Central Florida Vocal Arts

**Project Title:** General Program Support 2020  
**Grant Number:** 20.c.ps.200.431  
**Date Submitted:** Thursday, May 31, 2018

A. Cover Page Page 1 of 10

**Guidelines**

Please read the current Guidelines prior to starting the application: 2019-2020 General Program Support Grant Guidelines

**Application Type**

**Proposal Type:** Arts In Education  
**Funding Category:** Level 1  
**Discipline:** N/A  
**Proposal Title:** General Program Support 2020
B. Contacts (Applicant Information)

**Applicant Information**

a. **Organization Name:** Central Florida Vocal Arts  
   b. **FEID:** 46-1089806  
   c. **Phone number:** 407.927.0058  
   d. **Principal Address:** 1842 Walker Ave Winter Park, 32789-3981  
   e. **Mailing Address:** 1842 Walker Ave Winter Park, 32789  
   f. **Website:**  
   g. **Organization Type:** Nonprofit Organization  
   h. **Organization Category:** Other  
      i. **County:** Orange  
      j. **DUNS number:** 009768916

1. **Grant Contact * **

   **First Name**  
   Theresa  
   **Last Name**  
   Smith-Levin  
   **Phone**  
   **Email**  
   cflvocalarts@gmail.com

2. **Additional Contact * **

   **First Name**  
   Theresa  
   **Last Name**  
   Smith-Levin  
   **Phone**  
   407.927.0058  
   **Email**
3. Authorized Official *

First Name
Theresa

Last Name
Smith-Levin

Phone
407.927.0058

Email
cflvocalarts@gmail.com

4. National Endowment for the Arts Descriptors

Applicant Status
Organization - Nonprofit

Institution Type
Performing Group

Applicant Discipline
Opera/Musical Theatre

5. Department Name
C. Eligibility  Page 3 of 10

1. What is the legal status of the applicant? *
   - Public Entity
   - Nonprofit, Tax-Exempt
   - Solo or Individual artists or unincorporated performing company
   - Other (not an eligible response)

2. Are proposed activities accessible to all members of the public? *
   - Yes (required for eligibility)
   - No

3. Do proposed activities occur between 7/1/2019 - 6/30/2020? *
   - Yes (required for eligibility)
   - No

4. How many years of completed programming does the applicant have? *
   - Less than 1 year
   - 1-2 years
   - 3 or more years (required minimum to request more than $50,000 in GPS)

5. Does your organization have an arts education mission?*
   - Yes (required for eligibility)
   - No
1. Applicant Mission Statement - (Maximum characters 500.) *

Central Florida Vocal Arts is a non-profit music advocacy organization dedicated to high-quality training and performance opportunities. We offer a three-step life cycle for vocal arts in Central Florida. First, Education and Training introduces the arts and develops talent through educational initiatives. Next, Mainstage Productions help students to transition and perform alongside local, professional talent. Finally, Orlando Light Opera’s Emerging Artist Program cultivates talent in fully staged, orchestrated productions. CFVA trains artists to re-imagine the future of vocal arts.

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.

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.

GOALS

Central Florida Vocal Arts (CFVA), a music advocacy organization, has a broad scope of goals achieved through our programs. Our current and future proposed programs further a larger goal of creating a sustainable life cycle for classical vocal arts in our community, allowing us to re-imagine the future of vocal arts. We have successfully started this cycle and in the next 1-3 years, we plan to expand the breadth of our impact through a ripple effect in the arts community beginning with our young artists.

Firstly, we aim to cultivate a future generation of young artists and arts enthusiasts through our youth education initiatives. With our institutes and Bel Canto scholarship, we help and influence young artists and future arts advocates. Students gain self-esteem and efficacy, impacting their lives in innumerable ways beyond the arts. We also aim to provide opportunities for vocal training to low-income students. Over the next 1-2 years, we plan to increase Bel Canto awards every period, increase enrollment, and produce Mainstage shows that inspire and incorporate youth talent. Community members and family become audience members, passionate advocates, and supporters of our professional performances.

With staged productions, we aim to provide a platform for emerging artists with classical vocal training. Our original works present compelling and relevant stories, stretching artists to explore other vocal styles, thereby furthering our mission of ‘opera re-imagined.’ With the acquisition of Orlando Light Opera (OLO), we seek to increase the number of paid opportunities offered to local, emerging professional artists. We also plan on a young artist program supported by OLO.
Finally, the increase in modern and interactive classical vocal performances continues to develop our audience base. Our goal for the next 1-3 years is to increase regular audience attendance annually. By cultivating audiences, we ensure the longevity of the art form and secure the future livelihood of artists, as well as the students we train.

CFVA also aims to collaborate with other non profit organizations, as it is our belief that the arts improve the quality of life in our community and beyond.

OBJECTIVES

Youth Programs

- Distribute digital surveys to students upon conclusion of Institutes and receive 70% above-average feedback.
- Reach Summer Institute goal of 20% increased enrollment each year, with alumni re-enrollment of 40% or higher.
- Provide public performances with positive audience and participant verbal feedback.
- Increase Bel Canto awards by at least two worthy recipients annually.
- Provide a clear path for performing arts students to professional vocal artists through a 3-step life-cycle model.

Professional Productions

- Track ticket sales and reach minimum of 10% growth for each event annually.
- Distribute digital surveys to cast members upon conclusion of productions and receive 70% above-average feedback.
- Help emerging professional artists engage in other opportunities beyond their first production with CFVA.
- Maintain a positive reputation among artists for producing quality original shows and regularly recruiting new talent.
- Maintain a positive reputation among arts supporters for producing high quality, original, and innovative performances and respecting the operatic genre, while making it accessible to modern audiences.

ACTIVITIES

Youth Programs

Bel Canto Scholarship

A year-round scholarship program awarded by application and recommendation to low-income voice students. The award provides a $20 subsidy per lesson for a 3-month period, paid directly to the voice teacher of the selected student.

Summer Institutes

A week-long training program providing extensive scholarship opportunities for low income students in all areas of performing arts, including vocal training, choral performance, career counseling.

Year-Round Institute

Based on our successful Summer Institute, this program provides consistent training for our students throughout the year. One-on-one lessons and classroom instruction are available, as well as performance opportunities at the end of each semester. Our teaching artists are some one the most dedicated and elite professionals in our community and make a difference in the students' lives.
Spring/Winter Break Intensives

Based on our successful Summer Institute, these three-day programs offer the opportunity to explore specialized performing arts skills, as well as repertoire from three different musical theater shows.

Outreach Programs

CFVA’s teaching artists travel, provide instruction, perform, and expose students to vocal music within the Central Florida community. We create and send lesson plans to teachers for future classroom use, give lectures exploring relevant topics in vocal music and careers, coach student-participants 1-on-1 or in a masterclass format, and perform school-friendly works with opportunities for talkback and Q&A.

Mainstage Programs

CFVA Mainstage Productions

Original shows combining musical theater and opera are presented with a modern and interactive twist and/or published works that blur the line of Classical and Musical Theatre. These shows educate youth and often times have roles for youth actors to work alongside local, professional artists.

OLO Productions

Within this facet of the organization, we present existing operettas reaching more traditional audiences, while also finding our own unique spin on classical works. Through this program, we bring operetta back to Orlando for the first time in nearly 50 years. We also offer a Young Artist program through OLO to complete our 3-step life cycle model, helping young artists grow into emerging professional artists.

Partnerships & Collaborations - (Maximum characters 2000.)

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

Wayne Densch PAC (11/14) Fall production venue partner.

Moonlight Players Theater (11/14) Fall production venue partner.

Project Pruitt (12/14) Supporting injured local young person. Recipient of 50% of holiday funds raised.

Luma on Park (12/14, 12/15, 12/16, 12/17) Host venue for holiday fundraiser. Donates a portion of specialty cocktail sales to the fundraiser.

Orlando International Fringe Festival (5/15, 5/16, 5/17, 5/18) Participated in arts festival, bringing opera to the festival through our productions, Life of the Party and Soap Opera.

The Woman’s Club of Winter Park (1/16 to present) Rehearsal venue partner and scholarship sponsor.


Beautiful Together (6/16) Collaborated with over 50 other arts groups on this tribute concert supporting the victims of the Pulse shooting.
Orlando Light Opera (7/16 to present) Co produced The Student Prince, now maintaining operations.

Orlando Shakespeare Theatre (11/16) Fall production venue partner.

Second Harvest Food Bank (12/16, 12/17) Supports hunger needs of community. Received 50% of holiday funds raised.

Westminster Towers Winter Park (4/17 to present) Retirement community where our artists regularly perform for residents. Group outings usually travel to see our shows.

Blue Bamboo Center for the Arts (10/16 to 6/17) Cabaret series and year round Institute venue.

Mayflower Retirement Community (7/17 to present) Retirement community where our artists regularly perform. Also a season sponsor.

Central Florida Community Arts (11/17) Fall production venue partner.

Opera Orlando & Osceola County Schools (8/17 to 3/18) Zarzuela and Hispanic Music Ed Outreach

Opera del Sol (3/18 to present) Non profit fiscal partner with related organization working to modernize opera, reach new audiences and target new and underserved demographic.

Timeline - (Maximum characters 2000.)
List timeline of activities during the grant period.

August 2019

*Orlando Light Opera Production*

Plans for Stephen Sondheim's "Sweeney Todd" with an interactive twist will kick off the season.

October 2019

*Central Florida Vocal Arts Mainstage Production*

TBD work that will meld classical and musical theater style, allowing young artists to perform alongside professional talent.

December 2019 / January 2020

*Community Outreach Concert and Benefit*

"Cocktails and Carols" is a free, annual event celebrating the holiday season with traditional caroling by CFVA members and students in a public, community setting. CFVA donates proceeds to a charity of choice such as Second Harvest Bank.

*Winter Break Intensive*

K-8 students explore three favorite Music Theater shows. Participants will learn about auditions, work with a choreographer, perform show repertoire, create props, and perform for the public.

March 2020

*Spring Break Intensive*
Modeled after our successful Summer Institute program, it is an opportunity for students to grow as artists during the school year. The three-day program will allow students to improve their skills in audition preparation, interpretation, theatrical improvisation and overall performance. It concludes with a public performance for parents and friends to attend.

**May 2020**

*Central Florida Vocal Arts Mainstage Production*

Our Mainstage Productions provide a transition for students ages 8-18 to work alongside local, professional talent in a staged production. Often presented at the Orlando International Fringe Festival, these tend to be original works.

*CFVA Institute Vocal Recital*

The culminating experience for students enrolled in studio-voice lessons to perform solo in public.

**June 2020**

*Summer Institutes*

The program prepares students for performances through vocal and dramatic training. Aspiring performers of varying levels and experience refine their skills in this week-long program. Open to beginners looking for mentorship and guidance, or a performer preparing to begin a music degree.

**Ongoing throughout cycle**

*Year-Round Institutes* provide in-studio voice lessons as well as Professional Development classes

*Bel Canto Scholarship Auditions and Awards*

*Outreach programs* including in-school talks and performances of Curtis Tucker’s “The Trial of BB Wolf,” the *Puerto Rican Art Song Project*, and *Festival de Voz*, fostering appreciation and exposure to Spanish-language vocal programming.
E. Impact Page 5 of 10

Instructions
Do not count individuals reached through TV, radio, cable broadcast, the Internet, or other media. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

Applicants to the UCCD Salary Assistance category should calculate the number of individuals benefitting based on the number of jobs the grant funds in the application is supporting. If it is only one (1) position, then the number of individuals benefitting should be one (1).

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

11

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

65

3. How many Adults will be engaged? *

3,550

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

4,500

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

746

6. How many artists will be directly involved? *

165

Total number of individuals who will be engaged?
7. Select all categories that make up 25% or more of population directly benefitting (excluding broadcasts and online programming): *

- Children/Youth (0-18 years)
- Adults (25-64 years)

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

- Hispanic/Latino
- White

9. Additional impact/participation numbers information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the impact/participation numbers.

Estimates broken down by event:
- Sweeney Todd (Adult 900, Children 350)
- Fall Production (Adult 200, Children 100)
- Community Outreach Concert (Adult 500, Children 100)
- Winter Break Intensive (Adult 50, Children 20)
- Spring Break Intensive (Adult 50, Children 20)
- Spring Production (Adult 400, Children 50)
- Summer Institutes (Adult 400, Children 75)
- In School Outreach Programs (Adult 150, Children 4500)
- Year Round Institute (Adult 100, Children 25)
- Year Round Performances with Westminster Community and Mayflower Community (Adult 800)
- Bel Canto Scholarship (6 Children)

10. In what counties will the project/program actually take place?

Select the counties in which the project/programming will actually occur. For example, if your organization is located in Alachua county and you are planning programming that will take place in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. Please do not include counties served unless the project or programming will be physically taking place in that county. State Service Organization applicants: Select all counties that will be served by your programming.

- Lake
- Orange
11. Proposal Impact - (Maximum characters 3500.) *

Describe the economic impact of your organization as a whole and of the proposal in particular on your local community. Include a description of your proposal's education and outreach activities.

Organizations: Include the economic impact of your organization as a whole.

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

As calculated by utilizing the National Endowment for the Arts Economic Prosperity IV Calculator.

Central Florida Vocal Arts spending generates 6 full time jobs in our community, local government revenue of nearly $7500 and state government revenue over $8600. It also increases local household revenues by over $150,000.

Our audience spending through participation in our programs generates 6.2 full time jobs, increase local revenue by over $11,500 and state government revenue by over $14600. Their spending increases local household revenues by over $136,000.

Together, the economic impact numbers stand as such:

Full Time Jobs Created: 12.1
Local Government Revenue: $18,999
State Government Revenue: $23,237
Household Revenue: $287,344

From an investment of approximately $180,000, we generate $329,580, an increase of 83% on investment.

12. Marketing and Promotion - (Maximum characters 3500.) *

Describe the marketing/promotion/publicity plans and audience development/expansion efforts as related to the proposal. For example, include information on advertising, social media, collaboration with local organizations, brochures, etc.

We have secured a Marketing Development consultant who is helping us to promote and effectively market our events. We will continue this relationship to promote our 2019 / 2020 season and the capacity building opportunities this grant funding may provide. As budget allows, we would like to be able to offer this consultant a regular part time position to promote our programs, events, initiatives and successes. Per our consultant's advice, we have also started posting monthly blog entries to our website to drive traffic and build SEO rating.

Our interactive and regularly updated website will include all pertinent event information, including funding support from State of Florida. All event ticketing is available through our website and handled digitally, though phone orders are possible for those who do not feel comfortable with online purchases.
We are highly active on Facebook and Instagram and are thus able to connect with our young professional and student audiences through these channels. We are also exploring innovative ways to build followers, including "takeovers" where a community influencer may "takeover" our Instagram for the day to help us reach new audiences. We already utilize the Facebook Live feature and Stories to engage in real time.

Every 8th day of the month, we also send an e-newsletter, The Eighth Note, where we let our supporters know what exciting programs and performances are upcoming. We also, always include a call to action in these communications, whether it be youth training program enrollment links, ticket purchase links or press releases.

In order to reach all audiences, we do also engage in more traditional marketing strategies including flyer distribution, poster displays, radio ad placement and print advertising.

When preparing for a major event, we begin our process by sending a press release at least 8 weeks prior to the performance to all pertinent media channels. We then follow up about one month prior to discuss editorial placement opportunities. Through our partnership with Opera del Sol, we have a strong relationship with WESH 2 News that allows us television coverage opportunities. We also collaborate with other arts organizations and benefit from their established relationships.
F. Management and Operating Budget

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.

Central Florida Vocal Arts is a healthy non profit organization that has operated with a surplus every year since its founding in 2012. We have no debts and have been growing at an average of 47% year to year. While we acknowledge that this rate of growth will in all likelihood eventually slow, it is indicative of the fiscal health of the organization.

Our grant proposal is related to increasing our educational outreach programs and increasing overall organizational capacity. By increasing our capacity, by compensating our leadership team, we will be investing in the growth of the organization in every facet, including fiscally. The goal would be that this compensation allows us to grow our programs to the extent that allows us to maintain these stipends into perpetuity.

By supporting our educational outreach, this grant will allow us to fulfill our mission by touching new young artists and positively impacting the artistic trajectory of their lives. We will also be able to increase community engagement in our mission and reach new donors and be eligible for more grant opportunities.

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.

EXPANSION OF OUTREACH PROGRAMS

As we expand our in-school offerings to two and potentially three counties, we would ask that teachers administer pre and post performance assessments to all participating students. These assessments would include both knowledge based questions, as well as aesthetic appreciation questions. These assessments can even be administered digitally for those schools who provide laptops to students, making the analyzation of data even more streamlined.

In the assessment we are looking for consistent trends that indicate both an increase in knowledge but also a greater appreciation for different musical genres and a better understanding of music, plot and when applicable, historical context.

CAPACITY BUILDING FOR LEADERSHIP TEAM

Since the organization is involved in a multitude of activities and programs, we will be looking for growth and improved quality in a variety of areas. Several specific metrics we would like to see include:

Increased grant awards (number of awards and size of awards)
Increased youth program enrollment (more Summer, Winter Break, Spring Break and Year Round Institute enrollees, more scholarship applicants)

Increased audience attendance

Improved audience experience (digital survey responses indicating high quality of audience experience and likelihood of future attendance)

Increased donor response (number of donors and size of donations)

Increased number of in school outreach performances

Increased number of teaching artists and performers with whom we work

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

12/31/2017

### 4. Operating Budget Summary

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Previous Fiscal Year</th>
<th>Current Fiscal Year</th>
<th>Next Fiscal Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Personnel: Administrative</td>
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<tr>
<td>2. Personnel: Programmatic</td>
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<tr>
<td>3. Personnel: Technical/Production</td>
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<td>5. Outside Fees and Services: Other</td>
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<tr>
<td>6. Space Rental, Rent or Mortgage</td>
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<td>9. Remaining Operating Expenses</td>
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<td>B. In-kind Contributions</td>
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<td>C. Total Operating Expenses</td>
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<td><strong>Current Fiscal Year</strong></td>
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<td>19. Applicant Cash</td>
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<td><strong>D. Total Cash Income</strong></td>
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<td><strong>E. Total Operating Income</strong></td>
<td>$113,033</td>
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</table>

**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.

Both 2016 and 2017 were years of tremendous growth financially. Our collaboration with Orlando Light Opera on Student Prince, dramatically increased our anticipated revenue as did the expansion of our Summer Institute to two weeks of programming. Our revenues in 2017 exceeded $88,000.00 with an
annual growth rate of 47% from the year prior. If the growth maintain, we project revenues of nearly $130,000.00 for 2018 and $191,000 in 2020.

6. Paid Staff

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

7. Hours *

- Organization is open full-time
- Organization is open part-time
G. Management and Proposal Budget  

1. Rural Economic Development Initiative (REDI) Waiver *
   - Yes
   - No

2. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at http://dos.florida-arts.org/grants/guidelines/2017-2018.gps.guidelines.cfm#budget.

**Personnel: Administrative ***

<table>
<thead>
<tr>
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**Personnel: Programmatic ***

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**Personnel: Technical/Production ***

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<th>#</th>
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<td><strong>Totals:</strong></td>
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<td><strong>$2,000</strong></td>
<td><strong>$0</strong></td>
<td><strong>$2,500</strong></td>
</tr>
<tr>
<td>#</td>
<td>Description</td>
<td>Grant Funds</td>
<td>Cash Match</td>
<td>In-Kind Match</td>
<td>Total</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------------------</td>
<td>-------------</td>
<td>------------</td>
<td>---------------</td>
<td>-----------</td>
</tr>
<tr>
<td>2</td>
<td>Additional Microphones &amp; Equipment</td>
<td>$0</td>
<td>$2,000</td>
<td>$0</td>
<td>$2,000</td>
</tr>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$500</strong></td>
<td><strong>$2,000</strong></td>
<td><strong>$0</strong></td>
<td><strong>$2,500</strong></td>
</tr>
</tbody>
</table>

**Outside Fees and Services: Programmatic * **

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Educational Outreach Material Costs &amp; Rights</td>
<td>$500</td>
<td>$1,500</td>
<td>$0</td>
<td>$2,000</td>
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<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$500</strong></td>
<td><strong>$1,500</strong></td>
<td><strong>$0</strong></td>
<td><strong>$2,000</strong></td>
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</tbody>
</table>

**Marketing * **

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Grant Funds</th>
<th>Cash Match</th>
<th>In-Kind Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Marketing Consultant</td>
<td>$0</td>
<td>$3,000</td>
<td>$0</td>
<td>$3,000</td>
</tr>
<tr>
<td>2</td>
<td>Marketing Materials for In School</td>
<td>$0</td>
<td>$750</td>
<td>$0</td>
<td>$750</td>
</tr>
<tr>
<td></td>
<td><strong>Totals:</strong></td>
<td><strong>$0</strong></td>
<td><strong>$3,750</strong></td>
<td><strong>$0</strong></td>
<td><strong>$3,750</strong></td>
</tr>
</tbody>
</table>

**Amount of Grant Funding Requested:**

$15,000

**Cash Match:**

$11,250

**In-Kind Match:**

$3,750

**Match Amount:**

$15,000

**Total Project Cost:**

$30,000

**3. Proposal Budget Income:**
Detail the expected source of the cash match recorded in the expenses table in the budget categories listed below. Include only income that specifically relates to the proposal. The Proposal Budget income must equal the Proposal Budget expenses.

**Private Support: Corporate**

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Corporate Sponsorships</td>
<td>$5,000</td>
<td>$5,000</td>
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</table>

**Private Support: Other**

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Private Contributions</td>
<td>$3,000</td>
<td>$3,000</td>
</tr>
</tbody>
</table>

**Government Support: Local/County**

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Educational Grant</td>
<td>$1,000</td>
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</tbody>
</table>

**Applicant Cash**

<table>
<thead>
<tr>
<th>#</th>
<th>Description</th>
<th>Cash Match</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Existing Project Budget</td>
<td>$2,250</td>
<td>$2,250</td>
</tr>
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</table>

**Total Project Income:**

$30,000

**Proposal Budget at a Glance**

<table>
<thead>
<tr>
<th>Line</th>
<th>Item</th>
<th>Expenses</th>
<th>Income</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Request Amount</td>
<td>$15,000</td>
<td>$15,000</td>
<td>50%</td>
</tr>
<tr>
<td>B.</td>
<td>Cash Match</td>
<td>$11,250</td>
<td>$11,250</td>
<td>38%</td>
</tr>
<tr>
<td>Line</td>
<td>Item</td>
<td>Expenses</td>
<td>Income</td>
<td>%</td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td>----------</td>
<td>--------</td>
<td>-----</td>
</tr>
<tr>
<td></td>
<td>Total Cash</td>
<td>$26,250</td>
<td>$26,250</td>
<td>88%</td>
</tr>
<tr>
<td>C.</td>
<td>In-Kind</td>
<td>$3,750</td>
<td>$3,750</td>
<td>12%</td>
</tr>
<tr>
<td></td>
<td>Total Proposal Budget</td>
<td>$30,000</td>
<td>$30,000</td>
<td>100%</td>
</tr>
</tbody>
</table>

4. **Additional Proposal Budget Information (optional) - (Maximum characters 500.)**

Use this space to provide the panel with additional detail or information about the proposal budget. For example, if you have more in-kind than you can include in the proposal budget you can list it here.

The In Kind totals listed alongside the leadership team proposed stipend is far less than the value of the time volunteered by the Executive Director, Artistic Director and Director of Education. To date, these leadership positions have been entirely volunteer based. They have been indicated at these lower values in order to fulfill the stipulations of the grant requirement.
H. Accessibility

1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. - (Maximum characters 2500.) *

For example, explain use of accessibility symbols in marketing materials, accessibility of facilities and programming and/or target population. You can find resources on accessibility at http://dos.myflorida.com/cultural/info-and-opportunities/resources-by-topic/accessibility/. We encourage all applicants to include images in the support materials showing the use of accessibility symbols in marketing materials.

---

**August 2019**

*Orlando Light Opera Production*

"Sweeney Todd" - Though the venue for this production has yet to be determined, we ensure all rented facilities are handicap accessible. We also project supertitles when appropriate for those who may be hearing impaired.

**October 2019**

*Central Florida Vocal Arts Mainstage Production*

(Likely) Published Work - Though the venue for this production has yet to be determined, we ensure all rented facilities are handicap accessible. We also project supertitles when appropriate for those who may be hearing impaired.

**December 2019 / January 2020**

*Community Outreach Concert and Benefit*

"Cocktails and Carols" - We invite singers of all ages and abilities to participate in this concert and make space for singers who may need to sit for the performance as well. By being out on the sidewalk, we ensure access to the concert for the whole community. We have also had the pleasure of having singers join us with developmental handicaps.

*Winter Break Intensive*

Students who are differently abled are encouraged to participate in these intensives alongside their peers. Accommodations are made to ensure all students can learn the most from this program.

**March 2020**

*Spring Break Intensive*

Students who are differently abled are encouraged to participate in these intensives alongside their peers. Accommodations are made to ensure all students can learn the most from this program.

**May 2020**

*Central Florida Vocal Arts Mainstage Production*
(Likely) Original Work - This will likely be presented as part of the Orlando International Fringe Festival in theatrical facilities that are intended for accessibility for all.

**CFVA Institute Vocal Recital**

This voice recital takes place at Church on the Drive with fully handicap accessible facilities. We also utilize amplifications (microphone, stereo etc) to be sure that all students can be well heard.

**June 2020**

**Summer Institutes**

This voice recital takes place at Church on the Drive with fully handicap accessible facilities. We also utilize amplifications (microphone, stereo etc) to be sure that all students can be well heard. Moreover, students of all abilities including those who are differently abled are welcomed to participate.

**Ongoing throughout cycle**

**Year-Round Institutes** - These are hosted at two locations - one warehouse studio in Winter Park and one at College Park Presbyterian Church both of which include handicapped parking and accessible ramps. Like all of our youth programs, students of all levels and abilities are welcomed.

**Outreach programs (In-School & Retirement Community)** - By bringing our programs to schools, we ensure the greatest level of accessibility for students who would otherwise be unable to participate. By coming to their schools, we can be assured that all students' needs, whatever they may be, are provided. Likewise, by visiting retirement communities, we reach older adults who might be unable to travel to enjoy arts performances.

---

### 2. Policies and Procedures

- ☐ Yes
- ☐ No

### 3. Staff Person for Accessibility Compliance

- ☐ Yes
- ☐ No

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

Theresa Smith-Levin

### 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.

If yes, when was the evaluation completed?

5/1/2018
I. Attachments and Support Materials

Complete the support materials list using the following definitions.

- **Title**: A few brief but descriptive words. Example: "Support Letter from John Doe".
- **Description**: (optional) Additional details about the support materials that may be helpful to staff or panelists. Identify any works or artists featured in the materials. For larger documents, please indicate page number for DCA credit statement and/or logo.
- **File**: The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

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

1. Required Attachment List

Please upload your required attachments in the spaces provided.

**Substitute W-9 Form**

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

2. Support materials (Optional)

<table>
<thead>
<tr>
<th>File</th>
<th>Title</th>
<th>Description</th>
<th>Size</th>
<th>Type</th>
<th>View (opens in new window)</th>
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<tbody>
<tr>
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<td>Summer Institute 2018 Info Video.mov</td>
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<td>129 [KB]</td>
<td></td>
<td>View file</td>
</tr>
</tbody>
</table>
1. Review and Submit

☐ I hereby certify that I am authorized to submit this application on behalf of Central Florida Vocal Arts 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.

Guidelines Certification

☐ I hereby certify that I have read and understand the guidelines and all application requirements for this grant program as outlined under section , Florida Statutes 265.286 and 1T-1.036, Florida Administrative Code.

Signature (Enter first and last name)

Theresa Smith-Levin