

Theater with a Mission, Inc.

Project Title: Performing Florida in Transition

Grant Number: 20.c.pr.141.498

Date Submitted: Friday, June 1, 2018

A. Cover Page Page 1 of 10

Guidelines

Please read the current Guidelines prior to starting the application: 2019-2020 Specific Cultural Project Grant Guidelines

Application Type

Proposal Type: Discipline-Based

Funding Category: N/A

Discipline: Community Theatre

Proposal Title: Performing Florida in Transition

B. Contacts (Applicant Information) Page 2 of 10

Applicant Information

- a. **Organization Name:** Theater with a Mission, Inc. 
- b. **FEID:** 46-2765778
- c. **Phone number:** 850.222.1214
- d. **Principal Address:** 516 Miccosukee Road Tallahassee, 32308-4963
- e. **Mailing Address:** 516 Miccosukee Road Tallahassee, 32308-4963
- f. **Website:** www.theaterwithamission.com
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Other
- i. **County:** Leon
- j. **DUNS number:** 079103994

1. Grant Contact *

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2. Additional Contact *

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3. Authorized Official *

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4. National Endowment for the Arts Descriptors

Applicant Status

Organization - Nonprofit

Institution Type

Performing Group - Community

Applicant Discipline

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)

D. Excellence Page 4 of 10

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

Theater with a Mission performs plays that explore Florida's Spanish history and highlight the intersection of Spanish, English and New World world views. Presented in English spiced with 17th-century Spanish, in period costume with historic songs and dances, our new translations and original scripts carry audiences across barriers of language, time, and space into face-to-face encounters with Florida's roots and history's great ideas.

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

Theater with a Mission (TWAM) is targeting performances during the 2019-2020 season to focus public attention on the historic 200-year anniversary of the signing of the Adams-Onís Treaty (1819). This treaty was the first step in a three-year process of changing Florida from a Spanish *provincia* into a US Territory, an event that presented risks and rewards for the Floridians of that time. Our plan is to commemorate this historic transition in three ways:

- by exploring how Spanish and English points of view differ historically, in a unique, accessible *Loco for Love* Festival taking place in Tallahassee's Railroad Square. TWAM's popular play *Loco for Love* (which brings Cervantes face to face with Shakespeare in a battle of wit and wrestling) stands as the cornerstone of this festival, which imports expert speakers, actors, cooks, sword-fighters, dancers, musicians, and wrestlers to show what life was like in the 17th century to people in Florida today.
- by premiering an original play, called *Florida for Sale*, which dramatizes the signing of the Florida Treaty by John Quincy Adams (US Secretary of State) and Luis de Onís (Spanish ambassador) in 1819 – an event that contains as much inherent drama as the events put onstage in *Hamilton*, and
- by touring performances of *Loco for Love* and *Florida for Sale*, with plays that were written during Florida's Spanish period – plays which TWAM has translated to foreground their relevance to Florida in transition.

We create new plays to stimulate public interest in this historic milestones because live theater transforms history from a list of dull dry facts into, to quote Shakespeare, “the abstract and brief chronicles of the time.”

We use new translations of historic plays from the Spanish Golden Age to explore this turning point in Florida’s history, because these plays offer authentic, unique perspectives on periods of transition – perspectives that are presented in memorable, touching, and humorous ways, bringing history to life for everyday people.

We build our performances and then take them on the road, reaching a large and diverse audience with live theater, grasping opportunities for celebration, reflection, and the civic self-examination that the commemorations of the Florida Treaty will offer.

OBJECTIVES & ACTIVITIES

We propose to reach these ambitious goals through these measurable objectives and strategic activities:

- Producing and publicizing edited video from the Loco for Love Festival. Rich with lectures and thrilling demonstrations, audience interactions, and group music and dance sessions, video posted on our website for public access will increase public awareness of Florida in transition with attractive and expert knowledge of 17th century differences between England, Spain and the people of Florida. We will also post these unique cultural events on social media. We are in negotiation with videographers and reviewing work samples from several candidates. We are encouraged by the high-quality, low-cost samples submitted by young people in the area to believe we can achieve a significant impact with a small budget.
- Recruiting Ben Gunter, an accomplished playwright, to research and dramatize the signing of the Adams-Onís Treaty and its significance for Floridians then and now. His new script is tentatively titled *Florida for Sale*.
- Hiring an experienced stage manager to oversee rehearsals and performances for the premiere of *Florida for Sale*.
- Publicizing the development of *Florida for Sale*, attracting actors and audience members. Using relationships we have built with regional bilingual publications, WFSU radio, interns from the FSU program in Editing, Writing, and Media, and marketing funds we have won through cultural tourism grants will help us reach this goal and achieve this objective.
- Selecting seasoned actors to perform in *Florida for Sale*. Our community roots tap into a talent pool that ranges in age from middle school to Medicare and in ethnicity from African to Native American, Hispanic, and white, making this goal/objective feasible.
- Enhancing *Florida for Sale* with period-appropriate costumes, shoes, props, set pieces, songs, and dances. TWAM is keenly aware that our performances are the only history book some members of our audience will ever read. We take the responsibility of accurately invoking the past very seriously. The popularity of *Hamilton* and *Bloody Bloody Andrew Jackson* may help us find costumes cheaply. Because territorial Florida is new dramatic territory for our troupe, we are budgeting generously for production materials.
- Premiering *Florida for Sale* at a historically significant site, where a sense of place will support the drama of historic occasion, enhancing public benefit and increasing public turnout. We are in conversation with the Grove Museum, Mission San Luis, Goodwood Plantation, the Governor Martin House, and the Tallahassee Museum, many of which have expressed eagerness to host.
- Producing high-quality video of *Florida for Sale*. (See video entry above.)

- Hiring a tour manager to oversee taking *Loco for Love* and *Florida for Sale* on the road, in conjunction with the shorter *El muerto, or Better Wed than Dead (1656)*, and *Cervantes' El retablo de las maravillas, Where Only the Pure See Miracles, 1615*. This tour manager – another new hire for our troupe – will administer performances in at least seven public events in Florida, including two events or venues where TWAM has never yet performed. These performances will spread over three production cycles (see timeline for details) and employ actors who have been preparing roles for months, since all the scripts in this playlist are designed for performance by small casts who can portray a range of roles.
- Paying actors small stipends of only a portion of their worth for performing on tour. TWAM's talent pool has won the President's Volunteer Service Award, gold level, for four years running, collectively contributing more than 5,000 hours a year to the state of the arts in our State.
- Producing high-quality video of TWAM on tour. (See video entry above.)

Partnerships & Collaborations - (Maximum characters 2000.)

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

Theater with a Mission is supported by two types of partners

Partners who support TWAM's development of plays:

- The Florida/Georgia Arts Consortium has awarded performance development grants for the last five years.
- The Florida Humanities Council has funded scholars to lecture and give workshops.
- The LeMoyné Center for the Visual Arts annually contracts TWAM to interpret the life and work of Jacques LeMoyné.
- COCA, the Council on Culture and the Arts, has granted money for *Loco for Love 1.0, 2.0*, and the entire five part *Loco for Love*, in both cultural project and marketing grants.
- Theater scholars from the Association for Hispanic Classical Theatre, the American Society for Theatre Research, the Literary Managers and Dramaturgs of the Americas, and the Association for Theatre in Higher Education have supported script development, translation advice and external evaluations.
- Finally, the Florida Division of Cultural Affairs provided grant support for touring TWAM's new translations of Spanish Golden Age plays. In the past the DCA has granted us money to allow the creation of a short overview of the Historic Indian/Spanish Wedding by noted filmmaker Diane Wilkins.

Partners who support with space to rehearse and perform

- The Mickee Faust Center for the *Really* Dramatic Arts offers space to rehearse and perform plays in development.
- Goodwood Museum & Gardens offers free rehearsal space and keys to come and go.
- Florida Living History (FLH) provides travel stipends to bring plays to heritage events in St Johns County: the Battle of Bloody Mosé, the Día de los Difuntos, and Navidad in Viejo San Agustín. FLH also publishes our touring schedule in their newsletter, and connects us with living-history aficionados throughout the southeast.
- Florida State University School of Theatre has allowed TWAM to reserve space to rehearse.
- Mission San Luis supported the development and performance of an Historic Indian/Spanish Wedding. Currently we have an agreement to perform new works as they develop at Mission San Luis' Cultural Thursdays
- United for a Good Cause invites TWAM to perform at Hispanic Fest and Fiesta en el Parque in Ft. Walton, and supports us with reduced-price advertising in the monthly bilingual

newspaper *Conexión* (David Triana, editor). TWAM'S bilingual articles in *Conexión* have put us in touch with Hispanic families throughout north Florida.

Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

Timeline

For this project, TWAM will premiere and tour performances over three production cycles: Fall 2019, Spring 2020, and Summer 2020.

Below is calendar from which we will select seven events to target for touring performances. Events where TWAM has not yet performed are starred (*).

FALL PRODUCTION CYCLE: September-November 2019

Touring *Loco for Love: Cervantes vs. Shakespeare with el muerto: Better Wed than Dead* and *el retablo de las maravillas; Where Only the Pure can see Miracles*. .

*Hola Tallahassee, Leon County

Hispanic Festival, Ft. Walton Beach, Okaloosa County

*Hispanic Heritage Day, St. Mary Catholic School, Walton County

Blessing of Animals, Mission San Luis, Leon County

Lantern Fest, Carrabelle, Franklin County

*Día de los Difuntos, St. Augustine, St. Johns County

*Storytelling Festival, Lake Talquin State Park, Leon County

*Gadsden Arts Center & Museum, Quincy, Gadsden County

SPRING PRODUCTION CYCLE: January-April 2020

touring Florida for Sale

Children's Day, Museum of Florida History, Leon County

Share the Love, Mission San Luis, Leon County

Woodville Founders Festival, Leon County

*Hispanic Fest, Monticello Opera House, Jefferson County

*Artist Series, North Florida Community College, Madison County

*Heritage Night, Centenary United Methodist Church, Gadsden County

*Community Arts Series, Advent Christian Village, Suwannee County

During this production cycle, we will refine and showcase *Florida for Sale*

SUMMER *PRODUCTION CYCLE: May-June 2020*

touring selected offering of *Loco for Love*, *Florida for Sale* and two one act plays: *El muerto* and *El retablo de las maravillas*.

*Florida Folk Festival, Hamilton County

Southern Shakespeare Festival, Leon County

*Museum of Natural History, Alachua County

*First United Methodist Church, Bartow, Polk County

Battle of Bloody Mosé, St. Johns County

*Drey Shakespeare Institute, Rollins College, Orange County

During this production cycle, our repertory mixes *El muerto* and *El retablo* with *Loco for Love* and *Florida for Sale*.

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? *

12

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

50

3. How many Adults will be engaged? *

9,750

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

250

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

1,200

6. How many artists will be directly involved? *

88

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)
- Young Adults (19-24 years)
- Adults (25- 64 years)
- Older Adults (65+ years)

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

- Black/African American
- 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.

We have calculated these numbers conservatively:

While we hope to visit many new venues while touring *Loco for Love* and *Florida for Sale*, we have calculated audiences of only 50 people for performances where there is no evidence of a larger, established audience base (e.g. the two school shows projected).

The impact will be magnified by the video record of TWAM's premieres. These are budgeted in this proposal, as are the social media tie-in, web postings and radio advertising. For more details on Social media, see the marketing plan. For a sample of TWAM's performances on video, see support materials.

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.

- Alachua
- Franklin
- Gadsden
- Hamilton
- Jefferson
- Leon
- Madison
- Okaloosa

- Orange
- Polk
- St. Johns
- Suwannee
- Wakulla
- Walton

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.

Theater with a Mission (TWAM) creates economic impact, enhances public education, and achieves artistic outreach through low-cost, high-impact theater, allowing us to bring historic plays and plays about history, performed in multilingual live theater to all, at home and on well-managed tours.

The Loco for Love Festival, in our home county (Leon), as well as providing a showcase for TWAM's *Loco for Love* play and highlighting TWAM actors also brings in many local and area artists, performers, and educators as well as local vendors. We allow time in the festival schedule for attendees to explore the many shops and restaurants of Tallahassee's Railroad Square. (see supplementary materials for the playbill of the first *Loco for Love* event)

Florida for Sale will premier for free at Leon County museums and historic sites. These performance will be publicized by the sites' website as well as ours, our joint email lists, articles in Conexion magazine, flyers and radio announcements to attract as many audience members as possible. The first few performances of *Florida for Sale* will be introduced by FSU University educators (honoraria budgeted)

TWAM generates economic impact in the local community by tours that attracting tourism to Leon County, an effect supported by funding from the Leon County bed tax. TWAM also works to provide stipends to our theater artists, a rare benefit in our home county. Through TWAM's activities, more than \$21,000 in grant monies from Georgia have flowed into our community over the past four years, and artists who work on TWAM performances have received stipends totaling over \$27,000.

More importantly, TWAM performances create a community space where economic barriers get lowered, and where actors and audience members from every income and educational bracket wrestle with history's great ideas together. TWAM charges no admission to people attending our performances, though the venues where we perform sometimes charge a nominal fee. When allowed, we pass the hat for contributions after performances. This admission-free policy allows us to bring highlights from Spanish colonial culture to a wide variety of audiences who see us at state parks, civic associations, churches, and small festivals whose organizers have very small budgets for cultural activities. We will continue to pursue our mission to bring historic live theater to all audiences.

Over the last six years, TWAM's tours have increase the economic and educational impact of cultural events throughout our community, including:

- the Museum of Florida History's Children's Day in January,
- the Woodville Founders Festival in March

- the Lemoyne Chain of Parks Art Festival in April, where TWAM has created a Jacques Lemoyne encampment to introduce people to Lemoyne's dynamic drawings of life in Florida in 1564-1565,
- the Southern Shakespeare Festival in May, where TWAM has premiered new scenes from *Loco for Love*, and passed out Shakespearean Insults.
- the Hola Tallahassee Hispanic Festival in September.

As ambassadors for cultural tourism, TWAM actively tours to other counties, performing at such events as:

- the Battle of Bloody Mosé in St. Johns County (June)
- Founding Day in St. Johns County (September)
- Hispanic Heritage festival in Okaloosa County (September)
- International Archaeology Day in Wakulla County (October)
- Lantern Fest in Franklin County (October)
- Dia de las Difuntos, Tolomato Cemetery, St. Johns County (October)
- Navidad en viejo San Agustín in St. Johns County (December).

Thanks to its growing repertory of unique historic plays, Theater with a Mission's outreach is reaching far and wide. Surveys show our audiences come to see us from Alabama, Georgia, South Carolina, Tennessee, and Massachusetts, and TWAM's productions are being showcased at theater conferences all around the United States, in England, and in Spain.

Adding new plays to our repertory, and new destinations to our tour itineraries, as this project promises to do, will increase our impact.

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.

TWAM plans an eight-step strategy for attracting audiences to *Loco for Love* and *Florida for Sale*:

1. Niche-market promotions via print media. We are working with *Conexión* (a bilingual monthly newspaper published in Okaloosa County) and *Cultura Latina* (a quarterly magazine published in Leon County) to reach 12,000 Hispanic-heritage readers. Generously priced paid advertisements multiply their impact through intern written bilingual stories about TWAM's projects and tours, and through free promotions on these publications' social media pages.
2. Promotions via social media, under TWAM's name and through company members and their friends. Our social media coordinator is the influential Latina blogger Sonia Guerra, known to the blogosphere as the Bohemian Babushka. Under her direction, TWAM's social media presence features regularly-posted character quotes from upcoming productions, short video clips and informal snapshots from rehearsals, targeted boosts for specific showings of plays, and niche-market blog posts on Facebook (where we have 447 followers), Twitter (516 followers), and Instagram (276 followers). Bohemian Babushka herself has almost 30,000 followers, and she regularly promotes TWAM performances.
3. Buying two weeks of drive time radio promotions prior to the *Loco for Love* festival and the premier events of *Florida for Sale* on WFSU radio.

4. Interactive entries on the web, under TWAM's name and linked to special-interest wiki spaces. TWAM's websites house complete prompt books, publicizes upcoming events and contains archives of past projects. Some proprietary materials which are not appropriate for public page we link to wiki spaces that are devoted to plays from the Spanish Golden Age and feature well-curated collections of complete TWAM's translations. Comments posted there show that our work is attracting a multilingual, transnational audience online.
5. Clearly-written, richly-illustrated, attractively-designed playbills. These playbills are distributed via Visit Tallahassee, Florida Living History's statewide network, and TWAM's connections with national interest groups, including those listed in point 7.
6. Lively entries on local and regional calendars, targeted to arts and culture patrons within TWAM's touring radius. TWAM's success in attracting interns from the FSU Writing/ Editing /Media program has expanded our presence in print, with illustrated features in the *Tallahassee Democrat*, the *Havana Herald*, and the *Pelham (GA) Journal*. Interns are also helping us make more strategic use of surveys, and more analytical use of survey results.
7. An international profile among organizations devoted to plays from the Spanish Golden Age. TWAM productions have been workshopped by the American Society for Theatre Research, funded for production by the Literary Managers and Dramaturgs of the Americas, showcased by the Association for Theatre in Higher Education, featured at symposia hosted by the Association for Hispanic Classical Theatre, and selected for inclusion in the prestigious video library hosted at comedias.org. This interest in our work informs our dream of founding a festival of 17th-century Spanish plays performed in English at Mission San Luis.
8. Strategic piggybacking, and public parades. All the places TWAM proposes to tour *Loco for Love 3.0* and *Florida for Sale* maintain active marketing campaigns. We will piggyback on these venues' built-in audiences and professional marketing staff to expand the reach of the project. We have found on-site parades to be an effective tool for gathering audiences at outdoor events. Announcements by organizers and clearly printed show schedules help, but what really builds an audience in a public setting is a troupe of actors energetically singing and processing toward the performance space, inviting people to join them.

In addition to these strategies, premiering the two new plays in tandem will produce a snowball effect. Public awareness of the bicentennial of Florida becoming US Territory will grow, as the kickoff activities generated by *Loco for Love 3.0* join forces with the commemoration activities created for the premiere of *Florida for Sale* and culminate in a tour.

F. Management and Operating Budget Page 6 of 10

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.

TWAM's fiscal condition is excellent. Cash reserves are strong, revenues are increasing as the company develops new contracts to provide performances for community partners, and inventories of the expensive goods needed to intensify our production cycle – e.g., costumes made of historically appropriate fabrics, set pieces constructed to reproduce historic furniture, and specialty props (such as tankards and arquebuses) -- are in good condition and in good supply. All of these factors bode well for successful completion of our projects as TWAM takes performances to new audiences.

TWAM's network of performance sponsors is solid and expanding, offering us new opportunities to participate in public events and new cash support for doing so. TWAM's company of actors is also growing, with the welcome addition of many FSU theater major actors into our troupe, allowing us to double and triple cast roles to support production demands. TWAM's repertory is adaptable, with short scenes extracted from longer works adding a new diversity to our repertoire.

We continue to enjoy a fan base of experts from all over the nation and from abroad. TWAM's translations were selected for recognition at the Congreso 1616/2016 in Madrid. This kind of attention to our achievements is beginning to attract increased support from donors to the arts and academia.

This combination of strong financial health, growing involvement in partnerships that are both local and statewide, and continuing support from national and international organizations is an excellent foundation for completing our ambitious mission.

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.

TWAM has collaborated with our local arts agency, the Council on Cultural and Arts (COCA), to construct surveys that gather data about audience response to the intrinsic values of live theater. Guided by the principles from "Counting New Beans: Intrinsic Impact and the Value of Art" by WolfBrown (2012), Our audiences for captivation, intellectual stimulation, emotional enrichment, aesthetic enrichment, social bridging and bonding. Surveys give us feedback that allows us to make ongoing changes to our performances and helps us target better ways to connect to our audiences. Surveys just after performances, offered in exchange for chocolate, help us track demographic data to find who our audiences are, how they heard of us and where they came from we also ask open-ended questions and have requests two adjectives answers to describe what they have seen (see support materials). TWAM has surveyed a wide variety of performances during the last five years. This data is compiled and analyzed

by board members, distributed at company meetings, and used by production committees. Under the guidance of TWAM manager Lauren Benham, we will spearhead develop surveys that use smartphone technology (“take the survey on your phone and win a prize!” (a marker to show for ice-cream or a T-shirt)) to increase response rates.

TWAM has recruited a Social Media Coordinator – Sonia Guerra, with 30,000 followers as the bicultural blogger Bohemian Babushka – to monitor and maximize TWAM’s social media presence.

As TWAM’s outreach expands via web and social media, we are tracking followers at www.theaterwithamission.com, on Twitter and Instagram @TWAMFlorida, as well as through our Facebook page. TWAM will continue gathering responsive data through live and online surveys of the audience, actors, managers, and theater scholar research partners.

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

12/31/2017

4. Operating Budget Summary

Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1. Personnel: Administrative	\$375	\$1,500	\$3,000
2. Personnel: Programmatic	\$1,075	\$1,500	\$1,750
3. Personnel: Technical/Production	\$425	\$3,750	\$3,750
4. Outside Fees and Services: Programmatic	\$12,926	\$15,150	\$20,150
5. Outside Fees and Services: Other	\$1,900	\$2,500	\$2,750
6. Space Rental, Rent or Mortgage	\$1,425	\$1,630	\$1,775
7. Travel	\$3,370	\$7,800	\$3,750
8. Marketing	\$3,310	\$3,790	\$4,590
9. Remaining Operating Expenses	\$2,238	\$2,450	\$2,675
A. Total Cash Expenses	\$27,044	\$40,070	\$44,190

B. In-kind Contributions	\$8,140	\$9,600	\$11,040
C. Total Operating Expenses	\$35,184	\$49,670	\$55,230
Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10. Revenue: Admissions			
11. Revenue: Contracted Services	\$8,358	\$2,800	\$4,500
12. Revenue: Other	\$950	\$1,400	\$1,400
13. Private Support: Corporate		\$3,000	\$5,000
14. Private Support: Foundation	\$1,775	\$9,000	\$8,750
15. Private Support: Other	\$500	\$1,500	\$3,000
16. Government Support: Federal			
17. Government Support: State/Regional	\$3,750	\$6,250	\$10,000
18. Government Support: Local/County	\$8,938	\$14,300	\$15,000
19. Applicant Cash	\$5,124	\$9,000	\$3,500
D. Total Cash Income	\$29,395	\$47,250	\$51,150
B. In-kind Contributions	\$8,140	\$9,600	\$11,040
E. Total Operating Income	\$37,535	\$56,850	\$62,190

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.

Lines 1, 2, 3: new managers and technicians for this project

Line 4, FY19: costuming *Florida for Sale*

Line 7, FY18: invited performance in Toronto

Line 9: materials for historically accurate props, sets

Line 11: fluctuations reflect discontinuation of Historic Indian/Spanish Wedding at Mission San Luis

Line 12: projects merchandising, Loco for Love Festival

Line 13: reflects proposals prepared, Duke Energy

Line 14: reflects proposals submitted, Florida Humanities Council and United for a Good Cause

Line 17: DCA Fast-Track grant approved

Line 19: savings expended on launching Loco for Love Festival

6. Paid Staff

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

7. Hours *

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

G. Management and Proposal Budget Page 7 of 10

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 *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Loco for Love Festival Manager	\$1,000	\$500	\$0	\$1,500
2	Hispanic Outreach Manager	\$1,000	\$500	\$0	\$1,500
Totals:		\$2,000	\$1,000	\$0	\$3,000

Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Florida for Sale stage manager	\$1,000	\$500	\$0	\$1,500
2	TWAM on Tour Manager	\$1,000	\$500	\$0	\$1,500
Totals:		\$2,000	\$1,000	\$0	\$3,000

Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	webmaster	\$250	\$1,000	\$350	\$1,600
2	online content editor	\$250	\$1,000	\$250	\$1,500
3	social media coordinator	\$250	\$1,000	\$750	\$2,000
Totals:		\$750	\$3,000	\$1,350	\$5,100

Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Loco for Love costumes, props, set	\$500	\$0	\$750	\$1,250
2	Florida for Sale costumes, props, set	\$2,500	\$1,000	\$1,500	\$5,000
3	TWAM on tour costumes, props, set	\$350	\$500	\$750	\$1,600
4	stipends for performers at Loco for Love Festival	\$1,250	\$1,250	\$500	\$3,000
5	stipends for performers in Florida for Sale	\$1,250	\$1,250	\$750	\$3,250
6	stipends for performers in TWAM on tour	\$1,250	\$1,250	\$350	\$2,850
7	honoraria for expert speakers at Loco for Love Festival	\$1,000	\$1,000	\$500	\$2,500
8	honoraria for expert speakers at Florida for Sale	\$1,000	\$500	\$500	\$2,000
Totals:		\$9,100	\$6,750	\$5,600	\$21,450

Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	video, Loco for Love Festival	\$2,000	\$1,000	\$750	\$3,750
2	video, Florida for Sale	\$750	\$250	\$250	\$1,250
3	video, TWAM on tour	\$700	\$250	\$250	\$1,200
Totals:		\$3,450	\$1,500	\$1,250	\$6,200

Space Rental (match only) *

#	Description	Cash Match	In-Kind Match	Total
Totals:		\$2,425	\$3,000	\$5,425

#	Description	Cash Match	In-Kind Match	Total
1	performance space, Loco for Love Festival	\$1,500	\$750	\$2,250
2	rehearsal space, TWAM headquarters	\$925	\$0	\$925
3	rehearsal space, Florida for Sale	\$0	\$750	\$750
4	rehearsal space, TWAM on tour	\$0	\$750	\$750
5	performance space, Florida for Sale	\$0	\$750	\$750
Totals:		\$2,425	\$3,000	\$5,425

Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	airfare, Loco for Love Festival speakers	\$1,500	\$0	\$1,500
2	ground transportation, Loco for Love Festival performers	\$575	\$0	\$575
3	ground transportation, lodging, and per diem, TWAM on tour	\$3,500	\$0	\$3,500
Totals:		\$5,575	\$0	\$5,575

Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	radio promotion	\$1,250	\$750	\$0	\$2,000
2	print advertising	\$1,250	\$750	\$500	\$2,500
3	website upgrades	\$250	\$250	\$0	\$500
4	social media boosts	\$250	\$250	\$0	\$500
Totals:		\$3,000	\$2,000	\$500	\$5,500

Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	cleaning & maintenance, costumes, props, sets	\$350	\$150	\$150	\$650
2	archives	\$350	\$150	\$150	\$650
Totals:		\$700	\$300	\$300	\$1,300

Amount of Grant Funding Requested:

\$21,000

Cash Match:

\$23,550

In-Kind Match:

\$12,000

Match Amount:

\$35,550

Total Project Cost:

\$56,550

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.

Revenue: Contracted Services *

#	Description	Cash Match	Total
1	contracts with performance sponsor	\$1,775	\$1,775
Totals:		\$0	\$1,775

Revenue: Other *

#	Description	Cash Match	Total
1	audience donations at performances	\$250	\$250
Totals:		\$0	\$250

Private Support: Foundation *

#	Description	Cash Match	Total	
1	Florida Humanities Council speaker series grant	\$5,000	\$5,000	
2	Florida-Georgia Arts Consortium	\$750	\$750	
Totals:		\$0	\$5,750	\$5,750

Private Support: Other *

#	Description	Cash Match	Total	
1	charitable contributions	\$1,250	\$1,250	
Totals:		\$0	\$1,250	\$1,250

Government Support: Regional *

#	Description	Cash Match	Total	
1	Fast-Track Grant, Florida for Sale	\$2,500	\$2,500	
Totals:		\$0	\$2,500	\$2,500

Government Support: Local/County *

#	Description	Cash Match	Total	
1	COCA (local arts agency) cultural program grant, Florida for Sale	\$3,000	\$3,000	
2	COCA (local arts agency) marketing grant	\$3,000	\$3,000	
3	CRA grant, Loco for Love Festival	\$5,000	\$5,000	
Totals:		\$0	\$11,000	\$11,000

Applicant Cash *

#	Description	Cash Match	Total	
Totals:		\$0	\$1,025	\$1,025

#	Description	Cash Match	Total
1	TWAM savings	\$1,025	\$1,025
Totals:		\$0	\$1,025

Total Project Income:

\$56,550

Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$21,000	\$21,000	37%
B.	Cash Match	\$23,550	\$23,550	42%
	Total Cash	\$44,550	\$44,550	79%
C.	In-Kind	\$12,000	\$12,000	21%
	Total Proposal Budget	\$56,550	\$56,550	100%

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

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

Two types of in-kind donations exceed the budget cap:

Company members give their time with impressive generosity. Members of casts and creative teams give more than 5,000 hours to TWAM annually.

Production equipment from TWAM's inventory includes silk that cost \$1400 wholesale, before dyeing, hemming, and sewing into garments. Props include handmade books with tooled leather bindings, masks built to echo artifacts in Florida museums, hand-painted banners, and replicas of jewelry found at Mission San Luis. In-kind use of these materials enriches performances, and brings history to life.

H. Accessibility Page 8 of 10

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.

TWAM will perform the Loco for Love festival based out of the Mickee Faust Theater Academy for the REALLY Dramatic Arts, a small theater complex in Tallahassee, specifically designed for disability theater. As friends and contributors to Mickee Faust, they kindly give TWAM deep discounts on theater rental.

TWAM does not own or operate a facility or theater. Everywhere and everytime we perform could be seen as a tour. We bring our plays to museums, historic and community sites, all which are each obligated by law to provide accessibility to all people. TWAM often strives to piggyback our performances on these sites' festivals and special occasions and makes use of the sponsoring organizations' contacts and media savvy to publicize our performances. Prior to performing we always try walk the performance area given us in order locate space for wheel chairs, front row seating for children, senior and those who need to be close to hear well. We feel the necessity of providing a welcoming and comfortable atmosphere to each and every one of our audience members.

Our preferred venues are small and intimate, and our actors are trained to project their voices without anachronistic microphones. This projection assists the hearing impaired to become valued, interactive audience members. We have enjoyed great success in targeting senior audiences via events such as the senior luncheon at the Episcopal Church of the Advent and special theater evenings at Westminster Oaks. As part of our touring this summer we are targeting children's arts camps and Spanish language camps.

Theater with a Mission's production committee includes one member with cerebral palsy and our acting company has included a blind actor, reminding us always to be proactive concerning accommodations for the disabled. By performing for family events sponsored by community partners like the Southern Shakespeare Festival, The Museum of Florida History, Mission San Luis, and Florida Living History, we are able to provide free or extremely low-cost theater to children, adults and seniors. Our repertory of Spanish Golden Age plays springs from a culturally underrepresented segment of the Sunshine State's citizens. Performing these plays brings new exposure of the majesty of Spanish literature to people who are often undervalued.

TWAM posts audition notices in venues and listings that target ethnically diverse populations. Currently our multi-ethnic, multi-national and multilingual acting company is made up of people ages fourteen through seventy-four. We have a company policy of inclusion and welcome any and all actors or support staff member who is interested in helping us fulfill our mission.

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?

IdaKate Codington

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 Page 9 of 10

Complete the support materials list using the following definitions.

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

Content Type	Format/extension	Maximum size
Images	.jpg or .gif	5 MB
documents	.pdf or .txt	10 MB
audio	.mp3	10 MB
video	.mp4, .mov, or .wmv	200 MB

1. Required Attachment List

Please upload your required attachments in the spaces provided. .

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
FL sub W-9 2017.pdf	33 [KB]	5/24/2018 3:24:05 PM	View file

2. Support materials (Optional)

File	Title	Description	Size	Type	View (opens in new window)
TWAM Profile in Pictures 06-01-17.pdf	Theater with a Mission (TWAM) Profile in Pictures		1411 [KB]		View file
flyer 03-15-18 (compressed).pdf	Loco for Love Festival flyer		189 [KB]		View file
Playbill for speaker series.pdf	playbill from Loco for Love speaker series 2016		950 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Speaker Series Comment Summary (Butterfield)(no link).docx	Speaker Series Comment Summary (Butterfield).docx		13 [KB]		View file
Ian Swaby Review (5).docx	Ian Swaby Review (5).docx		1019 [KB]		View file
Milanetti 2017 LeMoyne Review 2.docx	Milanetti 2017 LeMoyne Review 2.docx		811 [KB]		View file
link to completed film short 06-01- 17.docx	link to completed film short 06-01-17.docx		12 [KB]		View file
TWAM composite letters of support.pdf	letters of support from David Triana (Okaloosa County), Joan Matey (Franklin County), Lanny Thomas (Leon County), Verna Brock (Leon County), Julie Kurisko (Florida Park Service)		2313 [KB]		View file
TWAM Combined Survey Docs 2018- 05-29.pdf	What Surveys say about TWAM and Sample Survey		175 [KB]		View file
Goodwood and LeMoyne.pdf	Letters of support from Goodwood Museum and Gardens and the LeMoyne Chain of Parks Festival		756 [KB]		View file

J. Review & Submit Page 10 of 10

1. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Theater with a Mission, 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.

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)

Ben Gunter

