a unique impact on and value to our community:

-Our willingness to take on challenging material and illuminate underrepresented stories, even at the cost of alienating potential patrons who are uninterested in seeing plays that incorporate controversial subject matter or that focus on characters whose cultural background or lived experiences are very different than their own.

-Our aim of being an excellent theatre company that is also more than *just* a theatre company. We want our theatrical works to be the starting point for important cultural conversations and our events to serve as touchstones of community in what has become an increasingly fragmented and isolated world. We are also unique in the extent of our efforts to give platforms to diverse community members through these community events.

-Our efforts to be as authentic, inclusive, and informative as possible in our artistic work and community engagement efforts, as reflected in our play selection and casting choices, our choices of community partners, and the depth of our engagement with the themes and issues explored in our productions. By pairing the emotional power of a theatrical work to humanize its characters with intellectual insight into the struggles that they face and the personal stories of community members, we seek to break down the ignorance and intolerance that can serve as barriers to empathy and understanding.

- Our status as a true ensemble theatre company, which allows bonds formed through repeated collaborations to increase the potential for artistic experimentation, and has also helped launch the careers of and provide an artistic home to a diverse group of talented theatre artists.

10. In what counties will the project/program actually take place? (Select a minimum of one) *

Broward

11. What counties does your organization serve? (Select a minimum of one)*

Broward

12. Describe your virtual programming. Only for applicants with virtual programming. (2500 characters)

Briefly describe any virtual programming that you provide to the public. This information should include who is able to access the programming and any payment structure.

Due to the circumstances of 2020, New City Players found ourselves inspired to increase our virtual presence and offerings as we continued to fulfill our mission. For instance, we began a nightly Instagram live series, called Late Show Live, which featured interviews with 100 theatre artists and helped raise over \$15,000 for the South Florida Theatre League Relief Fund (funds which were directly distributed to theatre artists in need in our region).

In partnership with the Broward County Cultural Division, we also commissioned five culturally distinct Zoom plays exploring the unprecedented moment and produced a narrative podcast, both of which can still be accessed for free via our website. We also turned our NCPLab event into a twice-monthly, Zoom-based gathering that attracted 30+ attendees per session, reaching artists from across the world along with those from our local Broward community. Though we have slowly transitioned NCPLab back to a primarily in-person gathering, this history attests to our ability to adapt to changing circumstances or to pivot back to virtual programming in the case of another unexpected event.

In the meantime, we continue to engage our community virtually through regular social media posts, as well as through exclusive original content available on our website and on our Youtube page. For instance, in the past year, we have produced an original limited web series, trailers for each of our productions, an original YouTube series titled "Roundtable Hotties", and a variety of other short videos featuring the insights of our artists, patrons, and partners. As of November 2021, we have also regularly delved more deeply into the themes explored in our productions and the creative process of our team through our blog "The Build."

13. Proposal Impact (3500 characters)

How is your organization benefitting your community .What is the economic impact of your organization?

Organizations: Include education and outreach activities.

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

Economic Impact:

- Five core staff members are employed part-time by NCP year round, and an average of 60 local artists are employed as independent contractors throughout each theatrical season between mainstage productions and community events
- Through the money we spend on rental fees, production costs, and marketing costs, we provide income to other businesses that helps ensure their health and survival.
- In drawing thousands of patrons to our shows and events each season, we drive economic activity throughout the area as our audience members are prompted to patronize local businesses. Through our partnerships with some of these establishments, such as local restaurants Perry's Wings and Union Square Kitchen, we further encourage this activity.
- According to the Americans for the Arts Economic Prosperity Calculator, our total economic impact on our area is \$236,421, including \$10,489 in local government revenue and \$12,708 in state government revenue.

- In our practice of largely employing and inviting into our ensemble early-career theatre artists, we have helped develop their skills and enhance their employability. Several who got some of their first professional credits as part of our company have later gone on to earn valuable acting or technical roles with other esteemed local companies.

Community Impact:

Over the years, NCP's programming has impacted the community through:

- 15 full mainstage productions offering over 11,000 individuals transformative theatrical experiences they may not have had access to otherwise and employing hundreds of diverse theatre artists. Feedback we have received from audience members also attests to our programming's unique value in our community, and some of the plays we have showcased include those that have been seldom produced in our region and/or that are seldom produced period. Furthermore, we have documented changes in individual audience members' attitudes towards social issues spurred by our productions and observed patrons' profound emotional involvement in the stories that we have told.
- 14 Forum events, deepening our community's knowledge on impactful topics including addiction, climate change, racism, autism, sexual assault, immigration, mental health, politics, feminism, and poverty.
- Over 20 City Speaks events, allowing 100+ community members to share their personal stories and experience the joy of being heard as hundreds had the pleasure of listening.
- Near-monthly gatherings of NCPLab since 2019, allowing hundreds of playwrights to hear and develop their scripts in progress and allowing our cohort of attendees to enjoy regular access to a supportive community of fellow artists. This held true even during the COVID-19 pandemic, when the virtual version of the event became one of the sole creative outlets accessible to many local theatre artists, as well as to other artists who joined from various parts of the world. The most promising scripts that emerged from our online and in-person labs were ultimately showcased in two NCPLab Festivals, which allowed for the premiere of thirteen new short plays by a diverse cohort of emerging playwrights.
- Providing insight into social issues that impact our community through information provided in and organizations whose activities have been highlighted in our programs, on our website, and at our events.
- Engaging and entertaining our community through virtual content available for free on our website, Youtube, and social media pages, including a web mini-series, five culturally distinct Zoom plays, and 28 blog posts.
- Providing an invaluable "artistic home" to our ensemble members, many of whom have publicly commented about the life-enhancing and career-defining nature of their involvement.

14. Marketing and Promotion

14.1. How are your marketing and promoting your organizations offerings? *

- Collaborations
- Direct Mail
- Email Marketing

- Magazine
- Newsletter
- Radio
- Organic Social Media
- Paid Social Media
- Other

14.2. What steps are you taking in order to build your audience and expand your reach? (3500 characters)

How are you marketing and promoting your organizations offerings?

The three major components to New City Players' marketing strategy are described as follows:

1) Email marketing. We currently have over 1,900 email subscribers in our Mailchimp database. We have received more ticket sales, season pass purchases, and donations in response to email than appeals made on any other outlet. We send out emails an average of once per week (more during showtime) and consistently have a 30% open rate. We also maintain good relations with other theatre organizations whose audience resources we can use to cross-promote each other's shows.

2) Social Media. NCP currently has 1,908 Facebook likes, 2,108 Facebook followers, 1,940 Instagram followers, 425 Twitter followers, 159 YouTube subscribers, and we are beginning to build our presence on TikTok. We have created a consistent flow of content over the last 6 years on these platforms, now including links to long-form blogs on our website as well as high-quality photos and videos. Part of our success with garnering likes, shares, and comments has come from the high-quality photos and video we use to promote each of our productions. These images feature strong, emotionally compelling visuals and excellent graphic design. We encourage our followers, artists, and company members to share this content across their own social networks to promote greater awareness of our company. We are also not afraid to try some more out of the box things like our YouTube show called "Roundtable Hotties," where theatre artists working on our productions will eat spicy food and answer spicy questions, and our "Bad Remakes" series, where we offer recreations of famous film moments featuring company actors. We have begun investing more heavily into video in all our digital marketing outlets.

3) Guerrilla marketing. This includes: putting up posters/info cards on local business and community call boards, calling previous patrons and sharing information about the show with them, and attending networking events where we will share information about the production with new people we meet.

To market and promote our programs, we also regularly invest in paid advertising on Instagram and Facebook, as well as through a variety of outlets including radio stations (WLRN), magazines, (Outclique, South Florida Gay News), and websites (Culture Force, Culture Owl, Florida Theater On Stage, South Florida Theatre League.) Our partnerships with various community organizations have also helped us to reach individuals from specific populations who we sought to engage as we prepared for particular productions.

F. Impact - Access for All Page 6 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. In addition to your facility, what specific step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community? (3500 characters)

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 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.

As attested to on their website, our main performance space at Island City Stage is entirely ADA compliant, with ADA-approved signage and handrails, a wheelchair accessible bathroom, and designated wheelchair accessible seating. All venues where our community events take place are also ADA compliant.

Other efforts to make our programming as accessible as possible included an ASL interpreted performance we presented during our production of "A Raisin in the Sun." We have also attended workshops on accessibility and are continuing to brainstorm how we can better serve patrons with disabilities. Meanwhile, any individual with any specific accessibility request is welcome to approach us to see if it is in our power to accommodate it.

We also strive to eliminate any economic barriers to accessibility with the wide variety of free events our programming includes yearly, which in past seasons has encompassed not only our labs, Forums, and CitySpeaks but other events we are given the opportunity to host, such as this past season's showcase of films by Haitian artists. Aside from that, the extensive digital content we offer ensures that programming and the benefits of community remain accessible even to people who cannot afford the price of a ticket, cannot afford transportation, or find themselves bound to their home for any other reason.

We also offer discounted tickets for seniors, students, and industry artists, and have a practice of making tickets to all Thursday night performances available for only \$20 each. Additionally, our team has never hesitated to offer any empty seats available free of charge if we are personally made aware of an individual with a desire to attend a show who might be prevented from doing so by economic circumstance. Even our base ticket price of \$40 is relatively affordable compared to standard ticket prices at larger companies in the area.

On a broader level, equal "access" to the experience of theatre does not just include equal access to physical spaces but equal access to employment opportunities, equal access to safe, comfortable, and hospitable working environments.

As per our company's stated values, we are thus committed to diversifying not only the performers in our plays via color-conscious casting and selecting plays that feature diverse characters but to enabling industry change by diversifying our design and production teams as well.

Along with taking this aim into consideration in our overall hiring practices and selection of ensemble members, we have also specifically sought out qualified candidates from specific cultural backgrounds when presenting plays that focused heavily on certain cultural groups. For instance, for our recent production of *Cry Old Kingdom*, a play set in 1960s Haiti, we selected a director and costume designer who shared that particular heritage.

We have also developed a code of conduct that forbids discrimination against or harassment based on any personal characteristics, ensuring that individuals of all races, cultural backgrounds, sexual orientations, and ability levels can navigate their involvement in our organization free of any threats to their mental and physical well-being, and will have a channel through which any such threats can be reported and resolved.

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?

Timothy Mark Davis

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? 6/1/2023

5. What efforts has your organization made to provide programming for all? (2000 characters)

Central to NCP's mission as a company is our aim to provide the feeling of being a part of a community and the invaluable experience of seeing one's self and one's story represented on stage to as many individuals as possible. The many free events we host each year were conceived with the primary purpose of extending individuals in our area an invitation to engage with one another apart from the limitations imposed by traditional theatre settings; and we have

frequently chosen shows that we believe will speak to particular communities, who we have then made substantial efforts to engage in our outreach events and marketing efforts. These have included:

- the autistic community (*Falling*)
- the Black community (*A Raisin in the Sun* and *A Love Like This*)
- the Haitian community (*Cry Old Kingdom*)
- the addiction recovery community (*Water By The Spoonful*)

The various, often controversial issues we have chosen as the focus of our Forums have also fulfilled a unique need for programs that speak to the experiences of the individuals those issues affect. We have observed attendees open up about said experiences at these events after being deeply affected by the presenting speakers or ensuing dialogue. This has been especially impactful when the topics at hand have been those shrouded in stigma or secrecy, such as sexual assault, substance abuse, and suicidality.

More than simply providing programming that is accessible to all, we seek to create platforms that are available to all; to provide, at our Forums as well as our City Speaks and NCPLab events, opportunities for any interested community members to share their artistic work or their individual perspectives.

G. Management and Operating Budget Page 7 of 12

1. Organization History (2000 characters)

Briefly describe your organization's history including founding dates and significant changes in management, location, mission, etc. Also, include major accomplishments and program growth, adaptation to external factors and significant relationships and partnerships.

Inspired by an initial few shows produced with the aid of the City Arts Initiative, what would become New City Players was born when founder Timothy Mark Davis envisioned a Fort Lauderdale theatre company that explored the human condition with honesty and vigor through classic and contemporary plays.

After incorporating in 2016, NCP gained notice of audiences and critics for our first official season and solidified our place in Broward's theatre scene with a second season in 2017, which also earned us a Silver Palm Award (Outstanding New Theatre Company) and first Carbonell Nomination (Best Supporting Actor, Kevin Reilley, *Twelfth Night*). In 2018, we staged a string of Carbonell-recommended productions as our ensemble and revenue expanded significantly, as did the socially oriented community programming that would become one of our defining features.

In the hallmark year 2019, we sold out two-thirds of performances and received glowing reviews and 5 Carbonell nominations, earning two awards (Rita Cole, Best Supporting Actress, *A Raisin in the Sun*; Timothy Mark Davis, Best Actor, *Falling*). Though our momentum slowed as the pandemic pushed us to the virtual realm, our return to live theatre was marked by a renewed focus on underrepresented stories embodied in a collaboration with the Art Prevails Project, an all-Black and multidisciplinary South Florida artistic collective that co-produced an original work called *A Love Like This* created and performed entirely by black artists.

This focus continued throughout our next season, which included a production of *Lungs* that featured two Black cast members as the play's two characters, a production of *Water By the Spoonful* featuring a majority BIPOC cast, which also received another Carbonell nomination (Christopher Dreeson, Best Supporting Actor), and our inaugural NCPLabfest, which gave life to seven new short plays developed in our recurring "labs."

This year, we produced a critically acclaimed radio play version of *It's A Wonderful Life*, our second Labfest, and *Cry Old Kingdom*, a play by Black Haitian-American playwright Jeff Augustin that enabled us to explore Haitian culture in our associated community programs.

Having amassed a talented group of core artists in our committed ensemble, we look forward to another new horizon in our upcoming season with our first production of a world premiere full-length play in Vanessa Garcia's *1000 Miles*.

2. Fiscal Condition and Sustainability (2000 characters)

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.

Historically, New City Players has been able to sustain ourselves financially through a combination of ticket revenues (32%, 50,000), grants (32%, 50,000), corporate sponsorships (9%, \$15,000), and individual donors, who yearly account for another for another 32% (\$50,000) of our yearly revenue. This projection is based on our current base of monthly donors, who provide \$12,000 annually, and the anticipated results of our annual Giving Tuesday/End of Year fundraising campaigns (\$15,000). We have finished every fiscal year in the black since our founding in 2016. The past several months have seen significant strides in our fundraising efforts with the onboarding of new executive producers (donating \$10,000+ to our season) and the receiving of a \$30,000 grant from the Community Foundation of Broward. These investments have helped re-establish our cash flow security since the COVID-19 pandemic depleted our reserves. Our incremental yet optimistic approach to budgeting has always allowed us to achieve steady growth year over year (sans the pandemic that set us back). To ensure the sustainability of our programming without becoming reliant on any singular funding source, we have made an effort to continually invest in all areas of our fundraising, including in our personal relationships with patrons and donors, our efforts to reach out to potential corporate sponsors, and our efforts to research and pursue new potential grant opportunities. All this to say, we are invested in raising funds via grants, donors, and sponsors and have clear plans for growth in all these areas.

3. Completed Fiscal Year End Date (m/d/yyyy) * 9/30/2022

4. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$9,540	\$14,700	\$24,600
2. Personnel: Programmatic	\$48,041	\$45,600	\$67,950
3. Personnel: Technical/Production			
4. Outside Fees and Services: Programmatic	\$7,749	\$21,850	\$37,580
5. Outside Fees and Services: Other			
6. Space Rental, Rent or Mortgage	\$7,700	\$14,000	\$17,500
7. Travel			
8. Marketing	\$2,506	\$13,050	\$23,500
9. Remaining Operating Expenses	\$12,711	\$13,560	\$15,560

A. Total Cash Expenses	\$88,247	\$122,760	\$186,690
B. In-kind Contributions			
C. Total Operating Expenses	\$88,247	\$122,760	\$186,690
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions	\$19,659	\$40,000	\$48,000
11. Revenue: Contracted Services			
12. Revenue: Other	\$100		
13. Private Support: Corporate	\$6,350	\$5,000	\$10,000
14. Private Support: Foundation	\$7,000	\$20,000	\$40,000
15. Private Support: Other	\$27,299	\$50,000	\$60,000
16. Government Support: Federal			
17. Government Support: State/Regional			
18. Government Support: Local/County	\$20,833	\$21,000	\$21,000
19. Applicant Cash	\$10,000	\$20,000	\$25,000
D. Total Cash Income	\$91,241	\$156,000	\$204,000
B. In-kind Contributions			
E. Total Operating Income	\$91,241	\$156,000	\$204,000

5. Additional Operating Budget Information (1000 characters)

Use this space to provide the panel with additional detail or information about the operating budget. Please explain any deficits, excess revenue, or major changes to any line items or budget totals. If not applicable, then write "not applicable."

The increase in our operating budget reflects the continued trend of increased earned and unearned income year over year. As we continue to build capacity as an organization, we expect that our revenue will increase, allowing our programming to grow and our impact to increase in turn. During our 22-23 season we have made excellent strides in our fundraising and grant writing efforts, acquiring new major donors and a new major grant along with two substantial recurring grants, and have continually brainstormed and experimented with new fundraising events and tactics. As we continue these efforts, we expect that this trend will continue into our 23-24 season.

6. Paid Staff

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

7. Hours *

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

8. Does your organization have a strategic or long range plan?

- Yes
- No

H. Management and Proposal Budget Page 8 of 12

1. Rural Economic Development Initiative (REDI) and Underserved 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 dos.myflorida.com/cultural/grants/grant-programs.

The expense section contains three columns:

- a. Grant funds (these are the funds you are requesting from the state)
- b. Cash Match (these are earned or contributed funds supplied by your organization)
- c. In-kind (the value of donated goods and services)

Save each individual line within the budget.

To update budget totals, save each page.

Do not include any non-allowable expenses in the proposal budget. (See: non-allowable expenses).

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

For Specific Cultural Projects the Proposal Budget expenses must equal the Proposal Budget income.

2.1. Personnel: Administrative *

2.2. Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Producing Artistic Director	\$12,000	\$12,000	\$0	\$24,000
2	Associate Artistic Director	\$6,300	\$6,300	\$0	\$12,600
3	Actors	\$4,510	\$4,510	\$0	\$9,020
Totals:		\$22,810	\$22,810	\$0	\$45,620

2.3. Personnel: Technical/Production *

2.4. Outside Fees and Services: Programmatic ***2.5. Outside Fees and Services: Other *****2.6. Space Rental (match only) *****2.7. Travel (match only) *****2.8. Marketing *****2.9. Remaining Proposal Expenses *****2.10. Amount of Grant Funding Requested:****\$22,810****2.11. Cash Match:****\$22,810****2.12. In-Kind Match:****2.13. Match Amount:****\$22,810****2.14. Total Project Cost:****\$45,620****3. Proposal Budget Income:**

Detail the expected source of the cash match (middle column) your organization will be using in order to match the state funds (first column) outlined in the expense section. Use the budget categories listed below. Do not include your grant request (first column) or in-kind (third column). Include only income that specifically relates to the proposal. The Proposal Budget income must equal to the Proposal Budget cash match in the expenses.

3.1. Revenue: Admissions *

#	Description	Cash Match	Total
1	Ticket Sales	\$22,810	\$22,810
Totals:		\$0	\$22,810
			\$22,810

3.2. Revenue: Contracted Services *

3.3. Revenue: Other ***3.4. Private Support: Corporate *****3.5. Private Support: Foundation *****3.6. Private Support: Other *****3.7. Government Support: Federal *****3.8. Government Support: Regional *****3.9. Government Support: Local/County *****3.10. Applicant Cash *****3.11. Total Project Income:****\$45,620****3.12. Proposal Budget at a Glance**

Line	Item	Expenses	Income	%
A.	Request Amount	\$22,810	\$22,810	50%
B.	Cash Match	\$22,810	\$22,810	50%
	Total Cash	\$45,620	\$45,620	100%
C.	In-Kind	\$0	\$0	0%
	Total Proposal Budget	\$45,620	\$45,620	100%

4. Additional Proposal Budget Information (optional) (1000 characters)

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.

New City Players has a small group of part time staff members who commit time and energy to execute our mission. Their salaries, though small, are an essential part of our organization's success and will enable its future growth. We would like the DOS to partially fund this aspect of our operating budget specifically and can easily meet the required match through our other fundraising efforts. In addition, as there is nothing more important in theatre than our actors, who we seek to compensate as fairly as is feasible, we are also requesting funds in order to cover our actor stipends.

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 DAC 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)
NCP SubstituteW-9.pdf	381 [KB]	6/21/2023 10:09:42 AM	View file

1.2. Federal 990 Form (most recently completed)

File Name	File Size	Uploaded On	View (opens in new window)
NCP 2021 990.pdf	333 [KB]	6/20/2023 7:09:18 PM	View file

2. Support materials (required)*

File	Title	Description	Size	Type	View (opens in new window)
New City Players Board List June 2023.docx	Board List	List of current board members	284 [KB]		View file
NCP Mission, Vision, & Values.pdf			41 [KB]		View file
NCP Testimonials .pdf	NCP Patron/Donor Testimonials		147 [KB]		View file
NCP Staff_Ensemble Bios.pdf	NCP Staff/Ensemble Bios		200 [KB]		View file
NCP Reviews And Press 2023.docx	NCP Reviews And Press		641 [KB]		View file
NCP Code of Conduct (March 13, 2023).pdf	NCP Code of Conduct		117 [KB]		View file
NCP Video Links (6_20_23).pdf	NCP Video Links		152 [KB]		View file
NCP Selected Photos Link (6_20_23).pdf	NCP Selected Photo Links		134 [KB]		View file
Selected Blogs - The Build.docx	Selected Blogs - NCP's The Build		641 [KB]		View file
WBTS Survey.pdf	Survey Example-Water By The Spoonful		471 [KB]		View file

2.1.

J. Notification of International Travel Page 10 of 12

Notification of International Travel

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 Division of Arts and Culture.

K. Single Audit Act Page 11 of 12

Single Audit Act

In accordance with 2 CFR 200, Subpart F - Audit Requirements; Section 215.97(2)(a) and 215.97(8)(a), Florida Statutes; and the policies and procedures established by the Division of Arts and Culture, the grantee is required to certify annually if your organization with FEIN 81-1082716 expended \$750,000 or more from all combined state sources and all combined federal sources during your organization's fiscal year. If your organization has exceeded the threshold of \$750,000, your organization will be required to comply with the Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

1. Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with: 2 CFR 200, Subpart F - Audit Requirements; Section 215.197, Florida Statutes, Florida Single Audit Act; and the policies and procedures established by the Division of Arts and Culture.

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 265.286, Florida Statutes and incorporated by reference into Rule 1T-1.036, Florida Administrative Code.

2. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of New City Players 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)

Timothy Davis

